Radio Beats Press In Liner Disaster

Saturday, September 21, 1934

Tibbet Back Sept. 18
Featured As Singer, Actor

Personality

LAWRENCE TIBBETT, eminent American baritone and member of the Metropolitan Opera company, will resume his radio work on Tuesday, September 18, at 8:30 P.M., over the NBC-WJZ network. The program, which will be presented weekly at the same hour, lasts 45 minutes.

"There are limits beyond which government regulation cannot go without destroying the so-called American system of broadcasting and it is the duty of the industry itself to determine these limits," Mr. Loucks writes.

"Within these boundaries of necessary Federal regulation, broadcasters must oppose encroachment upon their freedom of operation. The line of demarcation between the freedom of the press and the operation of Federal regulations is the duty of the industry itself to determine."

(Continued on Page 15)

Day Radio Is Improved

Special attention will be devoted to presentation of outstanding broadcasts during the daytime, as was decided at a recent meeting of CBS program officials.

The decision has been made because of the fact that there has been a substantial increase in fan mail for morning and afternoon programs and that audience response to these programs is being solicited.

(Continued on Page 15)

Cap Races Broadcast

Description of the America's Cup races will be broadcast on the NBC-WJZ and WEAF chains each day the races are held, beginning Saturday, September 15.

The broadcasts will begin at 11:15 A.M. each racing day on both networks and continue throughout the day on alternating networks until approximately 4:30 P.M.

The races are held off Newport, R.I., and the contestants are Rainbow, American yacht defending the cup, and Endeavour, British challenger.

In order to capture the cup, the challenger must take four out of seven races from the defender.

The NBC announcing staff for the occasion includes William Lundell, Ben Grauer, Fred Gage, yachtman, and Ben Stevens, naval architect.

One group of broadcasters will be aboard the Coast Guard cutter Sebagho, the other group will be on the Noranga.

The course is 30 miles long.

Contents

Complete Radio Programs By The Hour, A Page To A Day

Hampered In Giving Full Information

The importance of radio as a medium for disseminating news was dramatically disclosed in connection with the Allied-American-battle fleet off the New Jersey coast on September 9.

The public in the East got their first news of the burning of the liner from the radio report, as the accident occurred at too late an hour for the final editions of the noon newspapers. At no time was there going to be "hot news" for the afternoon newspapers.

Despite the frequency and accuracy of the radio bulletin, supplied by the Press Radio News Bureau, it was apparent that radio could have given more complete information in the morning had it not been hampered by existing regulations, formulated by the Radio-Press committee.

Both NBC and Columbia did not feel free to broadcast a list of known survivors and dead without fear of violating the press agreement.

Early in the afternoon, however, both networks sent radio equipment and announcers to New Jersey to broadcast latest developments from the scene of action.

In that way, a series of survi"ors were broadcast from the beach.

(Continued on Page 15)
Thursday, September 15 - America's Cup Race on NBC and CBS

**Debutante**

**Special Events**

- **11:30 A.M. EDT; 10:30 EST; 9 CT**
  - Hollywood Unmasked, WEEI
  - The Old Observer, WLW
  - The Old Observer, WLW

- **12:30 P.M. EDT; 11:30 A.M. EST; 10 CT**
  - Harry Koch, organ, WHAS
  - Robert Banner, baritone, WLW

- **12:45 P.M. EDT; 11:45 A.M. EST; 10 CT**
  - The Old Observer, WLW
  - The Old Observer, WLW

**Historical Notes**

- The America's Cup Race has been a significant event in the history of sailing. The first America's Cup Challenge was held in 1851, with the first race taking place in the United States. The event has since become a symbol of national pride and is highly anticipated by sailing enthusiasts around the world.

**It's In The Bag**

- **4:45 P.M. EDT; 3:45 P.M. EST; 2:45 CT**
  - candy store, WLW
  - The Old Observer, WLW
  - The Old Observer, WLW

**Time Marches On!**

And we find that these Studios will offer the most outstanding programs for Radio and Stage Training in Dramatic, Singing and all branches of broadcasting and theatrical work. An authentic cast, under the personal direction of professional stage and radio personalities, at a low tuition. If you had talent, we can develop it for you. At only one rate, you can be a star on the right road. If an audition at one or even two, there are openings for you. If you are interested in radio broadcasting or on the stage, you will be granted a trial. This policy has won for us a host of friends, and this service has resulted in more advancement than anticipated.

**KASPER-60 STUDIOS**

**Radio Broadcast & Stage Training Division**

110 Boylston Street, Boston
Reformers And Broadcasters Line Up For Battle

Short wave voices from the Spanish neighbors of the South are doing much these days in adding to the pleasure of high-frequency tuning after sun-down.

At the present period of the year, reception from across the Atlantic is picked up upwardly in the afternoons and early evenings. But along about dusk those European signals on 25 and 35 meters have been "hitting the slide." Probable the Continental transmitters will remedy the situation in a month or so when they change to their 40-meter, Winter channels. In the meantime, short wave radiations from Central and South America are taking upon themselves the duty of entertaining night-time listeners.

Each day at around 6 P.M. (EST) the Caesar's statues begin to ride enjoyable program volume.

(Continued on Page 2)
Radio Lane
By Jimmy J. Leonard

BOSTON is sadly in need of new radio material. People listening to local voices month in and month out, are beginning to wonder if our radio station could be better.

Rarely do they hear a different voice, and if we do, we are bound, by some misguided quest of executives, to hear it almost for the sake of "the voicey" life.

Nevertheless, many radio executives who could alleviate this situation don't seem to want to give a good boat. They travel their old rut without the slightest attempt at cutting navel present programs.

Because of this same good effort, I kept in an office, where a lot of local show listeners can listen to the same old key. To get an idea of how some of the big Boston stations are doing, I started listening to the same as pulling an eye tooth. In charge of auditions shy from an audition in much the same way.

Take the case of a society deb whose management of a station knew the management of a station. She was auditioned, classified and marked for radio instruction inside of 50 minutes. Let me assure you, this doesn't happen in every station, but an occurrence such as this may mean discouraging the persons who really have talent to offer from coming into the studios.

FRANK PARKER still remains the idol of radio fans. He was Product of New York's East Side. He comes of Italian parentage. When Parker was graduated from high school, he turned to engineering. But it was too much to ask an athletic lad such as Frank to stay in a close-fitting suit.

Besides, his head was too clut- tered with the idea of making a success for the music business. His wife wondered what the matter was because he hadn't so much as kissed the top of her nose. She thought she had a nice nose and it made her wonder. Mrs. ROOSEVELT is American, but there are some of the best orchestral arrangements created by the younger workers in modern symphony orchestras.

And so is the music of PAUL WHITEMAN. As much talk in their circles as much talk in the city to the connoisseur. There they had the cutest house. "Paul's house with vines," with a flower garden in back of it.

On the point of leaving, hubby looked around to see if he had left anything. He chanced on the bathroom where the old coral-pink curtains were still hanging and mentioned them casually.

"Your wife told me they were blue in their new home. Then he looked in the medicine closet and noticed some soap and old toothpaste tubes. Being economical, he wanted to take them along; but, no, his wife had arranged for blue accessories for the new bathroom.

So the very loving couple resumed to the country.

Two days after their arrival Haney, as i like to think of him, sat in the living room in a much more comfortable frame of mind. His wife wondered what the matter was because he hadn't so much as kissed the top of her nose. She thought she had a nice nose and it made her wonder.

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Dreams of Jeanie Lang Come to Life
By ROSELLA CALHAN

Listening to the soothing strains of Buddy Rogers' Green Stripe Orchestra and the lilting voice of Jeanie Lang on the Family Theatre program over the WABC-Columbia Network, one would never guess that this musical presentation was conceived under difficulties.

This smooth running show was fashioned out of pandemonium. As the date of the opening approached, the announcer was vacationing in the North woods, while the script writer and director were in New York. But most disturbing of all, no leading lady had been found to sing with Bud and play the romantic lead in the musical story.

Then things began to happen. One afternoon the young maestro rushed backstage in the RKO Palace Theatre, and returned breathless with excitement.

He had just seen from out front the ideal girl for the job, and she was one of radio's own—Jeanie Lang.

Five Year Dream
It meant the fulfillment of a five year dream for Jeanie since she had been an extra in Hollywood where Buddy was a star she had longed to opposite him.

In the years that had passed, Buddy had organized his own orchestra, and switched to radio. Meanwhile Jeanie, the extra girl, who got her start when she met Paul Whiteman on a Hollywood lot, and replied to his question, "Can you sing?" with "No, but I can speak," had become a star in her own right on radio.

Once having found the suitable leading lady, there were other obstacles to overcome. Jeanie, supported by "The Three Rascals," a male harmony trio, was in the midst of a tour of personal appearances, was bound by contract to fulfill five engagements in the key cities of the South and East.

Negotiations were started to cancel the rest of the tour, and after no little dickering the young singer was signed to co-star with Buddy.

Backstage Romance
When the arrangements had been completed, the program director decided to weave a story about these two performers that would embody a backstage romance.

So each week the musical program is interlaced with the story of "Jeanie," daughter of an aristocratic family in straightened circumstances, who sees an opportunity of combining a means of financing an education for her little sister, "Riddle," and the fulfillment of her hope some day to marry "Buddy." Jeanie has a diversified career. In Los Angeles he was station manager, and announced the coast-to-coast programs emanating from the studio.

Practically all the big name stars of motion pictures have been introduced over the air by Truman. He came East, joined the CBS announcing staff, and remained for several months. When he received an offer to play with his old friends, the Aces of "Easy Aces" fame, he went to Chicago and was heard in the role of "Brad." The program subsequently was moved to New York, but Truman remained behind, for he had become WBBM's star announcer.

Into Canada
When Bradley finally had been traced to a log cabin in the Canadian woods, they summoned him to report back to work for a new commercial assignment.

Truman hated to cut short his vacation, but a chance to introduce such stars as Buddy and Jeanie was not to be thought of lightly. So back he went, post haste.

The other customers of the coast include "The Three Rascals," male trio whose members are known separately as Robert Keith, Fred Furtch and Robert Hatkyn. They made their first professional appearances in California, and have sung with several of the leading dance orchestras of radio.

For the past year the Three Rascals have been playing in vaudeville with Jeanie. Their catchy rhythms and lusty arrangements are of their own making, each one of the boys taking a turn at it.

Vocal novelties are offered by Jack "Scripty" Douglas, whose singing must be called a cross between scat singing and vocal comedy. Gene Concellin sings the tenor solos, and other members of the orchestra are called upon to make up the glee club occasionally heard.

In Costume
The whole crew might well be a musical comedy cast. The orchestra boys cut fine figures in their white mess jackets and dark trousers, while Buddy is garbed in the reverse order of white trousers and a polka-dotted dark coat.

Jeanie, the picture at what a well-dressed prom-trotter should wear, appears in pastel evening gowns with gloves to match, and a little white evening jacket.

The broadcast comes from the ballroom of the Medinah Club in Chicago. Many tests were conducted before the proper orchestra setup was found for the best possible results. The maroon walls, panelled mirrors and metal appointments in the ballroom made a peculiar echoing effect.

Instead of facing the orchestra to the audience, as is usual, which would result in the notes rebounding from the mirrors behind them, the men were placed across the orchestra platform, and the proper balance was obtained.

In the balcony, overlooking the orchestra, sit the engineer and Lawrence Holcomb of the Fleischer and Ellis Agency of New York, who writes the script and directs the show.

Jeanie stands on a platform, so that Buddy and she will be of equal height while singing into the mike. Members of the cast are in direct line with the engineer and director in the balcony. Raising their eyes now and then from the script, they receive instructions from the balcony.

The Preparation
The scripts for the show are written, directed, and cast by Mr. Holcomb. They are planned three weeks ahead to allow time for revision and development of the plot.

Holcomb, who is a regular commuter from New York to Chicago each week-end, rehearses the scene in his mind and is ready to proceed when he arrives in the Windy City Saturday night.

The Wednesday preceding Holcomb's arrival, Ray Appleby, in charge of dramatic production, routes the program, and sets it for a dress rehearsal.

Jeanie and Buddy meet several times between Wednesday and Saturday to go over their numbers with "The Three Rascals." By Saturday everything is well set.

When Holcomb steps off the train in Chicago on Saturday he is ready to to into a conference about the musical numbers to be played two weeks hence, and to whip the next day's show into shape. At 2 o'clock there is a dramatic rehearsal at the CBS studios, lasting until 4, at which time the orchestra arrives for a brief rehearsal.

On Sunday afternoon the cast attends at the Medinah Club until 6 P. M. The orchestra then comes in and there is a dress show for the next hour, then a breathing spell until the program takes the air at 9 P. M.

When the clock reads 9:50 P. M., the "Family Theatre" bids goodnight to its listeners with the note, "We are leaving for the air."
Crying Baby

Harrison Knox, tenor, WEAF WEEI
Bob Atcher, WHAS
News, Curley Joe, cowboy songs, WBZ
News and Morning Parade, WEAF WSM, 45
Hazel Slusser, Fred King, WFLA
Castles
Central Time is two hours earlier.

Daylight

Page Eight

Bradley Kincaid, WGY
June Baker, home management talk, WGN
The Texans, trio, WLW
Vagabonds, WGY
Organ Tone, WNBX
Parents' Forum, WNBX
America's Cup Yacht Race, WEAF WEEI
Shopping Bag, WGY

10.30 A.M. EDT; 9 EST; 8 CT

1 P.M. EDT; 12 N. E5T;11 A.M. CT

12.45 P.M. EDT; 11.45 A.M. EST;10.45 CT

12-15 P.M. EDT; 11.15 A.M. EST;
11.45 A.M. EDT; 10.45 EST;
5 In.)

2 P.M. EDT; 1:20 N. E7T;1:20 CT

3 P.M. EDT; 2:30 N. E7T;2:30 CT

5 P.M. EDT; 4:30 N. E7T;4:30 CT

8 P.M. EDT; 7 EST;
7 P.M. EDT; 6 EST;
6 P.M. EDT; 5 EST;
5 P.M. EDT; 4 EST;
4 P.M. EDT; 3 EST;
3 P.M. EDT; 2 EST;
2 P.M. EDT; 1 EST;
1 P.M. EDT; 12 N. E5T;11 A.M. CT

Midland

Bing Crosby, Boswell Sisters, WABC WCAU
Mark Windsor,

Mark Warnow, Walter Blaufuss' music, WJZ WBZ, 30 m.

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Would You Like To Have Your Radio Mean Something To You, Personally?

YOU KNOW that The MICROPHONE broadcasts every Thursday, Friday and Saturday evening between 6 and 6.30, over Station WEEI on The Evening Tattler program. Beginning next week The MICROPHONE will include each evening the best story sent in.

THIS IS not a contest. It is not a scheme to sell you anything. Brevity is the only iron-clad rule. Write your favorite story in one hundred words or less on one side of a sheet of paper that also bears your name and address. It may be a funny story, it may be a "tall" story—what it is does not matter so long as it is the story you like best, the story you'd like to hear told over the radio. Each week The MICROPHONE will select three stories for the three WEEI broadcasts. The best one of these three stories told over the air in a given week will be determined by the editors of The MICROPHONE, whose judgment will be final, and a complimentary subscription to The MICROPHONE for one year will be sent to the contributor of that particular story. No stories will be returned.

SEND IN your favorite story without delay. Then listen for it over Station WEEI. Address contribution to:

Best Story Editor,
The MICROPHONE,
34 Court Square,
Boston,
Massachusetts.
Wednesday, September 19 - John McCormack on WJZ 9.30 P.M.

Back from Russia

H. V. Kaltenbock, CBS news commentator, has returned to his trip to Russia and has joined his take news reporting from Moscow, London, Paris, and Berlin with congratulatory messages of your listeners and the English language. John McCormack, who has been a guest on WJZ from time to time, has returned to his study in Russia and has joined his take news reporting from Moscow, London, Paris, and Berlin with congratulatory messages of your listeners and the English language.

5.45 P.M. 4.45 EST 3.45 CT
Greeting: John McCormack, WJZ 30 in.

Singapore: Angela Anthony, WJZ 30 in.

King's Island, WJZ 30 in.

Honeyboy and Sassafras, WEAF WEEI

Honeyboy and Sassafras, WABC WCAU

Jockey Market, WEAF WEEI

Rolling Tunes, WEAF WEEI

Thursday, September 20 - Charles Trenet on WJZ 9.30 P.M.

Saturday, September 22 - Jerome Kern on WJZ 9.30 P.M.

Sunday, September 23 - Victor Borge on WJZ 9.30 P.M.

Monday, September 24 - Bobby Hackett on WJZ 9.30 P.M.

Tuesday, September 25 - Artie Shaw on WJZ 9.30 P.M.

Wednesday, September 26 - Frank Sinatra on WJZ 9.30 P.M.

Thursday, September 27 - Benny Goodman on WJZ 9.30 P.M.

Friday, September 28 - Billie Holiday on WJZ 9.30 P.M.
Deane Moore Brightens WEEI Morning Period

Deane Moore, who is doing a morning program on WEEI, has hardly ever been without a deck. Deane, whose voice has been a network feature for years, actually carded his way into radio.

During a lay-off between vaudeville engagements in the South, he got a hankering to try broadcasting. He descends upon a small local station and出了 the manager for an audition. With very encouraging results. He was preserved, full of grace, and hung around the studios after day after day. To pass the time he did card tricks for the folks around the place. He's an expert at sleight-of-hand and could earn his living in vaudeville with radio work, if he had to. One day the station manager noticed him in the midst of a particularly difficult stunt. When it was over he asked Deane to show him how it was done. And Deane died—for an audition.

Deane was born in Jamaica, New York, March 16, 1898. His father was tenor soloist in several New York churches and his mother an accomplished pianist, so it was only natural that the pride of the Moore family selected a musical career. A year after he had entered primary school in Jamaica, he became a choir boy at the Grace Church there. And at the age of twelve was the highest paid boy soprano in New York City (Grace Church, N. Y.).

Deane experienced what describes his "sudden memory" at the ripe age of fourteen. His voice changed and his career was ended—or at least so he thought. He could away from Grace Military School and joined the Navy, but was released after nine months. He left for Newport, R. I., because of his youths.

Taking up his music where he left off, Deane resumed his piano and voice lessons and quietly got a job as accompanist for Karyl Norman, the Creole Fashion Plate. For the next decade he sewed a similar capacity for several vaudeville headliners. In 1923, he did a single in vaudeville, and for a time was a member of Royce's Gag and a popular Broadway night club entertainer.

Moore's first microphone performance was at Station WGBS, New York, in 1923, but he did not take radio seriously until 1929 when he obtained long engagements with such Southern stations as WQOD, Miami, WSM, Nashville, and WBT, Charlotte, N. C. He made his debut over the WABC-Columbia network June 4, 1934, the fifteenth anniversary of his marriage to Ophylie Breyt Fur. They have been married 14 years.

About that romance. The newest of WEEI's piano-playing songsters is in a brass-trimmed pencil among his wedding souvenirs. Fifteen years ago, the present Mrs. Moore borrowed said pencil from a hotel porter, and, in a moment of confusion, returned it to Deane, who was just entering the lobby, instead of to the Porter. Four days later Mr. and Mrs. Moore started their honeymoon.

The arrangement by WEEI for Moore's regular morning appearances is another indication of the way the station is doing in the way of daytime features. While on the network, New England listeners know him as one of the bright spots on the day's broadcast routine.

Ralph Kirbery, bartone, James McElroy, baritone, and Harold Levey's orchestra, are doing a special two o'clock spot with the Mohawk Treasure Chest program. Jack Benny, who insists on present and on the program, is the radio audience delight in the General Tire commercial announcements. puts across a nifty bit of advertising to the studio audience while running on a microphone mounted on General Tire wheels. And, you like the "Gibson Family" with the musical comedy influence. Proctor and Gamble on Saturday nights... Arthur Bagley, lower health man, was a Y. M. C. A. physical instructor before entering the radio field... Jack Benny, who insists on present and on the program, is the radio audience delight in the General Tire commercial announcements. puts across a nifty bit of advertising to the studio audience while running on a microphone mounted on General Tire wheels. And, you like the "Gibson Family" with the musical comedy influence. Proctor and Gamble on Saturday nights... 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Thursday, September 20 - Kate Smith Sings, CBS-WABC, 8 P.M.

After the Theatre
Barbecued Chicken
In a quiet nook at
SLADES BARBECUE
935 Tremont St—(465 Tremont St.
435 Columbus Ave.
BOSTON, MASS.
Open All Night
Red-Haired Himber Displays Versatility on Champions Program

Two of the Liveliest Champions

Joey Nash Is Popular for His "Vocals"

Ambition spurred him on and he finally left the "Yankees" to form his own unit for broadcasting. He was first heard at the Essex House and is now at the Ritz-Carlton in New York.

In addition to arranging and conducting, Himber takes time off occasionally to arrange and compose. He is the author of "It's Fair."

Suburban Joe

If you hop over Manhattan Island on your way West you are quite likely to land in Brooklyn, the original of "suburb" jokes.

And there you will find the birthplace of "Joey" Nash, who checked in some 25 years ago.

Young Mr. Nash is blondish, with dark blue eyes. He is five feet eight inches and weighs 150 pounds. He is unattached, as they say in the hymn, Loves boat and knows many of the major league stars. He got "Joey" stuck to his name, and has been doing it ever since.

Several years ago he organized his own dance orchestra to palm Beach, Florida, where he conducted at The Breakers.

Joey Nash is a Red-Head

N. J., on Feb. 20, 1936. Early he became interested in music and his first instrument was the fiddle. When he was 14, he made his "debut." He played from the stage of a Newark high school.

He took up the ukulele and celesta.

Ultimately his talent won for him a place on the vaudeville circuit. It was about this time that he met ROME VALLE, then a middle-aged tragedian who became a member of the "Yankees" organization. In a short time he was arranging the music of the numbers that VALLER played and as well did the two young musicians get along that he stayed with "Yankees" for four years. Now he's a typical letter from a fan:

"I want you to know that there are many of us who appreciate the versatility of yourself and those who are associated with you. And it was to you that we are trying to make you understand the immense amount of work that is necessary to produce that something above the commonplace. The boys won't turn the trick. It's talent plus hard work, hours of it, that makes versatility."

South American Programs Arouse Interest

(Continued from Page 3)

calls used are TIEP, "La Voz del Tropico" and, to be sure, HCJB.

So here, apparently, is the answer to the question:

"Versatility is a talent that is something that can only come from that which comes from his orchestra. It sparkles. It's had an injection of Himberism."

Young Joeys takes the chorus. He doesn't just sing the notes. He gives you something that is not just "words and music."

No wonder Himber and Nash.

South American Programs Arouse Interest

(YV2C (6.15 meg.), or the high frequency end of the 49-meter spec-

shops, offers the most consistent and reliable signal from the Venezuelan metropolises.

The station, WYV2MO, a few paces on the dial away, generally is heard by ointed in terrestially by W2XE, Colombia.

YV2RMO, at the ancient city of Barranquilla. It is using a transmitter that is received well. It comes on the air at 6:30 P. M. and, like most South American broad-

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Reflections
By Diana Herbert

The MICROPHONE's Fashion Observer

In a mode composed of rich materials and simple, almost severe lines, jewelry naturally comes to the fore. The supplanted sleeve, often three-quarter length, calls for at least one bracelet. The severe necklines, mostly square, slightly slant their ruffles and bows, need necklaces or brooches or clips to make them wearable. The new front low decolleté requires a need for important jewels, worthy of Shoulding shoulders and alabaster bosoms.

BRACELETS are larger than ever. A famous French beauty was recently seen holding two bracelets on each arm. When she raised her hands, she could not be seen from the waist up. In this case, the bracelets are worn as decoration, as necklaces.

RINGS should suit the wearer's hand just as for fingers. A large rectangular ring makes the clamp in stone appear small.

RINGS should be chosen for their becomingness as well as for their beauty, style. They must in no way be a merveil's last but as a first lines. For instance, a large sapphire set exactly as if for a gemstone should be left, with a new style clasp, which is called a sapphire set exactly as if for a sapphire.

MISS CHICAGO, who as MARY ALCOTT is winning a large radio audience, has long, tapering fingers on her right hand, and on her left.

MISS CHICAGO, who as MARY ALCOTT is winning a large radio audience, has long, tapering fingers on her right hand, and on her left.

Miss Alcott, whose Nimblewits, among the events to be described in this column, the networks in New York City have not been displayed much originality or novelty in preliminary announce-

Radio Freedom to be Discussed

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This and That
I have given up imitations once and for all. You may think such a decision the suicide of a reputation built on that very kind of entertainment in vaudeville, movie shorts, Broadway revues and radio. But two definite instances have proved to me the folly of my ways.

One particular experience brought home to me the realization that to create your own style and emphasize your own personality is a much more effective way to build up a public. During one of my tours, I played at a theatre in Los Angeles. I had routed an act of imitations of several stage celebrities. After the performance, when I was leaving the stage door, a mother rushed up to me with her young, stage-struck son, and asked if I would show him how to do some impersonations.

He was a cute little fellow, and to please him I went over my whole routine. That was the last I saw of them until several years later, but this time he was backstage.

We had been going from San Francisco to Los Angeles, when we ran into a cloud of several hours. Arriving at the station, there was barely time to take out such-and-such a number. While waiting for them to get out the orchestration, I told an old, old joke about my aunt. Much to my surprise, there was a big response.

Then I sang a song, and while the orchestra was setting up the second selection, I told another joke which I had discarded long ago. It almost brought down the house. A little non-plussed, I kept this up for 15 minutes, and when I concluded the act, they brought me back for two encores.

Up in my dressing room, while unpacking my bags, I couldn't decide whether it was because of the informality of the act, or if the people out front were just being indulgent. I decided to make a test, and that night returned to my old routine. It was after the show that night that I decided to give up imitations.

But the flesh is weak. Whenever someone would say, "Georgie, do you remember the night you sang like Harry Richman? I wish you'd do it again for us; just once," I'd forget all about my resolutions, and oblige. And it wasn't long before I again included them in my routine.

"The proof of the pudding is in the eating," so the saying goes, and the proof of the wisdom of my decision to create my own individual style, was evidenced in the fact that I quadrupled my salary by being just Georgie Price, and not six other men.

It is all very nice making your fellow performers better known, but the best you can hope for is a momentary reaction. If the imitation is good, they will applaud vigorously, it is true, but when they leave the theatre, it is more than likely they will remember your subject, rather than the performance you worked so hard to give.

And, strange to say, I'd rather have the audience remember me than any of the more excellent actors I've tried to impersonate.

If you ask me why, I find it difficult to answer you—unless you accept the explanation that I'm an actor.