

light vaudeville shows being given at the Roof Garden on the Island as coming within the category of legitimate shows. Our principal local managers, Messrs. Sheppard and Small, have both been to New York arranging "bookings" for next season; and I understand that many good attractions will appear at all three houses, though the official lists are not yet issued.

The Princess's Theatre and the Grand Opera House will both open in due course, though whether both will continue open is another matter. There may be nothing in the persistent rumor that the Princess's is to be pushed for all it is worth, at the expense of the Grand (for financial reasons which need not be entered into here); I hope the story is not correct. But if such a thing be attempted, I take the liberty to predict failure. The past associations of the Grand Opera House will count for something, and locality will count for much more. The Princess's is comparatively out of the way; this may appear a small matter, but it is only those in the business who have the slightest idea what a mere trifle will do to stem or stimulate popular appreciation of a place of amusement. One thing is to be desired by the theatre-going public—that the management of the Grand Opera House may see the absolute necessity of doing a little painting and papering during the next few weeks. For a first-class theatre in a city of the size and pretensions of Toronto, the Grand Opera House could easily take first prize for being in a more advanced stage of dilapidation than any other theatre with which it could be fairly compared.

There is some ground, I believe, this time for the report that a new theatre is to be built here. The proprietor of the Toronto Opera House is in treaty for the site of the old Musee on Yonge Street, and should the deal go through, a handsome theatre on the most approved modern plan will be placed there. The intention is to make it a high-priced house. The situation is, of course, a splendid one, but whether Toronto is just now in a position to support still another theatre is a matter on which—were I asked—I should express a very decided opinion.

The Toronto Opera House will open for the season on Monday, August 10, an unprecedentedly early date.

PROFESSIONAL NOTES AND GOSSIP.

Owing to the length of my remarks on the late Sir Augustus Harris, this department of "Stage and Orchestra" is necessarily brief this month.

Mr. Edmund Tearle is studying Lord Byron's play of "Sardanapalus," with intent to produce the piece early next year on a scale of great magnificence in London. The scenery, designed from the illustrations to Layard's "Ancient Nineveh," will include the Palace of Sardanapalus, the Burning Palace, the Hall of Nimrod, the Funeral Pyre, Nineveh by Moonlight, etc. Tearle & Co. will also carry a Battle Tableau, a Great Sensation Scene, and a Thunderbolt.

Another Ellen Terry, daughter of Edward Terry, is to make her first appearance in Juliet before long.

The principal English star actors who are to visit America next season are E. S. Willard, John Hare, Mr. and Mrs. Arthur Bouchier, Albert Chevalier, and Olga Nethersole, and possibly Charles Wyndham.

The company which Mr. Bouchier will bring with him in November will include the actor-manager's wife, Violet Van Brugh, and Messrs. Blakely, Elliott, Hendrie, King, Horne, Troole, and Irene Van Brugh.

WILFRID WISGAST.