THE STAGE.

MUSIC AND DRAMA.

Creston Clarke's Ambitious Venture—A Very Successful Start—A Strong New Comedy—Return of the American Opera Company—What the New Week will Bring Our Theatre Goers—Stage Facts and Fancies.

PROGRAMME FOR THE WEEK:

GRAND OPERA HOUSE............The American Opera Co.
NEW STANDARD THEATRE.........The Leonzo Brothers.
NATIONAL THEATRE..............................."Siberia."
WALNUT STREET THEATRE.....................Neil Burgess.
ARCH STREET THEATRE...............“Around the World."
GRAND CENTRAL THEATRE.........................Vaudeville.
LYCEUM THEATRE....................................“Ranch 10."
CHESTNUT STREET THEATRE...........Mrs. Brown Potter.
BROAD ST. THEATRE...........................“Gwynne's Oath."
CONTINENTAL THEATRE...........“Col. Mulberry Sellers."
CHESTNUT ST. OPERA HOUSE...“The Lady and the Tiger."
CARNCROSS' OPERA HOUSE.........................Minstrelsy.

Current News, Comment and Criticism.

PHILADELPHIA, Saturday, Oct. 6.—The chief dramatic event of the week was the appearance of young Creston Clarke in a round of standard plays. On Monday night he appeared as *Hamlet*, and this was followed by impersonations of *Bertuccio*, in "Fool's Revenge;" *Claude Melnotte, Mathias* and *Shylock*. In each of these widely-varying roles the ambitious young man acquitted himself fairly well. Mr. Clarke, who is a nephew of Edwin Booth, closely resembles his uncle in personal appearance, and there is every reason to believe he will turn out to be an equally great actor one of these days. Mr. Clarke was supported with great ability by Miss Victoria Bateman and a company that was in all respects excellent. Miss Bateman, who is a singularly pretty and sympathetic girl, received, next to the star, the greatest amount of praise for her work.

The other novelty of the week was the production of the new comedy "The Wife" at the Chestnut Street Theatre. This is a bright, clever and interesting piece of work, which holds and rewards the attention of the spectator throughout its four acts, and combines the humorous and the serious elements in nicely calculated and effective proportions.

The comedy is capitally acted. Mr. Kelcey, as the husband, well sustained the dignity and manliness of the character under somewhat trying circumstances, and the part of *Matthew Culver*, the villain; *Robert Grey*, the lover, and *Silas Truman*, a business man and everybody's friend, were ably filled by Messrs. Wheatcroft, Miller and Walcot. Mr. Lemoyne contributed one of his careful character studies as *Major Putnam*, and Mr. Charles S. Dickson got a great deal of fun out of the role of *Jack Dexter*, the male ingenue. Miss Georgia Cayvan played *The Wife* with ample emotional power and fine intelligence, and Mrs. Walcot made a pleasant impression as *Mrs. Ives*. The ingenue part was brightly taken by Louise Dillon.

When the late Bartley Campbell wrote "Siberia" he submitted the manuscript to a well-known journalist in New York, who, after reading it, declared that it would be a failure because he thought the people of this country would not understand its ins and outs. The playwright answered that he was sure the play would be a success because it appealed to human sympathy, and everybody understood that. Mr. Campbell was right; the play has been one of his greatest successes. In small and large towns alike it has drawn immense audiences at every representation. When it was produced two years ago both press and public were unanimous in its praise.

As it will be presented at the National Theatre Monday, "Siberia" is even better than before, especially in the cast, which includes many actors and actresses who are well known. The play is full of thrilling situations, none of them overdrawn, but all consonant with the real state of affairs in that accursed country. Snow storms, knout punishment and Russian imperial life are vividly portrayed, and each act ends with a strong tableau. The evolutions of the Russian soldiers are a feature of the production. The scenery for the presentation is new and beautiful, and all the costumes are artistically correct, being from photographic designs taken in Russia.

Following "Siberia" the attraction at the National will be the peerless favorite, Corinne, in her greatest success, "Monte Cristo, Jr."

A version of Amelie Rives' salacious novel, "The Quick and the Dead," was produced by Estelle Clayton, in New York City, last Monday night, and met with pronounced failure. Miss Clayton and her support were not at fault, as they achieved all possible with the parts assigned them. The failure was simply due to the fact that the novel contained no dramatic features whatever, and no good play could be evolved from it.

Among the successful new pieces produced recently, may be mentioned Ullie Akerstorm's new five act drama, "Little Gretchen," at Norwich, Conn.; Henry E. Stanley's farce comedy, "A Postage Stamp," at Lawrence, Mass.; Kate Castleton's "Paper Doll," at Syracuse, N. Y.; and Percy Laidman's "Black Spider," at Wichita, Kas.

Joseph Haworth, who has been playing *Philip Herne*, in Mrs. Fiske's play of that name, last Tuesday sent his resignation to Manager J. M. Hill, giving the customary two weeks' notice. Mr. Hill accepted the resignation at once, and within an hour Frederick Paulding had been notified that he would take Mr. Haworth's place and had the manuscript of the part. So far as can be learned, Mr. Haworth's resignation was not the result of any difficulty between himself and his manager, but was offered simply because he had become weary of playing one part continually.

The New American Opera Company is meeting with the greatest success at the Grand Opera House, where the admirable performances of grand opera in English will remain the principal feature of the musical season in this city. A great achievement of Mr. Hinrichs' company was the production last week of Bellini's grand opera, "Norma," which was finely cast and mounted with as fine scenery as has ever been seen on the operatic stage stage of this city. The new prima donna, Francesca Guthrie, made such a success as *Norma* that Mr. Hinrichs has specially engaged this artist for the repetition of "Norma," to be given this week.

There appears to have been some disappointment among opera-goers that "Faust" was not included in last week's repertoire, and, in spite of numerous repetitions, there seems to be as great a demand as ever for the performance of Gounod's ever-popular opera. "Faust" will be given this week on Monday and Saturday nights, with the same cast as before, including Louise Natali, Lizzie Macnichol, Charles Bassett, Alonzo Stoddard and Frank Vetta. "Norma" will be heard on Tuesday, Wednesday and Friday nights, and will doubtless draw crowded audiences. A popular attraction will be the performance of "Martha" on Thursday night. In the Saturday matinee "Fra Diavolo" will be given, with the popular contralto, Lizzie Macnichol as *Lady Allcash*. Mr. Hinrichs is busy rehearsing Verdi's great opera, "Un Ballo in Maschera," which will have an early production. "Il Trovatore" will shortly be repeated for the introduction of a new tenor, who may be expected to make a great success as *Manrico*.

The grand opera season at the Grand Opera House is attracting all the regular opera-goers, who have been wont to support high-priced opera at the Academy of Music.

The charming young soprano, Adelaide Randall, has made a pronounced success with the New American Opera Company, and will be heard as *Zerlina* in "Fra Diavolo" at the Saturday matinee.

The distinguished French actors, M. Coquelin and Mme. Jane Hading, arrived in New York on the steamship Biela yesterday. The vessel has been twenty-three days making the voyage from Rio Janeiro, two days over her appointed time.

The talk in local theatrical circles during the week was the announcement that Nixon & Zimmerman, managers of the two Chestnut street houses, intend to build a new theatre. Manager Zimmerman confirmed the report. He said that negotiations are now on foot to secure a site. It will be centrally located and a regular-priced house. He would not state the location, as publicity might interfere with the purchase of the property. Manager Fleishman, too, talked last summer of building a new house, but he has now abandoned that idea, as he has concluded arrangements with John S. Clarke for the renewal of the lease of the Walnut, which expires two years hence. The new lease is for five years.

Richard Mansfield was seen by Londoners last Monday for the first time in "A Parisian Romance." His success was marred by the strong suggestiveness of his *Baron Chevrial* to his *Mr. Hyde*. Such pieces seem not to be popular in the English metropolis. Emma V. Sheridan made a hit as *Baroness Chevrial*. John T. Sullivan was also liked, and March White was admired for her dresses. Taken all in all the production was better liked than "Dr. Jekyll and Mr. Hyde."

Leonard Grover is writing a new play for Mrs. Langtry. It is a domestic drama with an emotional heroine, and it is said to contain some of the best work Leonard Grover has ever done. This ought to mean that the play will turn out to be wholly admirable.

"Jocelyn," the new play with which Miss Rose Coghlan has equipped herself for her professional tour of the country during the autumn and winter has received the most flattering endorsements in New York. It is a romantic drama of excellent quality, clear and logical in plot, well wrought and written with fine skill. The epoch of the play is that stirring era in French history when young Louis XIII. had just assumed the government of a country rent asunder by religious controversy, before Armand Jean du Plessis had exerted his power. The people of the play are nobles and commoners of the Province of Anjou and adventurers attached to the little army with which the King's irate mother, Marie de Medicis, devastated the province and threatened the throne. There are fourteen important personages, and each of these has individual force and meaning. The tone and color of a chivalric and picturesque age are happily preserved, and the language, singularly free from pompous phrases and trite expressions, considering the subject, is forcible, characteristic and thoughtful. The text has, in fact, much the same quality as the English Robert Louis Stevenson uses in his delicious romances of old French chivalry. It is therefore appropriate to the theme, and not a mere jargon of Elizabethan forms of speech and hackneyed theatrical phrases.

As good a play as "Jocelyn" is not often produced nowadays. It has literary merit as well as the esteemed theatric quality of effectiveness to commend it alike to the critical observer and the play-goer who leaves his mind at home when he goes to see a play. It is the work of a thorough student of stagecraft, a master, indeed, of all its subtleties, who is also a man of fine artistic instincts and excellent literary taste. The play bears the impress of the mind and reflects the best artistic qualities of the author, Mr. Charles F. Coghlan. There is no bombast in it and no noise for its own sake. The climaxes are intense and powerful. The shadows are heavy, but there is sunlight in the play, and the character of a pure, high-minded woman of sunny temperament, and the courage that belongs to innocence, is revealed so vividly in the earlier scenes that all its beauty is kept in view by the spectator through the ensuing stormy episodes.

The crowds that packed the New Standard Theatre last week, when "Storm Beaten" was presented, gave evidence that the down town residents were in sympathy with Manager Gallagher's efforts to make the house a success, and that all his hard work for the past weeks is appreciated is evidenced by the size and character nightly of the audiences.

Next week, commencing Monday night, the Leonzo Brothers appear in their own original play, "Brother Against Brother." The play is a companion piece of J. K. Emmet's "Fritz," and is a strong sensational drama. In the play are two dogs who evince a good share of histrionic ability and cut no small figure in their parts. Since this company appeared last in this city it has been very much strengthened, and among the artists now engaged are Miss Pauline Markham, on whom it is needless to comment, her ability and reputation being of the best, and Rudolph Murray, who has scored a success everywhere he has yet appeared.

Victor Leonzo plays the leading part of *Carl*, a German, and his portrayal of the part has met with approval in every city he has showed. His dialect songs are very clever. "Brother Against Brother" belongs to a class of plays of which little can be said, save that it seems to fill a want in the estimation of the public. The people take kindly to the heavy villain, with his dark and menacing look and heavy stride. They follow with an interest that is all-absorbing the ever-changing fortunes of the distressed heroine, and applaud to the echo when an interesting creature is torn from the grasp of the villain, who in the end meets with certain and positive punishment. The play has a plot in which an innocent man is thought to be a murderer, but is proven innocent.

Florine Arnold, in "Her Husband," will follow the Leonzo Brothers at the Standard.

Manager Fleishman, of the Walnut Street Theatre, Philadelphia, ran over to New York last week and arranged with Messrs. Gillette & Hayman to present the big production of "She" at the Walnut Street Theatre, late in November.

The cable brings tidings that the contract binding Mme. Patti to sing thirty nights in South America, commencing next spring, has been signed. As mentioned a fortnight ago the prima donna has increased her honorarium. She is to receive, henceforward, $7,250 a performance. When Mme. Patti first visited San Francisco, under Mr. Mapleson's management, she created a furore and people paid enormous prices for seats. Soon after *la diva* returned to New York she received by express a small package which, when opened, disclosed to view a silver dollar and an unsigned note. The latter ran thus:—"Dear Madame: The accompanying coin was found in the street just after your departure. As nobody here was left with a dollar I am certain the money must be yours, and therefore forward it." Unless the South American republics can issue an unlimited supply of currency the chances are that their passion for opera will make the suppotitious poverty of California appear wealthy by comparison.

The State Supreme Court, in the suit of City Treasurer Frank F. Bell, of Philadelphia, against Manager H. B. Mahn, decided, Oct. 1, in session at Pittsburg, Pa., that opera and drama come under the same head, and if a license fee is exacted for one it must be exacted for the other also.

That the New Standard Theatre means to win success on merit, and on merit only, the following bookings of Manager Gallagher will show:—Dore Davidson's "Dr. Jekyl and Mr. Hyde," Gus Hill's World of Novelties, Florine Arnold in "Her Husband," "Held by the Enemy," "Lights and Shadows," Frank I. Frayne, "White Slave," "Bubbling Over," "Keep It Dark," "That Boy Next Door," "Arizona Joe," "Terry the Swell," "The Hermit," Jule Keen in "Only a German," and "Jappo."

"The Country Fair," a new comedy of which a great deal is expected, will be made known to our public Monday night at the Walnut Street Theatre by Neil Burgess, a comedian who needs no critical endorsement to pack the house. Mr. Burgess is immensely popular, and in his particular line, the delineation of talkative females, is unsurpassed. He will appear as *Abigail Prue*, a New England spinster, who is not too old to appreciate the joys of matrimony nor too shy to accept them when the proper suitor comes along and asks the gift of her heart and hand. This is a different type of woman from that Mr. Burgess has heretofore portrayed, but the part is said to suit him exactly and to give him brilliant opportunities for making people almost split their sides with hearty laughter.

The other characters will be taken by Archie Boyd, Charles J. Jackson, Harry Rich, Henry Rogers, David Towers, Clara Thropp and May Taylor, all clever people. The play is devoted to New England farm life and has a plot of more than ordinary strength and interest. The pathetic and sensational are represented in the piece as well as the comical, and the dialogue is described as wonderfully trenchant and sparkling. There will be an old-fashioned corn-husking scene and a barn interior in which real cows will be milked in the presence of the audience. But the grand climax will be a race-course scene in which genuine horses, ridden by their jockeys, will be introduced on the run amid flying dust.

Bolossy Kiralfy's grand spectacle, "Mathias Sandorf," follows Neil Burgess at the Walnut week of Oct. 15, when it will be given exactly as at Niblo's, New York, where it has had a long run and been the success of the season.

Monday night will witness the opening of the McCaull Company's season at the Chestnut Street Opera Housee, when "The Lady or the Tiger?" will have its first Philadelphia representation. The McCaull Company includes still the well-known artists, Marion Manola, De Wolf Hooper, Eugene Oudin, Laura Joyce Bell, Annie Myers, Digby Bell, Jefferson de Angelis, Josephine Knapp, Charles W. Dungan, John J. Raffael, Herbert Cripps and others, besides a new prima donna, Laura Moore, and a new tenor, Edmund Stanley.

"Lost in New York" will be followed at the Broad next Monday by "Gwynne's Oath," in which May Wilkes, a handsome and accomplished actress, will make her first appearance in this city as a star.

Mrs. J. B. Potter will enter upon the second season of her attempt to "elevate the stage" at the Chestnut Street Theatre Monday night. She has given her musty repertoire the shake and will appear in another chestnut, "Twixt Axe and Crown," in which Mrs. Scott Siddons years ago appeared as *Queen Catherine* with considerable success.

At the theatres unmentioned above the changes of bill bring no novelties. At the Arch we shall have "Around the World;" at the Continental "Col. Mulberry Sellers," and at the Lyceum "Ranch 10."

"The Yeoman of the Guard; or, the Merry Man and His Maid," is the real title of the new Gilbert and Sullivan opera. The libretto is serious in style, and is not in Gilbert's usual burlesque vein.

The new opera was produced at the Savoy Theatre, London, for the first time last Wednesday night. The house was a tremendous one, such as the most important first night of the London year is sure to call forth. Boxes and stalls blazed with shoulders bare but for diamonds and such things, and all the London men who make it their business to have their faces everywhere had them scattered through the house, beaming over the regulation tie and collar.

The plot and action of the opera form one rural scene throughout. It is laid on Tower Green, the once broad expanse whereon the Mint and other national buildings now stand, at the spot known as the Tower Hamlets. The scene remains unchanged for two acts.

The *dramatis personæ* are *Sir Richard Cholmondeley*, Lieutenant of the Tower (Mr. W. Brownlow); *Colonel Fairfax*, under sentence of death (Mr. Courtice Pounds); *Sergeant Meryll*, of the Yeomen of the Guard (Mr. Richard Temple); *Leonard Meryll*, his son (Mr. W. R. Shirley); *Jack Point*, a strolling jester and the "merryman" (Mr. George Grossmith); *Wilfred Shadbolt*, a head jailer and assistant tormentor (Mr. W. H. Denny); the *Headsman*, (Mr. Richards); *Elsie Maynard*, a strolling singer and the merryman's maid (Miss Geraldine Ulmar); *Phœbe Meryll*, *Sergeant Meryll's* daughter (Miss Jessie Bond); *Dame Carruthers*, housekeeper to the Tower (Miss Rosina Brandram); *Kate*, her niece (Miss Rose Hervey), and a chorus of Yeomen of the Guard, gentlemen citizens, women of the neighborhood, etc. Period, the sixteenth century.

The opera progressed slowly with the audience, the grim old Tower of London, which rose massive from the stage, having a rather subduing effect. *Phœbe's* "Heigho" song was encored, and the entrance and chorus of the yeomen gained sharp applause. There was no marked enthusiasm thereafter until the entrance of *Jack Point*, which was played by George Grossmith and *Elsie*, otherwise Geraldine Ulmar. Their duet was a great success. The hit of the act, however, and, indeed, of the evening, was Jessie Bond in *Phœbe's* song, "Were I Thy Bride," during which she steals the keys of the condemned man's cell from *Wilfred*. This is simply bewitching, and a repetition was loudly demanded.

Outside of these numbers the sequence scenes, though pleasing, were not stimulating. The motive of the music is continuously sad in all the characters, and the comedy lines, being philosophic rather than funny, did not lighten the effect. The comedy part of *Jack Point* was palpably written directly at George Grossmith, who played it. Gilbert's usual satirical motive was also absent, and at the end of the first act the prevailing impression in the lobby and smoking room was that the second act would have to be very strong to make the opera a popular success. Sullivan's music, though both higher pitched and more elaborate in its combinations than usual, was generally commended. It was agreed that the trouble lay with the book.

The second act went very much as the first had gone A quartet evoked the first start of applause, and the duet between *Wilfred* and *Jack Point*, where they falsely report the death of the escaped prisoner, was very successful. Outside of these there were no numbers which seemed to be regarded as striking. At the close the company were called out, and Messrs Gilbert and Sullivan were called afterwards.

The verdict of the audience was not enthusiastic. The impression was that unless the piece can be made less stilted and formal and more humorous, its popular success is greatly to be doubted. Whether the piece will go in America with the same success as it is certain to have in England is a question. It is very English, which, while making it popular with a few, will hurt it with many. The music is so good, however, that it is hard to believe that it will not earn American forgiveness for such of the words as are suggestive of London *Punch*.

A gratifying feature of the presentation, however, to us this side of the herring pond is the success of that clever American girl, Geraldine Ulmar. She had all the hard musical work of the opera upon her shoulders and her's was by far the best performance and biggest success of the night. Miss Ulmar's voice has greatly improved since the days when young men at the Fifth Avenue Theatre used to sigh over her singing as *Yum Yum* and stirred up wild enthusiasm for the music which Sullivan had written. Those who have not heard the howling and yelling of London first-nighters can have no idea of the row kicked up by the pit and gallery in honor of Miss Ulmar's principal songs, an unusual display of good humor toward an American, particularly as Miss Ulmar's dress was as near that of the American Goddess of Liberty as possible.

Sarah Bernhardt began her tour under the management of Abbey, Schoeffel & Grau in Antwerp, Monday night, producing "Fedora," and her husband, Damala, appeared with her for the first time since their reconciliation, playing *Loris*. The present tour will extend as far as Cairo, Egypt, and will close next April, in time to allow Bernhardt to appear in Paris during the exposition. Her repertory for this trip includes, besides "Fedora," "Theodora," "La Tosca," "Camille," "Frou-Frou" and her own play "La Vie." Maurice Grau travels with her, taking personal direction of the management.

Mary Anderson opened in Liverpool with "A Winter's Tale," last Monday night, and will play at the Alexandra Theatre, in that city for a week, after which she will make a brief tour of the provinces. She sails for New York on the Umbria, Oct. 28, to fill her American engagement.

Footlight Flickerings.

Emma Carson has retired from the stage.

Wm. R. Hatch has joined the Stetson Opera Co.

Kate Castleton has made a hit in "A Paper Doll."

Virginia Marlowe goes with Margaret Mather this season.

Minnie Maddern and Annie Pixley will fill their Southern dates.

Sothern and the Florences have cancelled their Southern time.

Fanny Davenport began her tour with "La Tosca," in Rochester, Oct. 15.

Wm. F. Daly, the well-known actor, is dying in Boston of blood poisoning.

Vernona Jarbeau is meeting with much success in "Starlight" through California.

Albani will try a concert tour to this country next February. She is rather prehistoric.

Will R. Wilson, author of "Among the Pines," has written a play called "Betsy" for Lizzie Evans.

Henry Lee is now managing the tour of Effie Ellsler, A. M. Palmer having retired from the venture.

Annie Robe and her husband are visiting Paris. Miss Robe is said to be a frequent visitor at the theatres.

John H. Robb retires as manager for Gus Williams Oct. 6, and will go to Europe on a business speculation.

Augustin Daly's company, after touring England and the continent, returned to New York on Sunday last.

Helen Kingdon closed her engagement with the "Siberia" Co. last week in Baltimore, on account of ill health.

Joseph Arthur has made arrangements to have his new play produced in London. It is called "Blue Jeans."

Milnes Levick has been released from his engagement with Margaret Mather, to go with Helen Barry as leading man.

Margaret Mather is announced to open her season, under the Gilmore and Tompkins' management, at Orange, N. J., Oct. 26.

The Kimball Merrie Makers produced "Mam'zelle" as "Caught On," for the first time under that title at Cleveland, O., Sept. 27.

Although she had booked passage, Nina Boucicault did not sail for England, as stated last week. She will remain here throughout the winter.

Emma Juch is the responsible party behind the coming tour of her concert company, though Chas. E. Locke's name is signed to the contracts.

"Lady Margaret," by Henry Lee and George H. Jessop, will be acted for the first time on any stage Oct. 13, at Washington, D. C., by Effie Ellsler.

John A. Mackay is going upon the road as star in "A Narrow Escape." He is backed by Sol Berliner, a New York tobacco merchant of Hebraic origin.

Mr. Theodore Thomas has decided that he will give no symphony concerts this winter, and Mr. Thomas is not addicted to reconsidering his determinations.

The well-known actor, J. B. Curran, died in Cleveland, Oct. 1, of paralysis. He was 58 years of age and had been connected with the theatrical profession since 1855.

Max Maretzek has been elected an honorary member of the Italian Society of Musicians and Composers, in recognition of his services in the cause of Italian opera.

Sig. Campanini sails for this country Oct. 20. Del Puente and the others of his company follow him a few days later. The route of their concert tour is already made out.

Chas. Barringer assumed the character of *Ferdinand Shipley* in "Passion's Slave" last week, at an hour's notice, owing to the severe illness of Julius Scott. S. W. Nelson is an addition to the company.

Eben Plympton, John F. Ward, Luke Loring, Leighton Baker, Katherine Howard Coleman (Prudenia Cole) and Rena Howard have signed for Wilson's "Among the Pines," under the management of J. O. Spencer.

A cablegram of Oct. 2 says:—"Little Josef Hofmann, the pianist, is quite recovered and will make his first appearance, since New Year's, Nov. 10. He, as well as Hegner, is engaged by Mr. Steinway." Mr. Abbey appears to have been outwitted.

THE KENNEL.

The Connecticut State Kennel Club was organized at Bridgeport Sept. 18 with the following officers:—President, John White, Bridgeport; vice president, A. R. Kyle, South Norwalk; secretary, Dr. James E. Hair, Bridgeport; treasurer, W. H. Lougden, Bridgeport. All persons becoming members at or before the next meeting, October 2, will be admitted as charter members and after that date an entrance fee of $2 will be charged. The club propose holding a bench show in Bridgeport next April.

At the last meeting of the Eastern Field Trials Club a new rule was passed, viz.:—That the judges shall give the competing brace forty-five minutes; if upon the expiration of this forty-five minutes' test the judges cannot reach a decision, they shall inform the handlers that they shall run the brace thirty minutes longer; then, if at the expiration of this thirty minutes no decision is again reached, they shall run them an additional thirty minutes, and so on until a decision is reached.

The executive committee of the Collie Club, at their meeting, Sept. 25, decided to divide the Collie Sweepstakes and Futurity Stakes in two sections, the same as provided for in the Produce Stake. Puppies born previous to July 1, 1888, will compete at one of the early spring shows of 1889, and those born between July 1 and December 31 will compete at shows in September or October, 1889. The sweepstakes and Futurity Stakes are open to all; the Produce Stake is confined to members.

Messrs. J. H. Winslow, of Philadelphia, Pa., and J. B. Ellison, of Bryn Mawr, Pa., have consolidated their kennels of pointers, which will be located at the latter place, and hereafter the dogs will be shown and run in the name of the Bryn Mawr Kennel.

The Michigan State Poultry Association will hold a bench show in connection with their poultry exhibition, next January. We are informed by Mr. C. Staake, who will superintend the show, that the premium list will be a liberal one.

At a meeting held at London, Ont., during the dog show, the Canadian Kennel Club was formed. Representatives from each province were present. A report of the proceedings will appear next week.

The Stud Book committee of the A. K. C. invite the expressions of opinions at the next A. K. C. meeting on the question of a separate heading in the Stud Book for Gordon setters.

The first meeting this season of the Hempstead Coursing Club (fox terrier) will take place Oct. 27, on the polo grounds of the Rockaway Hunt Club at Cedarhurst, L. I.

The Michigan Kennel Club has elected Judge Nicholas Longworth, of Cincinnati, O., and Mr. John C. Young, of Port Huron, Mich., honorary members.

The St. Bernard Club (English) will hold their eighth show at Sheffield, Oct. 30 and 31.

Messrs. C. H. Mason and John Davidson have been appointed judges at the dog show to be held at St. Paul, Minn., next month. The premium list will be ready in a day or two, and may be obtained by addressing the secretary, J. E. Stryker, Room 98, *Globe* Building, St. Paul, Minn.

AMUSEMENTS.

NATIONAL THEATRE.
Ridge avenue, Tenth and Callowhill streets.
PRICES ALWAYS THE SAME.
15, 25, 50, 75.
RESERVED ORCHESTRA CHAIRS, ONLY 50Cts.
MONDAY, OCTOBER 8.
MATINEES, TUESDAY, THURSDAY AND SATURDAY.
BARTLEY CAMPBELL'S WORLD-FAMOUS
SIBERIA.
Under the Management of
THOMAS B. MACDONOUGH.
SUPERB COMPANY,
MAGNIFICENT SCENERY,
CORRECT COSTUMES,
THRILLING TABLEAUX AND
WONDERFUL MECHANICAL EFFECTS.
SECURE SEATS DURING THE DAY, 8:30 TO 6.
NEXT WEEK, MONDAY, OCT. 15,
CORINNE.

NEW STANDARD THEATRE.
South Street, Above Eleventh.
WM. GALLAGHER..................Lessee and Manager.
JAMES J. ARMSTRONG................Business Manager.
THOMAS ASHTON.....................................Treasurer.
Prices of Admission, 15, 25, 35, 50, and 75c.
GOOD RESERVED ORCHESTRA SEATS, 35 and 50 Cents.
MAT., TUESDAY, THURSDAY AND SATURDAY.
WEEK COMMENCING MONDAY, OCT. 8,
THE GREAT LEONZO BROTHERS,
And their highly educated English mastiff acting dogs,
Leger, Lion, Panther and Spot.
Direct from Niblo's Gardens, New York City, supported by a carefully selected dramatic company, headed by the royal beauty and sterling actress,
PAULINE MARKHAM.
Mon. and Tues. Eve. and Tues. Mat., the sensational drama, BROTHER AGAINST BROTHER.
Wed. and Thurs. Eve. and Thurs. Mat., the thrilling melodrama, MAY'S DEVOTION.
Fri. and Sat. Eve. and Sat. Mat., the comedy drama, THE DOG SPY.
In all of which thrilling dramatic creations the marvelous acting dogs will appear and Mr. Vic Leonzo will also introduce his beautiful songs and artistic dances.
DO NOT FORGET—A good orchestra reserved seat for 35 and 50 Cents. Tickets can be procured always at the Box Office or Continental News Stand.
NEXT WEEK—Florine Arnold in "Her Husband."

WALNUT STREET THEARE.
I. FLEISHMAN, Sole Lessee & Man'r.
MAT., WED. AND SAT. ADMISSION, 25 and 50c.
THE ECCENTRIC CHARACTER COMEDIAN,
NEIL BURGESS,
THE COUNTY FAIR.
Presenting Mr. Burgess in a peculiarly new and characteristic creation,
A SPINSTER—FAIR, FAT AND FORTY.
APPROPRIATE SCENERY, MECHANICAL AND PATENTED EFFECTS.
NEXT WEEK—BOLOSSY KIRALFY'S GREAT SPECTACLE,
MATHIAS SANDORF.

BASE BALL FOR THIS WEEK.
TO-DAY (SUNDAY).
ATHLETIC BALL PARK, GLOUCESTER.
ATHLETIC vs. BALTIMORE.
Exhibition Game, Play 3:15 P. M. The two Kilroy Brothers, Matt and Mike, will be in the points.

Athletic Grounds, 26th and Jefferson Sts.
MONDAY, Oct. 8 } ATHLETIC VS.
TUESDAY, Oct. 9 } BALTIMORE.
Last appearance of Baltimore this season. "Phenomenal" Smith will pitch for Athletics Monday. Admission, 25c. Pavilion, 50c. Play 3:30 P. M.

PHILADELPHIA BALL PARK,
BROAD AND HUNTINGDON.
BASE BALL THIS WEEK AND CLOSING GAMES OF THE LEAGUE SEASON.
MONDAY, Oct. 8, TUESDAY, Oct. 9, WEDNESDAY, Oct. 10 — PHILADELPHIA vs. DETROIT.
THURSDAY, Oct. 11, FRIDAY, Oct. 12, SATURDAY, Oct. 13 — PHILADELPHIA vs. CHICAGO.
Reserved Seats at Lasa & Millos' Segar Stores, 802 Chestnut street and 29 South Eleventh.
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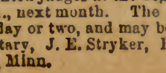
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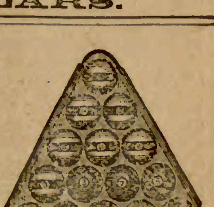

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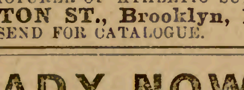
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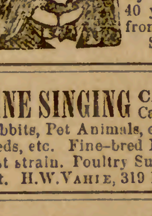
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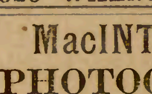
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