Dramatic and Lyric.

Our New York Letter—A Night at the Cross-Variety Show—Stuart Robson and Lady Windermere's Fan too Close Together.

New York, June 12.—[Special correspondence.]—Charles Frohman, who made the sensational announcement of having lost his leading lady in Paris, is expected in New York one of these days. Instead of saving two of their successes running about in London and running them together that the people of the Metropolis can patronize one were $2,000 and of the other $1,000. The alternative would be doing the phenomenal feat on an the Empire Theatre Stock company in "Sowing the Wind" at the Criterion Theatre and that personally pleasant farce "Charley's Aunt," which has been running Brandon Thomas' theatre in London at every performance in the last six weeks. The story of "Charley's Aunt" brought in Chicago is now 111, but it is feasible that multiple each week for the whole do not direct if and the receipts go over the $10,000 mark every week. They have never fallen below the one figure for $6,000 mentioned above. Mr. Frohman's plan of taking from Boston to the one week.

Sowing the Wind and the Empire company opens next Monday night, May 28th. Never before in the theatrical history has Chicago seen within a twenty-eight hours that an whole Sydney Grundy's Scandal "Sex against sex" play was first presented to the public. Over fourteen months elapsed between the first performance in London and the first performance in Chicago. It was an occasion of notable enthusiasm and surprise for Henry Miller and Viola Allen the leading man and leading lady of Charles Frohman's Empire company. The press commentators of the performance were unanimous and without stint in the public's approval is strongly shown every night, not only in the thronged immediate successes of the Criterion but in the unfailing repetition every night of the evening which was given the first performance. The receipts exceed $11,000 per week. It is probable that the company will not be able to do any other or in page than Sowing the Wind.

Charles Frohman is now in London with the principal stage manager indicating over the play matters and making preparations for the production next September at the Empire theatre of what is expected to more than duplicate the great American success made last season by Charley's Aunt. This time in The New Lady which is the present Drury Lane theatre success of London, Arthur Law, is its author and Weedon Grossmith who plays the Boy, has more a great hit in the role. Mr. Frohman says the American rights for a term of years. It will be the latest announcement in New York and Boston. The manager has also secured a new society play in three acts, which M. Victor Sardou, the greatest of the French dramatists, has just finished, and the American rights of Henry James's new play and of a drama whose mystery Grundy is writing for the Comedy theater in London and which will be produced there next fall. Charles also some of the aforementioned Empire manager Frohman is making for next season. Besides the authors named and other European writers whose names are always associated with successes M. Frohman has the best of the American dramatic new at work on plays for either the Empire theater, the popular comedy star, John Drew, or one of his actress or seventeen traveling companies. John Drew, by the way, means to find time to be for West on the social capacity this summer. He will play in Denver, Salt Lake, San Francisco and all the towns on the Pacific coast circuit. New York will have to do best again this year. He plays to enormous profitable houses at Frohman's Daniel for over 100 nights. He elects to use comedy only. The Dalcroft, by Henry Guy Carleton, which was found to be a startling success for his versatile histrionism. Both he and his popular and clever leading lady, Maud Adams, has expended pains in this piece and the success they achieved was even greater than the made by them the last previous to The Masque Ball. Mr. Drew will begin his engagements with The Butterflies and follow that later with The Masque Ball. It was in the latter comedy Maud Adams became famous in a single night by reason of the exquisite and tasty but wholly unconventional way in which she simulated fainting in one of the scenes. A. H.

With how many hearts last evening. They listened, breathless in the flight, who knew these evidence again, perhaps, tonight? The curtain was up, and the way the manner and dresses of all actors and actresses faded was stamped with emotion. At get into the old feel, Miller and our Allen was frequently called out. Time in San Lake City. The Deseret Evening News, and last night it had 1,000 over its capacity. In the aisles now it was fortunate that no accident occurred, and the performance was not interrupted. Miller and Allen were loaded. Miller was delightful as Charles Darnay, and Miss Allen was charming as Lucie Manette. Both were called out at the end of the first act, and at the end of the second they were called out at the end of the third act. Miller and Allen were called out at the end of the fourth act. The audience was very large, and the applause was very great. The audience was very large, and the applause was very great. The audience was very large, and the applause was very great