

Amos 'n' Andy—what are they like in person; how do they live; what do they do; how do they prepare their broadcasts? The New York Telegram, Scripps-Howard newspaper, assigned Douglas Gilbert to interview the famous radio team and find out. The result is a series of absorbing articles, the ninth of which follows.

BY DOUGLAS GILBERT

New York Telegram Staff Writer
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You've pulled out the gadget that establishes your contact. The screen above your radio in the darkened living room glows with the intensity of a stage's spotlight.

The orchestra, "visible" in the pit, beats out the strain of a 1932 musical comedy and some Helen Morgan—advance model—croons an equivalent "Why Was I Born?"

An act from a Broadway hit is sent hurtling into space to perch precisely on the set of a Nebraska crossroads store-keeper—to entertain the punchers making camp in the Sioux country after a hard day's roundup—to point the after dinner hour for the guests of a millionaire on a Long Island North Shore estate.

A ranger north of Saskatoon, challenging the mockery of his comrades, sets his dial, and the magic fire of Wagner's "Walkure" suffuses the panel above the radio as Wotan mouths the bass of his "Lebewohl."

And in a studio, let's say at 6 p. m., some "Bill Hay" has just finished: "Amos 'n' Andy in person" . . . while two men, Freeman F. Gosden and Charles J. Correll, begin . . . How? Blackface? Costumed? In a "real" Fresh Air Taxicab Company of America, Incorporated, office?

Television!

It is a certain development, Gosden believes. In a couple of years television—the great home talkie movie—will be the current entertainment of the nation's millions, offering a problem of the greatest concern to the boys—a problem that now they are giving all their efforts toward meeting.

Vitality of Act Now Unseen

The vitality, the essence of their act now is that they are unseen. As Gosden so graphically pictured it at the start, it is the voice inflection of the boys that carries the emotion that requires the listener mentally to conjure up his own picture of their "situations." That is the great current surge and pull of their broadcasting.

"Good-by, sweetheart . . . Amos' farewell to Ruby in route for Chicago to see her sick 'poppo' is effective over the air because of the intense pleading note of Gosden's voice. Will the "sight" of Amos on the television screen enhance or mitigate its effectiveness?

The boys do not know, are not sure. They believe their act is something more than an audible comic strip.

It has, intelligent commentators say, the earmarks of a new art. Probably they will have to develop a new technique to keep it so. And they believe that they will.

See Great Television Future

"We have grown up with radio during its remarkable development," Gosden said. "We believe that within the next two years television will be as great a medium for entertaining and instructing as the radio now is."

"Just how this will affect our broadcasting we do not know. We hope to be able to cope with the situation. It is very apparent that it will mean a lot more work."

Haven't Had to Face It

"You'd better count us out on that," said Gosden. "It's a subject that we haven't given a great deal of thought to because we haven't had to face it ourselves."

On the other hand, all strict censorship instead of being a deterrent.

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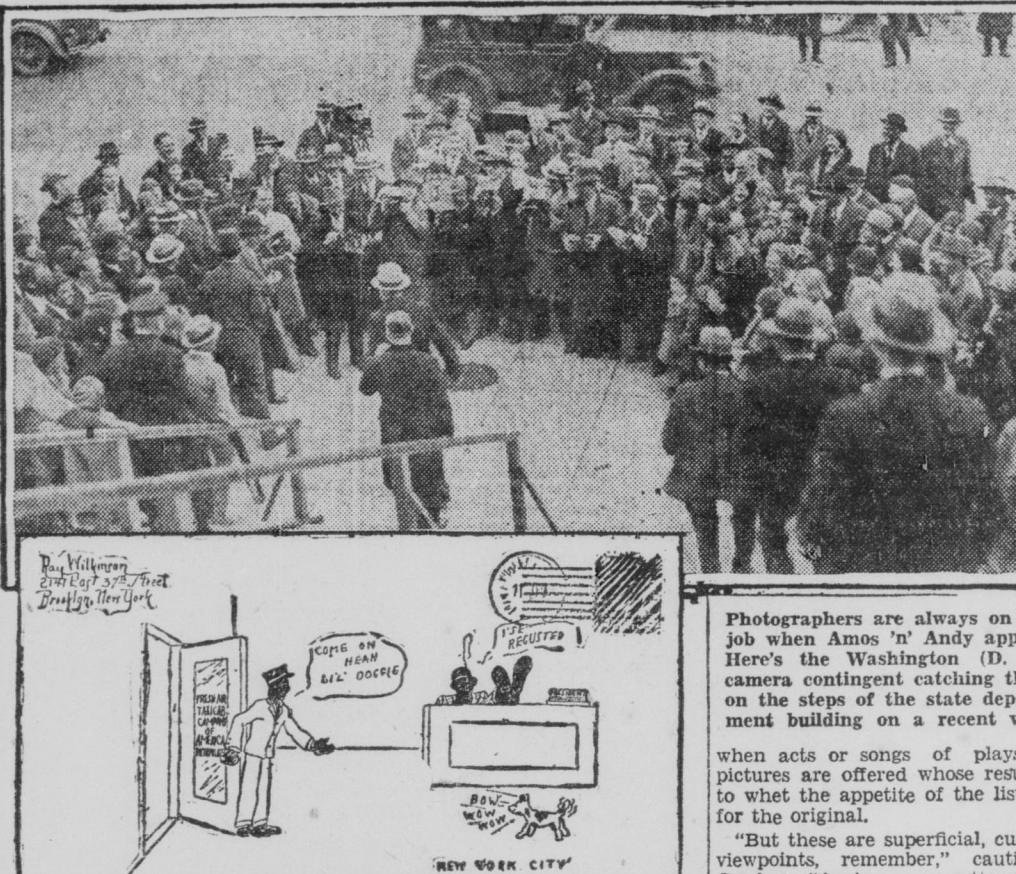
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to the presentation of distasteful or unseemly things probably acts as a spur."

"Sure," interrupted Correll. "If they banned 'Mother Goose' copies could still be sold in a certain part of the public who are always eager to obtain something the law says they shouldn't have. It's the old case of 'forbidden fruit.'

Isn't prohibition something like this? They were asked.

The suggestion didn't take. Prohibition promptly was thumbed down as a topic. Not because they haven't ideas on the current question, but because they believe their ideas on this subject, as on a great many others, don't mean anything to the public at large.

Not Privileged to Speak

"We happen to be—and for this, remember, we're very grateful—popular entertainers. That's our sphere," Gosden explained. "It doesn't give us any privilege of commenting, with all the authority that would inhere to the remarks of an economist or scholar on various phases of the American scene. 'Our views might be interesting.

In some instances also it enhances stage and screen presentations, as

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