



ZAUBEREI AUF DEM SENDER

[RADIO-SCRIPT]

"Versuch einer Rundfunkgroteske von Hans Flesch..."

[KREUZER, HELMUT. "Zu frühen deutschen Hörspielen und Hörspielkonzeptionen (1924-1927/28): Hans Flesch, Alfred Auerbach, Rudolf Leonhard, Oskar Moehring." Siegener Periodicum zur Internationalen Empirischen Literaturwissenschaft (2000).] "This is also its author: Hans Flesch, born in 1896 in Frankfurt am Main, has initially studied medicine, but from 1924 to several functions (as the artistic director of the Southwest, then as director of the Berlin Radio) the early history of the German broadcasting - until 1933, he lost his post and has been submitted to the concentration camp. He was later as a doctor, most recently in a military hospital since the end of the war in 1945, he disappeared Berlin space.

"Fleschs radio play is a kind of 'radio fantasy': A fantastic way to shipment is disturbed to fictitious plot of a "Rundfunkgroteske" (the generic name Fleschs). In the evening a concert broadcast breaks "with violence" the "fairytale aunt" of the channel, and demands in the current program, the "grown so terrible", "two minutes" for a hearing fairy tales, "and if it is only for a single child would , now perhaps coincidentally is still on ...".

"The attempt to impaired broadcast "off", fails: Listeners hear everything, because the switch is kaput! Ich kann nicht ausschalten! I can not turn off! (Uproar) "A little chaos breaks out: During the fairytale aunt begins to tell (" There was once a radio participants, it was satisfied with all what the broadcasters offered him "), announced an" express service "the" American products market listing, "" Violin and Piano "put their own with a" Boston ".

"The "Geiger", "electrical conductor", the "spokesman" and the "leader" of the "artistic work" and the herbeigeeilte "business director" talk with and against

each other; also hears "a permanent kratzendes noise in the apparatus", a Caller wants to know at the same time, "whether the insanity on the transmitter will not soon cease." The "leader" is for "crazy" explains, because he listens more than the others in the broadcasting area (but not more than the listeners out there, as the "artistic assistant" testifies).

"Then suddenly disappears the "fairytale aunt" and that, the "magician" on the technical defects as a "magic tricks" declared that he "manager" a "magic lesson," wanted to give. He transformed the "order" of the transmitter in staged "disorder" because of his "manager" had denied, as part of the program means "magic trick" perform, particularly in the location he was: "[...] I asked you but urgent enough to me to think that the radio listeners by virtue of my power viewers, radio audiences could be. They have ausgelacht me! "The Magician", as the "leader", for "crazy;" of the "leader" wants the "Blue Danube Waltz" by Johann Strauss the shipment but still salvage what he did, after several failing attempts, and only succeed in having the "magicians" disappeared as suddenly as it was before the "fairytale aunt." ("The music plays the Danube waltz to an end in peace.")

"Thus stands at the beginning with the German radio play history a "grotesque", in which the radio itself to its subject makes in a new medium for the updated version of the romantic comedy. The Pointe mediengeschichtliche this radio comedy is the introduction of television as a project of a free employee. The fact that someone from the radio listeners could make a TV audience seems calculated the radio-"head" (ie, a radio expert) as "crazy" (although the first German experimental broadcasts actually in the time of the Weimar Republic). The failure of a radio broadcast by the fictitious television 'Pionier' is even radio broadcast to a radio play, whose aesthetic charm arising from the tensions and submitted envelopes.

"Stand against regelhafte staged order and disorder, the 'normal' operation (of the routine processes) and the 'disturbed' operation (as a "madhouse"), the 'fixed' program and the unexpected, the hierarchical bureaucracy, and the magic of fairy tales. The "head" at the end draws from his perspective, the following balance: "[...] then it is really the case that we wanted to do something, what is right, and could not do so because someone else wanted to do something, wrong. The whole world order should be zusammenkrachen! The history of the world would have lost their meaning. The order would no longer be master? "

"The notional balance of the 'maker' of the fictional listeners may agree, the phone in the shipment of the consignment complains, the addressee of the auditory game, which this intentionsgerecht absorbs its true course not, he reacts to the comedy of 'bourgeois' law - and-order attitude and sympathizes with the fairytale charm of anarchy.

"What we in the fictional action experience, the magician Manipulierungsmacht about 'things': about music instruments and the technical apparatus of the station, the magician brings the violin without violinist to play, he can' shut down 'a consignment and the elimination of listeners , which have turned their devices, prevent, and he can claim that he is a radio broadcast in a television programme could transform (which in the context of a listening game can only say, but not to happen). "

[Reinhard Döhl, "On a not for him given current events, precisely at a transmission failure on shaft 467 of the South-West German Broadcasting Service in Frankfurt am Main participate, this impression is also the listeners of the "trial of a Rundfunkgroteske" by Hans Flesch, "sorcery on the transmitter."

"It was by Hessischer Rundfunk again excavated first sent German radio play so far as "unimportant formally Verulkung of then strange ways of the microphone" (Schwitzke), as "invasion" understood, which is "hardly a Studentenulk" (Lauterbach) differs. And so you have seen the play safe injustice done what Lauterbach even indirectly admits that when he received the text as "still remarkable," apostrophizes, because it shows, "in which direction the recording immediately after the experiments began broadcasting operations" had targeted. You have to - and that's for all Hörspiele the years 1924/1925 easily generalize - first of all the acoustic illusion opportunities to test and demonstrate. Apart from the fact that Fleschs "magic on the channel" for us today also an entertaining insight into practice, then broadcast on the radio personnel then allowed, this piece is different from the historical or fictional disasters halluzinierenden radio plays the same year, thus far, that the new medium themselves to the contents of a broadcast game. And although in the form of a one excluded from the participation magician durcheinandergebrachten program, it caused a transmission failure and the resulting confusion triggered.

"The second Flesch deliberately chosen title - "an attempt Rundfunkgroteske" - is apparently so far been ignored. I would therefore exaggerated importance to attach him, especially since he has two interesting information to the hand. First, it assigns Flesch his piece of literary way of speaking to the grotesque. According to a Sachwörterbuch is that the grotesque is a "Dichtungsart" Derbkomischen, Nürrisch-Seltsamen a sometimes humorous, sometimes ironic and seemingly incompatible Gegensätzliches in übermütiger and astonishing way, and make side-by-side in Zusmmenhang bring, sometimes even with the wisdom vknüpfte. A feature was the handling of this form into the shape of the lots, the full extent of the loose sense to almost Demonic.

"Where, Fleschs "magic on the channel" for the interception now not just as a literary masterpiece that way the grotesque speech, but then can quickly find some superficial correlation. A juxtaposition of seemingly opposites and

Unvereinbarem could, for example, in the visual tricks magicians and operating a radio program. Incompatible with the radio is his call, listeners should firmly in the "apparatus, which Glühfarben the amplifier tubes, which the detector Krystall" because that night radio to television. Yes even the grotesque gained linking with "life wisdom" could be extended from the Raisonniere director of broadcasting - as a self-parody Hans Fleschs in his capacity as artistic director of the South West German Radio Service - heraushören if he does not doubt unironisch towards the end postulated: "But ultimately want we order and the disorder, and secure the order is right and the wrong disorder."

"As Funkgroteske assigns the "magic on the channel" on the other hand, also easily into the literary scene of the time, since Wedekind, the possibility of expressionism grotesque as a literary way of speaking and had rediscovered the end of the '20s to the absurd grotesque Kurt Schwitters a second peak reached. It would Fleschs "attempt to Rundfunkgroteske" with a few cuts, even temporary correctly, closer to Schwitters than for the grotesque expressionists, when they also evident when comparing the quality would fall a lot. Fleschs interesting trick is that the information about the message of the medium of radio broadcast game in a sense almost tautologischen the medium itself. And it is precisely in this sense must double the term "Rundfunkgroteske". It seems to me that it is similar to the Hughes alleged "sophistication", which at a closer listen - in relation to the medium - consistent trick is, even in this case of such sophistication is able to speak. But the literary quality but less interested than the - of medium seen her - almost tautological media relation.

"And when I finally once again called on the prize from April 1924 should return: one could expressed the assumption that "a dramatic solution to the time-radio listeners to make big claims," Hughes "danger" fortunate. Then Fleschs "magic on the channel" almost a textbook example for those variety "broadcast games" for which proposed that no more than 15 to 20 minutes and should - as a stunt to Parallellerscheinung film - on the way to the game or the desire grotesque come."

"The very first „Hörspiel“ ever broadcast in Germany was called "Zauberei auf dem Sender", that is „Radio Magic or Wizardry on the Air“. Presented on October 24th 1924, a few months after the founding of the Frankfurt station it significantly marked the anniversary of the overall start of German radio in October 1923. Due to the lack of recording facilities in early German radio the original „Radio Magic“-play is of course not preserved. We listened to a production of 1974. But for the prominence of its author the script had been printed in the weekly „Journal of Funkwesen“ shortly after the original broadcast. The subtitle reads: „Attempt of a radio grotesque“. It's a kind of stand-up comedy on one hand. On

the other it conveys an important message about radio that shall interest us in the following.

As actors we have the station - „leader“/director, his so called artistic assistant, the announcer, a little orchestra, a man named „electrical“ bandleader, in short, the typical small staff of an early radiostation playing themselves. Unexpectedly the „Märchentante“, the girl usually performing fairy tales for children, pops into the opening of the evening concert. And that's where the trouble begins.

flesch2 1.38

In the middle of the chaos the boss arrives. "Where is the typewriter girl, we have to set up a memo ... Are you ready?". "Yes, Herr Doktor", the girl replies. And indeed, the "real" Hans Flesch had been a physician working at a research institute for radiation medicine in Frankfurt right before he turned his career into the adventures of a new medium. "On Oktober 24th", dictates the Doktor on October 24th to the „Schreibfräulein“ in a radioplay about October 24th – "at around 8:30 pm as usually – you got it? – the evening concert had just started. The announcement... what, .. what the hell is going on now?"[1] [flesch1 , 1.03] While writing a memo about the disturbance just having passed the next interference already occurs. The action, the plot of the "Wizardry on the Air" are the ongoing feedbacks of interferences of a radio program.

Scratching noises, obscure messages and strong brass sounds are intruding the ears of the doctor and of the listeners. Flesch desperately calls for the artistic assistant, Mr. Schön. Again we have a role played by the real man under his real name. Ernst Schoen, the program director of the Frankfurt station has been working with Flesch since the first day. He was a trained musician and composer, a former student of Ferruccio Busoni's and Edgar Varèse's; moreover one of the closest and lasting friends of Walter Benjamin's since their mutual schooldays until they both had to leave Germany in the thirties.[2] - "Schoen, did you hear this on the control receiver?"[3] the play-doctor asks. Again the interferences are multiplying, after Schoen declares to have heard nothing. Flesch is the one under distress, who has heard the interference as the radio-listeners did. But nobody in the studio has.

Yes, Doctor, – we have – I mean – there hasn't been any piece of music – there was nothing to be heard....

And Flesch replies:

flesch3 12''

Mr. Schön, do you think – in general – a music could be heard that has not been played anywhere?

In the greatest confusion Flesch smuggles in the key-question of his play. „Radio magic“ might not be considered of great prominence literarily. But its content poses nothing less than the key-question of radio as audio-art. Can music be played in the radio without any instruments? In 1924 that seems wizardry. But Flesch argues that with radio a specific kind of new music must be possible. Transmitted violins and orchestras apparently come to our ears through electronic devices. So radio should play by the means of these electronic devices only, that means by radio itself.

flesch4 25'' flesch4

That is in fact a loony and „grotesque experiment“ in 1924. Now everybody – we are back in the play – believes Flesch to have gone insane. A doctor is called for the doctor, however no physician arrives – but the wizard.

Hans Flesch, author, director, main actor and head of the station had been an experienced user of x-ray tubes during his medical career. He knows the technical conditions of radio. From a technician's point of view in 1924 radio waves were in fact caused by „Störungen“, disturbances and interferences of the ether due to the feedback of tube oscillations. These technical conditions are precisely what Flesch's play from 1924 refers to.

Not even seven years ago Hans Bredow had tested the first ever tube based radiotransmitters in the abandoned battlefields of France.[4] His new wizardwonders were working quite well but too late for World War One. Now, not yet a decade later, radiotubes were ready for general use. [InGluehfaedenschauen, 25]

It's The the Wizard speaking: „Ladies and Gentlemen look straight into your radio-device, into the filaments of the amplifying tubes. I'll count until three, and at three you'll see me. One, two, ...“.

It is too late to put the wizard into the madhouse. The magic works, the music slows down, becomes more and more atonal, out of tempo, finally stammering like „a Grammophon, that hangs“ as the wizard explains. „Stop it“, Flesch shouts, „I can't stand it anymore“. That's the end of the experiment. Everything has to be put back in order. The wizard is thrown out of the studio. We hear the Donau-Waltz as innocently as it has ever sounded. [ZaubereiEnde, 38] We're back to radiomusic as it was supposed to be, as the first licenser of German radio, Hans Bredow, secretary of the postal office, expected his radio to sound. But it wasn't the radio Flesch was after.

With Dr. Hans Flesch, just 27 years of age at the time of the play, we meet the most important, most innovative, most competent and most courageous pioneer of Weimar radio. During the following five years Flesch continued his work in Frankfurt and then moved to Berlin as the head of the famous „FunkStunde“. Without his support neither Walter Benjamin, Ernst Krenek, Paul Hindemith, nor Arnold Schönberg or Eugen Jochum –to name just a few – would have found their way into radio. Flesch encouraged Bertolt Brecht's radiowork and employed Arnolt Bronnen. He introduced Alfred Döblin to radio and commissioned some of Kurt Weill's compositions. Paul Hindemith the concertmaster of the Frankfurt Opera when radio started, was his friend and brother in law.

“The piece tells a story which is situated at a radio station. It occurs during the live production of a radio program: It's evening, and the scheduled program is the famous Danube Waltz, played live by the radio orchestra in the studio. But in the moment where the program should go on air, the editor in charge for the children's program, the fairy tale story teller, approaches the program director and requires spontaneously air time. The lady's insistence is going terribly on the program director's nerves, however, something much more confusing is about to happen. Instead of the scheduled and announced symphony concert the program becomes interrupted by a kind of Kakophony.

“A strange mixture of voices, sounds and music is suddenly heard on air. It is very confusing and not making any sense: There is no dramatic structure, no narrative thread, just disconcerting sounds of all kinds.

“By listening to this sonic chaos on the radio, the program director panics and stumbles: “But who has told all these people, that they are allowed to speak?”

“Order must be re-established, the program director requires, and order means for him: “One is sending – many are listening“. It is the principle of the center based broadcast monopoly which he considers “order“, in opposition to the bi-directional principle of radio.

“So the source for all this chaos has to be found: The radio station's staff identify a magician as the responsible one for the sonic chaos. He uses his

witchcraft to extract sounds out of the ether as well as from everyday life, bundles them and sends them on air, creating by this a wild audio mix. Most of the audience have never heard something like this before. It probably sounded extremely avantgardistic to them.

"Now, as the source for the disturbance had been identified, the magician is chased out of the station, the linear program can go on; business as usual can continue, not broadcasting these kakophonic sounds, but the good old Johann Strauss' Blue Danube Waltz.

ORIGINATION: Sudwestdeutsche Rundfunk, Frankfurt-am-Main.

DURATION: October 24, 1924.

PERSONNEL: Hans Flesch (scriptwriter).

EXTANT RECORDINGS: None.

(SUDWESTDEUTSCHE RUNDFUNK, FRANKFURT-AM-MAIN)

[???—9:30-

Oct. 24, 1924 "Zauberei auf dem Sender"

AFTER 1940:

(HESSISCHER RUNDFUNK, FRANKFURT-AM-MAIN)

Circa 1974 "Zauberei auf dem Sender"

ZERO HOUR

[RADIO-SERIES]

Broadcast in 1937 over the station of the *Los Angeles Evening Herald and Express* (which was also the L.A. outlet for the six-station chain known as the California Radio System), this series received scant attention in the radio pages of its own newspaper, except for the occasional "try ending your day with a chill" comment. "A gruesome half hour is promised to dialers who tune into KEHE at 10:30."

The important question to be answered is whether Carlos del Prado was involved with this program at all. He had just finished up his *Lost Legends* series for KEHE in mid-June and was presumably in a state of transition as he prepared to take over the duties of continuity chief (and *Black Chapel* writer) at KNX. Were any of the *Zero Hour* scripts his? Possibly adapted/expanded from the *Lost Legends* scripts?

ORIGINATION: KEHE, Los Angeles, California (CRS).

DURATION: July 4-August 29, 1937.

PERSONNEL: Unknown.

EXTANT RECORDINGS: None.

ZERO HOUR (KEHE, LOS ANGELES)

[Sunday—10:30-11:00 PM]

July 4, 1937

[“...The central character in the tale
to be related is an insane surgeon.”]

July 11, 1937

July 18, 1937

July 25, 1937 **“Gloomy Sunday”**

[“...based on the now famous
Hungarian suicide song...”]

Aug. 1, 1937

Aug. 8, 1937

[“...a weird tale of a man who
commits two almost perfect
crimes...”]

Aug. 15, 1937

[“...will revolve around an asylum for
criminal insane. The story is said to
concern a man who wishes to get
revenge on the managing director of
the asylum...”]

Aug. 22, 1937

Aug. 29, 1937

“ZOMBIE” BROADCASTS

[FOLK-LEGENDS; RADIO-MISCELLANY]

Zombies first entered into American popular culture with the publication of William Seabrook’s non-fiction account of his Haitian explorations, *The Magic Island*, published in 1929 by [publisher?].

[*Sheboygan Press*, March 23, 1928] “Into the Black Haunts of Voodoo”—“An unusual American recently emerged from the jungles of Haiti where he was the first white man ever admitted by blood rite to the Lagba voodooists’ cult. He saw the ‘dead’ reawaken...lived for months with strange jungle negros...observed weird mutilations of the dead...the horrifying mixture of witch potions.”

[Ben Wasson, *Delta Democrat-Times*, February 15, 1976] “...when I first was in New York City it was my privilege to know William Seabrook whose hair-raising study of Haiti disclosed, at least according to his controversial account, that he had actually seen a group of these living dead working on a farm field on the island. Following a dinner one night, Seabrook had a group of us goggle-eyed as he told his stories—lurid, yes—of Haiti and the facts about Voodoo.”

[“Voodoo Programs Can Be Expected From Clark’s Pen.” *San Antonio Light* (September 8, 1929)] “Donald Clark, manager of the continuity department of the Columbia Broadcasting system, has just returned from the West Indies where he made exhaustive studies of Voodoo. What he learned there is to be incorporated into a dramatic series which will be heard over KTSA and stations of the Columbia network this fall.”

See also: WHITE ZOMBIE.

CAPTAIN ADAMS (KFRC, SAN FRANCISCO)

[Tuesday—9:30-10:00 PM]

February 11, 1930

[“...South Sea Island magic, called Zombi, which, according to superstition, enables certain persons to raise the dead forms the basis of the Captain Adams story... An interesting feature of this program will be the authentic chants and drum rhythms which the author, John Eugene Hasty, has obtained through much research work...”]

THE NORTHERN DRAMATIC CO. (WOL, WASHINGTON)

[Friday—8:30-8:45 PM]

July 29, 1932

“White Zombie”

JOHN HENRY—BLACK RIVER GIANT (WABC, NEW YORK)

[Sunday—8:00-8:15 & 8:45-9:00 PM]

January 22, 1933

[SAN ANTONIO LIGHT: “...John Henry, this evening, will wander into the hut of a conjure woman and demonstrate his remarkable powers...”]

[“...Tonight’s adventures of the amazing creature of Negro folklore will take him to the hut of the ‘conjure woman,’ where he makes good his boast that he knows plenty about conjuring. The giant makes good to such an extent that he brings the cabin down in ruins upon all within...”]

[SYRACUSE HERALD (April 2, 1933): “...It is Juano Hernandez who takes the part of ‘John Henry’ in the radio adaptation of Roark Bradford’s book, heard every Sunday night... It’s quite mystifying and dramatic to watch him at work. There was a scene in a past incident in which ‘John Henry’ was to call the ‘spirits.’ That Sunday everybody in the studio felt eerie when his deep voice began Voodoo chants, and the drums began to beat. The production man and the engineer expected to see ghosts of dead chieftains of the Congo tribes come trooping into the very studio!...”]

SCRIPT: Geraldine Garrick, Juano Hernandez (adapted from the book by Roark Bradford).

CAST: Juano Hernandez (John Henry), Rose McClendon, et al.

STRANGE ADVENTURES IN STRANGE LANDS (TRANSCO TRANSCRIPTION DISC, LOS ANGELES)

Ca. 1933

“Dead Men Walking”

EXTANT RECORDING

UNSOLVED MYSTERIES (KHJ, LOS ANGELES)

[Monday—7:45-8:00 PM]

December 3, 1934

“Mystery of the Zombie”

[“...A story of the terrifying voodoo magic of the natives of Haiti...”]

THE THRILL HUNTER (MACGREGOR TRANSCRIPTION DISC, SAN FRANCISCO)

Ca. 1934

“Dead Men Walk”

TERROR BY NIGHT (WABC, NEW YORK—CBS)

[Sunday—10:00-10:30 PM]

March 8, 1936

“The Restless Dead”

[“...Chief characters are a group of Zombies, ghoulish persons brought back and impressed into earthly labor...”]

THE PHILIP MORRIS PROGRAM (WEAF, NEW YORK—NBC RED)

[Tuesday—8:30-9:00 PM]

August 25, 1936

[“...William Seabrook, author, tells how modern ‘Magic’ saved him in African jungle...”]

SATAN HAS A GUEST (C??, TORONTO)

[

Oct. 27, 1936

“The Restless Dead”

[“...Satan relates how a surgeon and his wife visit a doctor in Haiti and the surgeon is killed by the ghost of the Haitian patient who had hexed him prior to dying...”]

THE PHILIP MORRIS PROGRAM (WEAF, NEW YORK—NBC RED)

[Tuesday—8:30-9:00 PM]

November 2, 1937

["The Inside Story of Zombies"]

[LIMA NEWS: “...The inside story of ‘zombies’—Haiti’s ‘Living-dead’ will be dramatized as Charles Martin’s ‘Thrill of the Week’ on Johnny the Call Boy’s program... And the first ‘zombie’ ever to broadcast, Juano Hobe, will be presented at the microphone. Hobe’s claim is that he was a ‘zombie’ for sixteen years, but finally ‘repossessed’ his soul...”]

[PARIS NEWS: “...Zombie! And a guest star at that. When the Johnny Presents program...comes on Tuesday evening, the ‘thrill of the week’ section will be devoted to those hazy, Dracula-like creatures known to Gulf stream islanders as zombies. For those of you who don’t know, a zombie is the same thing to a Haitian resident as a spiritualist’s assistant is to a New Orleans Negro—he’s a spook who’s come back to life. The story goes that zombies are dead persons who’ve been brought back into this sometimes boring world to stir up excitement for island natives who haven’t had the opportunity of dying. Further, it’s in the story that zombies are re-created by native witch doctors and that they wander soulless throughout the hemispheres of the world. But back to the Tuesday evening program, we find that the guest star Hobe will bring Juano Hobe, reputedly a zombie for 16 years, to the airways to tell all about how he zombied around. He’s repossessed his soul, he says, so he won’t bite the microphone unless he suddenly gets rezombied...”]

[OAKLAND TRIBUNE (Jack Burroughs): “... ‘Zombies,’ the ‘living dead’ of Haiti, will be the subject of Charles Martin’s ‘Thrill of the Week’... Tonight Juano Hobe, who claims that he was a ‘Zombie’ for 16 years but finally ‘regained possession of his soul,’ will be a guest on the program. This is supposed to be the first time one of those living dead men has ever broadcast, but I wonder. I’ve been listening to radio programs for a good many years, and I’ve heard a few that were not exactly overflowing with vitality...”]

HOBBY LOBBY (WJZ, NEW YORK—NBC BLUE)

[Wednesday—8:30-9:00 PM]

March 22, 1939

[“...William Seabrook—author of ‘Asylum,’ ‘Magic Island,’ and other best sellers—heads the list of guests on Dave Elman’s ‘Hobby Lobby,’ explaining his particular hobby: Black magic and African voodooism...”]

THE INSIDE STORY (WJZ, NEW YORK)?

[Tuesday—

April 18, 1939

“The Living Dead”

[“...William B. Seabrook, noted novelist and adventurer, will discuss

what he learned during a year of
investigating voodooism in Haiti and
Africa...”]

WE THE PEOPLE (WABC, NEW YORK—CBS)

[Tuesday—8:00-8:30 PM]

June 4, 1940

[“...Stories of the ‘zombies,’ the living
dead of Haiti’s voodoo land who
according to superstitious legend are
supposed to be actual persons
resurrected from the grave, will be told
by the noted author, William
Seabrook on Gabriel Heatter’s ‘We the
People’...”]

BEHIND THE MIKE (

[Sunday—

April 20, 1941

[“...Juano Hernandez, Negro, spins a
tale of voodooism...”]

[**YOUNGSTOWN VINDICATOR:** “...A tale of voodooism so potent that it
broke a spell which controlled a radio listener, will be told during ‘Behind
the Mike.’ It was originally presented by **Juano Hernandez**, colored
writer and actor, on one of Rudy Vallee’s radio programs. He is to do only
part of it this time...”]



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