

With the First Nighters.

Manager Myers of the Salt Palace is giving an exhibition of the best vaudeville talent seen in this city for a long time. There is merit in every one of the clever acts, and the performances should be well patronized. If good vaudeville can be made to stick, it will be equally beneficial for the artists and amusement lovers, and to all appearances, the people engaged by Mr. Myers will make good.

"My Wife's Husband," Ned Royle's new play, will be put on at the Madison Square theater in New York beginning the last week in August.

The many Salt Lake friends of Mr. and Mrs. Royle will rejoice with them in having received able financial backing for the production, and as the play is considered the best yet written by the talented young man, success for the new play is assured.

The American Extravaganza company opens with "Alladin" at Saltair next week, and the management promises the finest summer production ever seen in this city.

Those who tell stories in the theatrical district have been spreading one about James O'Neill and Wilton Lackaye. They were sitting in an up-town cafe, so the story goes, with another actor, whose reputation was that of a combined egotist and miser. Both O'Neill and Lackaye bought drinks, and then there was a long pause. The silence finally was broken by the third man, who remarked:

"Do you know, boys, I am going to write my autobiography?"

"With the accent on the 'auto'?" suggested O'Neill.

"No," interposed Lackaye, "with the accent on the 'bi'!"

H. L. Wilson's striking novel, "The Spenders," published by the Lothrop Publishing company of Boston, and now in its fifty-fourth thousand, has been dramatized by Edward Rose for William H. Crane, who will open with the play at the Savoy theater, New York, next September.

Since Augustus Thomas' "Arizona" was produced, five years ago, it is said to have netted profits aggregating nearly \$250,000. Most of the

time two companies have been appearing in the play, and now it has been sold for a good sum. Its purchasers expect it to be good for a few more thousands before it gets to the stock companies.

The Owen Wister novel, "The Virginian," has succumbed to the dramatist and his manager. It is to be staged next season. Kirk La Shelle will be the manager and Duston Farnum, who played young Denton in "Arizona," will likely have the lead.

In a San Francisco interview the other day Cecelia Loftus uttered this bit of wisdom: "Mrs. Campbell wanted me to play with her; but you know how it is supporting a female star. She has the part; the leading man has the part next to the part, and you have what is left—which is mighty little. So I shall play with Mr. Sothern another season."

Harry B. Smith, author of "The Blonde in Black," was making time fly with a group of theatrical friends around the Knickerbocker theater lobby, New York, the other night, and some one happened to ask what was the origin of the term "deadhead."

"Well," said Smith, "they say it started in Detroit about fifty years ago. One street of the city led to a tollgate at the entrance of a road leading into Elwood cemetery. Funeral processions only were allowed to traverse the road free of charge. One day a well-known physician, Dr. Pierce, stopped to pay his toll, but while handing over the money he remarked:

"We doctors belong to a benevolent profession, and I think we should pass free."

"No, no, Doc," responded the gatekeeper. "You send enough deadheads through here without going free yourself."

"And so," continued Mr. Smith, "the word got into the dictionary used by Broadway summer-show managers."

A new version of the Nat Goodwin-Maxine Elliott reputation comes from Town Talk, and if true, it is amusing to say the least. This is how it goes:

If the story which I am credibly informed is true proves to have a good foundation, Nat Good-



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