Dramatic and Lyric.

Two New York Hits.—The Sinbad Troubles in Denver.—The Crimson Scarf.—The Tabernacle Charity Event.—The Cochlers Reunited.

A correspondent of the News writes from New York of things theatrical in the metropolis, under date of the 13th:

There are two plays in this city now that everybody is going to see. One is "Shaving the Wind" at the Empire theater, the other is "Charley's Aunt" at the Standard theater. They are successes of extraordinary proportions and cause of extraordinary popularity, and of the good humor that are accounting. "Shaving the Wind" is Sydney Grundy's play which is making to immensely business at the Comedy theater, London, and which has not a most beautiful and complete production at the Empire theater here.

Manager Charles Frohman, whom American people are indebted for such "Charley's Aunt" and "Shaving the Wind," forgives Mr. Grundy's power to play a splendid part. In it are those delicious masterpieces of acting Henry Miller and Viola Allen, whose work is always artistic and full of charming enthusiasm. W. H. Thomson and W. J. Thomas are those who are inimitable in their portrayal of eccentric characters; William Faversham, the stage impersonator of impulsive young men; Ada Rehan, the best woman on the stage for originality of comedy characteristics; Agnes Miller, the most winsome of all the ingenues, and others equally good in their respective lines. These excellent players in colonial comedies costumes on back grounds of pretty scenery make a picture of quaint Puritan like pictures that fill the eye and delight the soul. The acting and the story of the play flower, are the best, which finishes Mr. Grundy has never seen seen presented in New York. A most perfect performance, moreover, humor, stronger and at points grandeur, could not be conceived.

All the players are seen at their best, and the concentrated art of Mrs. Miller's effortless personality is shown in Miss Allen's Rosamund is without an equal in modern stage creations. Rosamund is a pure, sweet and lovely young woman whose virtues stand out strongly against the shadows of vice, the pitfalls and plague behind her. She is a noble type, ennobled by an atmosphere of sweetness, has been hemmed in here with all, such wealth and warmth of passion, but the course of disappointment come over her life. The one man she has met in all her life was her mother's god to her, and for whom she would willingly lay down her life, is born into her by an eligible father. And why? Because Rosamund, is a child of nature, nursed by her mother was not married to her father when she was together. This beautiful, living, weak creature has to fight her battle against the opposite sex single handed, but she wins a glorious victory and finds at stake a true husband and had parent. There is a thrilling climax to the drama. Woman's heart and woman's love are intensely portrayed and both finds a pleasant and masterly and forceful answer made by the dramatist to the question put by Rosamund to her (her unrevered father): "Why should woman be virtuous? Man does have a monopoly of vice?"

The Empire is crowded at every performance of Shaving the Wind, and the audiences rival those at the opera in titillancy of dress and novelty of the fashions displayed. Wednesday matinees have been added to conspicuous of the great success of the piece.

Charley's Aunt, at the Standard, is a success of seventeen weeks standing. It is the greatest farce comedy (English) that the country has known in twenty years. It is so funny to observe. Over 10,000 people in New York have laughed at it already and Boston is going crazy over it. Since it was produced at the Standard the house has been packed to standing room at every performance. There are Wednesday and Saturday matinees of Charley's Aunt, too.

Business is bad at most of the other houses. Mrs. John Drew is giving her unequaled performances of Mrs. Malaprop in The Rivals this week at the Fourteenth Street theater. Peter F. Dailey has been attracting excellent houses in the Bijou, where he continues. Charley's Aunt has its 100th performance at the Standard last night. George Thatcher and Aldine have not been doing much at the Star. 1492 has experienced quite a drop in business at Palmer's. E. S. Willard continues at the Garden theater in The Professor's Love Story, which is a very entertaining play; but the business is not good. Love is Slander, with a brilliant party, is at the Park theater. Jim Brown and the New South are at the People's theater this week. The twelve hundredth performance of Robin Hood, by the Boston Ideals, occurs on the 18th at the Broadway theater. The operatic of America continues at the Metropolis on the off nights of the opera, but is not doing much business; neither does the opera attract crowds. Abbey and Grau will undoubtedly lose a great deal of money on the two spectacles, three before the season is over. Sarah Bernhardt is in its last week at the Lyceum, at the Casino Country Commission on the eighth.

It will be a monster event that the national adults of society have united in a wheelbarrow dance in Madison Thursday evening next. The Telephone club, the Choral society and the Orpheus club will combine. Hinrichs, Krouse, Carsten, Radcliffe, Dayton and Pastoup will do the accompanying and accompanying. The program will include a number of new and popular pieces, Miss Ella Bishop, who is a new comer, Miss Bonsteel, who has lately arrived in this city, and who is said to be a highly accomplished artist, will make her first appearance. The full program is as follows:

[illegible]

Mr. C. H. Woolley.

[illegible]

Mr. H. S. Kerr and Mr. Harold Bishop.

[illegible]

Mr. H. S. Kerr.

[illegible]

Mr. H. S. Kerr and Mr. Harold Bishop.

[illegible]

Mr. H. S. Kerr.

Conductors—Mr. Orson Pratt, Mr. H. S. Kerr, Mr. Harold Bishop, Mr. C. H. Woolley.

Accompanists—Mr. H. S. Kerr, Mr. J. J. Dayton, Mr. Thos. Radcliffe.

Tickets now on sale at the Deseret Hall, and at the door it will be a fine time for the 400 in the history of the Tabernacle.

The production of the opera, The Crimson Scarf, at the Lyceum last night in which Lillian Lewis has been so well received, and The Sea, starting the 29th and 30th, is a fine method of use that has been offered. Owing to the multitude of parts, it will not be at all easy to cast the piece, but the management has the advantage of some pretty talented. The cast is as follows:

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Mr. Mr. Mr.