

ARTISTS' FORUM

Reno, Nev., Dec. 13.

Editor VARIETY:

I have a complaint to register against Nick Huffard. Harry Weber, my agent, informs me that he witnessed the performance at the 81st recently, and Mr. Huffard was in the bill using two numbers or bits (belonging to me) which I am now using in my present act—Nelson and Chain. The cornet recitation, "Sits and Sits and Sits," also medley of popular songs with comedy words. Huffard and Chain used these two numbers in their act before I went into the navy, after which Mr. Huffard continued as a single, using my material, from which I was to receive money each week, but he failed to make good his promise.

After I was discharged I hurried to Chicago to join Huffard, but he wanted to continue as a single and we worked only two weeks together.

Through Mr. Weber I teamed up with Eddie Nelson, our act known as Nelson and Chain. We played all the big eastern time, including the Keith New York houses, and are recognized in the booking offices with this material. I met Huffard in San Francisco when I opened on the Orpheum circuit. He was playing the Ackerman & Harris circuit at the time. He told me he was going east with a brand new act, which he advertises in VARIETY, but which he is not doing.

J. Dell Chain,
Nelson and Chain.

Dublin, Ireland, Nov. 30.

Editor VARIETY:

News from the Roving Irishman, Mike Scott.

I got to Liverpool Sept. 11. Have been to London, Manchester, Birmingham, Northampton, to get to Dublin after a lot of trouble that should not have been. I got there Nov. 2, to find my mother dead ten years, also all belonging to me. It cost me \$446 to get bad news. All is gone—no home, no true friends left of the past.

You may not be sorry, but when it is too late the sun is shining in America. It may shine on the one that went through a barrel of trouble.

Will keep all I have to tell you until we meet. Will be glad to hear from you. It is a hard fight, but an honest one. I don't owe \$5 in America.

This is not private to yourself. I am downhearted. Will do all I can to get away from here after New Year's. Will go towards Liverpool. Will write some letters to true friends. I will sail for home—that home is now America.

Mike Scott.

New York, Dec. 29.

Editor VARIETY:

In your last issue you printed an article about an argument over the booking of the Gormley Sisters, between Mr. King and Mr. Green. Will you kindly correct the statement of Mr. King being representative of us, as he isn't and never was. Harry Fitzgerald is our representative and the argument over booking is at the Steinway was ridiculous. We were asked by Mr. King to open there and we said we didn't care to do so. Later in the week we met Mr. Green, who told us it would be a good house for us to open in, so we said alright. As for telling Mr. King he would not receive the large two dollar commission from us, no such thing happened. We never discussed money at all.

Gormley Sisters.

Louisville, Ky., Dec. 19.

Editor VARIETY:

Read with much interest in VARIETY of the comparative sales of theatrical weeklies. We are the leading news-

dealers here, located next door to Child's, and our current sales are as follows:

VARIETY	76
Billboard	30
Clipper	12
Mirror	5
Star	2

A few words in regard to VARIETY. We could sell more copies if the Louisville News Company could furnish us with VARIETY every Saturday instead of Monday.

When VARIETY is asked for you can not sell any other publication "just as good," as there is nothing else like it.

Eiler and Goodman,
(227 Fourth Ave., Louisville.)

A general complaint has existed for many months against all publications going through the mails, by reason of delayed deliveries. VARIETY has suffered more than the average on account of it, as VARIETY's circulation day in the middle west is Saturday; east, Friday, and further west, Monday or Tuesday. The service is slowly growing better and barring snow or storms causing recent delays, VARIETY's deliveries should shortly be on the before-the-war basis.

New York, Dec. 19.

Editor VARIETY:

In the present issue of VARIETY under New Acts is a report on Grock, signed Jolo.

I cannot possibly let this go by because same contains statements which are erroneous, and furthermore, it is not a report on the value, success, etc., of the act, but it is going into details which certainly do not belong in that column and should not be accepted unless such statements are verified as being correct.

For your guidance, the H. B. Marinelli offices have represented, managed and directed Antoinette and Grock ever since their appearance in vaudeville—in fact, we brought him from the circus to vaudeville, which some of the theatrical so-called "experts" did not believe was possible, as according to them, they could not make good on the stage.

We have been handling this act and engaged them in every part of Europe, first as Antoinette and Grock and then as Grock and Partner.

In 1915-16, we negotiated with the United Booking Offices in order to bring Mr. Grock over here and notwithstanding all our efforts, we were unable to obtain a better price than \$350 weekly instead of \$500, at which figure we could have brought him over.

Mr. Riess, who had never been in the theatrical business before entering our firm in London (where he remained one year) took over the continuation, re-engagements and representation of this act.

H. B. Marinelli.

Pittsburgh, Dec. 20.

Editor VARIETY:

I have been informed that Mary Garden, the opera star, has brought a dress to this country calling it a "Mirror Dress" and claiming to be the originator of this style of garment. Now I have been recognized for years as the originator of the mirror dress or gown, having put up one of the most remembered fights in show business to prove that I originated that idea.

I have since the season of 1910 used the billing of "The Originator of the Mirror Gown." Previous to that I billed myself as "The Girl with the Mirror Dress."

Gladys Vance,
"Originator of the Mirror Dress."
(Now Lew Fuller and Gladys Vance.)

INSIDE STUFF

ON VAUDEVILLE

An order was issued last week in the Keith office upon the authority of E. F. Albee notifying the agents booking through that office that henceforth they must cease reporting adverse opinions against acts or members of acts and making it appear as though the opinion was that of the booking office, a booking manager or resident manager. That's a very good rule against agents and particularly the Keith office clan of agents. The notification states that any agent violating the rule will be denied the Keith booking privileges. The big time agents get away with a good deal, a whole lot, in fact, and would like to make everyone in the world "horsethieves" excepting themselves, to gain their purpose. Big time agents always have blamed something upon somebody besides themselves.

How many stage crews are observing the regulation of the International body not to accept tips? Maybe many, maybe few. But at least one crew is doing it, that at Keith's, Boston. They will not accept tips from artists playing the house nor have the men of the crew sought any way to evade it and still receive the tips in a foreign manner. The idea of the I. A. T. S. E. was to preserve the dignity of the stage crew as skilled workmen who would not lower the dignity nor their calling by tips. If there are any others besides the Boston crew, it should be made known, and perhaps it should also be made known what crews are taking tips. The latter, however, would seem to be a matter for the international headquarters or locals to inquire into.

Last week at the Palace, New York, Jack Wilson, during the course of his act, remarked: "I will now sing a song entitled, 'Who Ate Napoleons with Josephine While Bonaparte Was Away,'" but Mr. Wilson did not sing the number, mentioning the title only for a laugh, which he received. Mr. Wilson mentioned nothing else in connection with it, but curiously enough, R happened to be the title of the Sam Bernard hit song in "As You Were," a musical comedy produced but a few days before at Atlantic City.

It may not be understood outside of the artists themselves that "cuts" made in any Keith theatre or big time house booked through the Keith office are reported to all other theatres on the circuit. "Cuts" are so called when material is deleted or ordered out of an act during its engagement. Ofttimes the cuts are extensive and as often the cut takes out of the turn its biggest laugh. The cuts are made in dialogue or action mostly, but a situation is censored now and then. Usually upon an act entering a Keith big-time house for an engagement the resident manager looks over his list of "cuts" entered against the turn in other

houses and may quickly recognize any ordered out matter that has been reinstated.

ANNIE CARROLL DESTITUTE.

Chicago, Jan. 2.

Annie Carroll, who 30 years ago was a bareback rider with Barnum & Bailey's Circus, and later appeared with Forepaugh's, is living at 1911 West Madison street, this city.

Her daughter, Edna Snow, is with her, a hopeless cripple as the result of an accident five years ago.

NEW ACTS.

Shelton and Terry, sister act.
Young and Scardon (two men).
Lorrave and George, two men.
Grace Seymour, songs.
Japanese Revue (6 people), girl act.
Jimmy Doherty, black face.
Jimmy Lyons and Jimmy Lee.
Robbins and Brown, song and talk.
Sol Singer and Harry Baum.
Mabel Berra and Co. (2) songs.
Lou Payton and Jimmie Lum.
Joe Gallagher and Bob Murphy.
"His Taking Way," eight people, girl act.

Cynthia Kellogg and Frank Bernard, comedy sketch.

Sid Corey and George Rosen, talk and songs.

Denna Caryl and Martin Harvey, songs.

Violinsky, in act by Billy K. Wells.
Ben Scheffar will assist.

William Hamilton and Beat Rawson in "Kilts" by Clifton Crawford.

Jean Chase and Co., sketch (4 people).

Everett Parks, single. He will appear under the name of Ev. Parks.

Brannigan and Conroy, talking and singing.

Murray Howard and Fred Bernard, songs. (Mark Levy).

"The Dancing Master," dancing with six people.

"Fishing for Women," musical skit with two men and four girls.

Blanche Franklyn and Nat Vincent, songwriters.

Lewis, Ethrene and Bennett, three girls.

Walmsley and Keating, man and woman, two-act.

Al Piantodosi and Bert Walton, two-act.

Beatie Hamilton and Billy Rawson in comedy act. (Arthur Klein.)

Hal Hickman with four girls, produced by Frank Hale.

"Flights of Fancy," four people musical skit featuring Marshall Hall and Ann Linn.

William Seabury (formerly Seabury and Shaw), in "Fivolities of 1920" with 16 people (Ed. S. Keller).

Jack Boyle has formed a vaudeville partnership with Dave Kramer. (Harry Weber.)

"Miss Raffles," two people; "Pikers," 15 people, musical. Scenery by Dodd Ackerman. (A. & A. Productions).



It behooves me to speak—
Next Week's Attraction:

"It Was Her Fault But He
Didn't Blame Her."

**CHARLES
WITHERS**