

# Zygmunt Haupt's radio shows in the Voice of America: American literature, art, science and social life

Barbara Krupa

ORCID: 0000-0002-7085-9211

Zygmunt Haupt's radio shows for the Voice of America portray the USA as a democratic state, relying on tradition and Christian values. This image, concurrent with the information policy of the radio at that time, was part of propaganda efforts to introduce listeners to American men of state, discuss anniversaries of historic events and highlight events which showed the Soviet Union and its satellite states, especially the communist Poland, in a negative light. Among the numerous examples of this type of broadcast, one can point to the essay *The anniversary of the birth of Tadeusz Kościuszko and Abraham Lincoln*, from December 2<sup>nd</sup> 1956<sup>1</sup>, which presents the two characters as fighters for freedom and justice. Another show, *American pilots over Warsaw – the seventh anniversary of the event*<sup>2</sup>, dated September 18<sup>th</sup>, 1951, is a Polish translation of an interview with Major Huber from Chester, Pennsylvania, who

<sup>1</sup> Department of Special Collections and University Archives Stanford University Libraries, catalog number M0356, Zygmunt Haupt Papers 2021 (henceforth: ZHP), box 15, folder 4.

<sup>2</sup> ZHP, box 11, folder 5.

took part in a flight over Warsaw during the 1944 uprising. His plane dropped ammunition, weapons and food, thus bringing hope to the participants of the uprising. The 1953 show (no specific date available), *The protest of Polish Americans against the persecution of the Church in Poland*<sup>3</sup>, reports on a March 22<sup>nd</sup> 1953 protest of Chicago Poles, who opposed the decree on filling clerical positions in Poland.<sup>4</sup> The show's transcript introduces the protesters: members of a variety of Polonia organisations, including Lieutenant General Kazimierz Sosnkowski, former Commander-in-Chief of Polish Armed Forces in Exile, and Aniela Łagodzińska, the chairperson of the Association of Polish Women. The author quotes some speeches and summarises others, in an attempt to break the monotony of the report's monologue.

A similar organizing principle was behind the cycle *Frontiers of Knowledge*, from which only two shows have survived<sup>5</sup>; one is an interview with the American philosopher Sidney Hook (1902-1989), a representative of the school of pragmatists and influential in the philosophy of history and education, as well as theories of politics and ethics. A follower of communism in his youth, he was later an outspoken critic of totalitarianism. The interview is illustrative of the black-and-white propagandist pattern of the broadcast, which would stress the advantage of the USA over communist states. Towards the end of the show the author announces an interview with the American media mogul Henry Luce (1898-1967) („Life”, „Time”, „Fortune”, „Sport Illustrated”), who was named the most influential private citizen of America in his time. His press changed journalism and the reading customs of millions of Americans. Unfortunately, this show has not been preserved in the archives.

In his other shows Haupt depicts the US as a cultural, literary, well-read, and particularly musical America. Reports and essays demonstrate individual and institutional scientific achievements and a number of shows focusing on everyday life. The former is the topic of a few series of the shows, some of which have a specific title and were broadcast on specific days of the week. Others are more random.

Tuesday's series *What America Is Reading* is usually presented as a review or an overview of new publications, narrated by the author. The cycle features discussions of fiction, poetry, biographies, essays, travelogues, popular science and scientific books, as well as individual literary genres or works of individual authors. In one of his shows Haupt recommends holiday readings.<sup>6</sup> The titles he considers are usually culled from „The New York Times Book Review”, a supplement to the daily „New York Times” featuring a weekly overview of new publications. Sometimes Haupt consults other sources, e.g., information on American publishers' awards, which he covers in the show *What America Is Reading – The National Book Awards*<sup>7</sup> (illegible date).<sup>8</sup>

<sup>3</sup> ZHP, box 11, folder 5.

<sup>4</sup> February 9<sup>th</sup>, 1953 decree, revoked in 1957.

<sup>5</sup> ZHP, box 15, folder 8.

<sup>6</sup> ZHP, box 16, folder 6: June 11<sup>th</sup> 1957: *What America Is Reading – A Guide to Summer Reading*.

<sup>7</sup> ZHP, box 16, folder 6.

<sup>8</sup> National Book Awards is an annual event, which takes place in November. The prize is awarded by the National Book Foundation, which also gives out two awards for lifetime achievements. National Book Awards were founded in 1936 by the American Booksellers Association. On hiatus during World War 2, they were reinstated by three publishing organisations in 1950.

Some of the books he reviews have never been translated into Polish, nor can their English-language versions be found in Polish libraries. Through talking about them in his shows, Haupt introduced them to Polish listeners, who had limited knowledge about American or Western publications at that time. This is exemplified in the June 11<sup>th</sup>, 1957 show, entitled *What America Is Reading – A Guide To Summer Reading*. The show is one part essay (devoted to cultural phenomena and their creators), one part review (it both introduces and reviews a few new publications).<sup>9</sup> The author stresses the impressive publication statistics, i.e. the release of five thousand new titles over the six month period under discussion. Meeting the requirements of a review, he summarises books of American and other authors recommended by critics. Among these are novels (e.g. by William Faulkner, John Steinbeck, Daphne du Maurier, Albert Camus); a biography entitled *The Sea Dreamer: a definitive biography of Joseph Conrad* by Georges Jean-Aubry, who was a friend of Joseph Conrad; a journalistic publication *The Bridge at Andau* by the American writer James Michener, describing the Hungarian uprising of 1956; a diary of an American Army Private, Martin Russ, who describes his experiences from the Korean War: *The Last parallel: a Marine's War Journal*, and, finally, there is Richard Wright's report on his journey to Spain: *Pagan Spain*. Michener's book can only be found in the repositories of the University of Szczecin, whereas his other works, in their original language version, are in the possession of only a few other Polish libraries.<sup>10</sup> The same applies to books by Russ.<sup>11</sup> The other titles listed above remain inaccessible in Polish libraries today.

In his July 16<sup>th</sup>, 1957 show Haupt reviews the pocket edition of an anthology of American poetry, edited by Selden Rodman. The anthology includes masterpieces of lyrics, epics and ballads, covering the period from colonial times to modernity, and is preceded by an "insightful critical introduction".<sup>12</sup> The extensive poetic repertoire of the USA had not been included in either of the two earlier anthologies of English poetry, the 1861 one, edited by Francis Turner Palgrave, or the 1900 one, i.e. Oxford University Press' *The Oxford Book of English Verse, 1250–1900*, edited by Arthur Quiller-Couch, in which only 14 out of 883 poems were written by American authors. The book under review includes works by the 16<sup>th</sup>- and 17<sup>th</sup>-c. American authors, representative of New England poetry: Ralph Waldo Emerson, Henry Wadsworth Longfellow, Henry David Thoreau, Edgar Allan Poe, William Ellery Channing, Louise May Alcott, Herman Melville, Walt Whitman, Emily Dickinson, as well as by authors contemporary to Haupt: Edwin Arlington, Carl Sandburg, Robert Frost and others. In Polish libraries one can find only three English-language copies of Rodman's book.<sup>13</sup> It has never been translated into Polish, and neither has Palgrave's anthology. Only the 1935 edition can be found in the library of the Catholic University of Lublin.<sup>14</sup>

<sup>9</sup> Zbigniew Bauer, „Gatunki dziennikarskie”, [„Literary Genres”], in: *Dziennikarstwo i świat mediów [Journalism and the Media World]*, ed. by Zbigniew Bauer, Edward Chudziński (Kraków: TAIWPN Universitas, 2000), 161.

<sup>10</sup>[http://katalog.nukat.edu.pl/search/query?match\\_1=MUST&field\\_1&term\\_1=james+michener&facet\\_date=0.195&sort=relevance&theme=nukat](http://katalog.nukat.edu.pl/search/query?match_1=MUST&field_1&term_1=james+michener&facet_date=0.195&sort=relevance&theme=nukat).

<sup>11</sup>[http://katalog.nukat.edu.pl/search/query?match\\_1=MUST&field\\_1&term\\_1=martin+russ&sort=relevance&pageNumber=2&theme=nukat](http://katalog.nukat.edu.pl/search/query?match_1=MUST&field_1&term_1=martin+russ&sort=relevance&pageNumber=2&theme=nukat).

<sup>12</sup>ZHP, box 16, folder 6: *What America Is Reading – Selden Rodman's 100 American Poems*.

<sup>13</sup><http://katalog.nukat.edu.pl/lib/item?id=chamo:3390508&fromLocationLink=false&theme=nukat>, <http://katalog.nukat.edu.pl/lib/item?id=chamo:533460&fromLocationLink=false&theme=nukat>.

<sup>14</sup><https://www.palgrave.com/gp/book/9780230314290>, <http://katalog.nukat.edu.pl/lib/item?id=chamo:2634908&fromLocationLink=false&theme=nukat>.

There are nineteen transcripts of this broadcast genre in Haupt's archive, typically written over two to three typescript pages. They usually end with a request to the listeners for questions concerning American literature, followed by the address to which these questions should be posted. This suggests that the editorial office was open to suggestions from the listeners.

Only four shows have been preserved from yet another cycle, entitled *American Panorama*. There is no date on any of the transcripts; two titles cannot be deciphered; parts of the text are hardly or not at all legible due to damage by water.<sup>15</sup> One of the shows is incomplete, with only two pages of text featuring in the archive. Two others comprise four pages, while another one is three, and the longest is six. One of the shows is a report from Kitty Hawk, where the Wright brothers made the first airplane flight in history – an achievement commemorated by a granite obelisk, funded by the American government in 1932. Haupt also talks about the history of research and experiments that led to the construction of an engine-powered airplane.<sup>16</sup>

Two other broadcasts are essayistic in character. The first one is a report from the American South, especially North Carolina. Haupt covers economic, cultural, and social changes which occurred in that region after World War 2. The show also features fragments of one of the series of books: *A Treasury of American Folklore*, edited by Benjamin Albert Botkin (1901–1975), an American folklorist and scholar. The book is a collection of stories, legends and songs from the South, including those about Buffalo Bill or Jesse James.<sup>17</sup> Two other shows in this series focus on the blues, which gives Haupt the opportunity to point to the rich heritage of folk culture as the foundation for the development of specific musical genres. He presents the history of the genre and musical motifs. These shows feature different voices: the Announcer, the Narrator, Voices I-III. Unfortunately, the transcripts for both shows are incomplete and almost entirely illegible.<sup>18</sup>

Haupt was also interested in jazz and its history. One of the most interesting shows in *Panorama* is *Jazz Was Born in New Orleans – American Panorama*. The show is both a radio play (including the voices of the Announcer, the Narrator, and Voices I-VI) and an essay. The author, relying on his painting skills, sketches a vivid image of New Orleans: located in Louisiana, Mississippi, amongst swamps, “where the stars of the South are mirrored in the waters of Lake Pontchartrain”<sup>19</sup>. He stresses the uniqueness of the place where French, Spanish and American cultures intertwine, and where ballads, the blues and folk songs mix. Haupt describes jazz through a dialogue between a few voices, focusing on the spontaneity and improvisation in this genre. He discusses the mutual influences of different musical styles, their evolution and the creation of new ones, such as the blues, ragtime, stomps, swing, boogie-

<sup>15</sup>The archive had been kept in a garage, which was subsequently flooded. It was in this state that the documents made their way to Stanford. A more detailed reading of the text would only be possible with the help of digitization.

<sup>16</sup>ZHP, box 15, folder 9.

<sup>17</sup>ZHP, box 15, folder 9.

<sup>18</sup>ZHP, box 15, folder 9.

<sup>19</sup>ZHP, box 15, folder 9.

woogie, be-bop; he also focuses on the instrumental make-up of street and bar bands. He lists such precursors of jazz as „Papa Jack” Laine, King Oliver, Jimmy Yancey, or the more contemporary George Gershwin and Louis Armstrong. The show is dynamic, featuring musical numbers from *Farewell Blues* – a piece played by the Dixieland Band and *The Man I Love* by George Gershwin, played by Louis Armstrong. This is an example of a highly informative, interestingly structured show.

The series on music and songs of America, entitled *Music In America*, carries on with the issue of folklore. Haupt discusses the landscape, history, and musical standards of a few regions: Hawaii, the Mississippi region and the South in general. One of the shows in this cycle is devoted to Stephen Collins Foster (1826-1864), the father of American music, most famous for representing the music of the South in his musical shows and composing songs for the minstrels, popular amongst the pioneers and gold diggers. Celebrated as “the most famous lyricist of the 19<sup>th</sup> c.”, he composed more than 200 songs, which are still popular today, including *Oh! Susanna*. Most of his musical sheets are now lost, but his works were published in numerous collections during his lifetime. The show also features two songs in Polish translation (illegible titles).<sup>20</sup> In other shows of this cycle Haupt discusses specific musical genres, including the American musical.<sup>21</sup>

Two more series devoted to American music focus on specific composers and Broadway musicals. The first series is *American Composers*, in which Haupt introduces key characters of the American music scene: Aaron Copland (1900–1990), Gian-Carlo Menotti (1911–2007), Charles Ives (1874–1954), Rofers Sessions (1896–1985), Virgil Thompson (1896–1989) and Leonard Bernstein (1918–1990). Six of the shows are three to five pages long and adopt the form of an essay. The author manipulates the show’s format by introducing different voices, which breaks the monotony of the broadcast. He discusses the biographies of composers and their most important works. In the show celebrating Copland’s 57<sup>th</sup> birthday (probably aired on 14th November 1957)<sup>22</sup>, (date and text are partly illegible), he quotes fragments of Copland’s interviews or books, without providing any references. This method makes the listener feel the composer’s presence, which intensifies the message and creates an effect of authenticity.

The other series, entitled *Musicals From Broadway*<sup>23</sup>, features nine 3-page-long shows (including two additional double copies). Each review is devoted to one musical and outlines its subject matter, plotlines and contains musical fragments. Haupt uses this opportunity to provide a broader overview of composers’ work and introduce other creators of musical comedies. Haupt not only discusses the well-known musicals of the 40’s and 50’s, such as *My Fair Lady* or *The King and I*, but also those which were less familiar in Poland, such as *Annie Get Your Gun* or *The Pijama*, which depicts a successfully resolved conflict between employees

<sup>20</sup>ZHP, box 15, folder 9.

<sup>21</sup>ZHP, box 15, folder 9, May 22<sup>nd</sup>, 1956: *Music In America – American Musical*.

<sup>22</sup>ZHP, box 16, folder 7.

<sup>23</sup>ZHP, box 16, folder 3.

and employer – a musical showcasing the conditions of life in America<sup>24</sup>. These shows are partly illegible.

Broadway is the focus of an essay from July 8<sup>th</sup>, 1957, entitled *Broadway at the End of the Theatrical Season*. Based on a “New York Times” article, the show reviews the just-closed Broadway season, which attracted 10 million viewers who came to see 158 plays on Broadway itself and 72 more in other New York districts. Haupt stresses the high quality of the plays (Eugene O’Neill, Elia Kazan or Tennessee Williams) and their actors (10 thousand actors affiliated with acting schools). He also discusses the history of the place, which had huge success in the 20’s and 30’s that was followed by a decline in popularity of the musical genre, brought about by the introduction of the sound film and television.<sup>25</sup>

The *Cultural Life In America* cycle focuses on culture, science, and everyday life of the Americans. The shows bring into focus scientists, Nobel Prize winners, institutions of cultural and academic life, as well as issues of everyday life, e.g. readership. They adopt the format of interviews, reports, essays and reviews. This cycle includes a feature on Peabody Essex Museum (PEM) in Salem, Massachusetts, the successor of East India Marine Society, established in 1799. Haupt discusses the history of the institution and the building of its collection, which includes travel documents, ship logs and information on the art of navigation. The show also provides detailed information about a few sections of the museum, e.g., the one featuring ship models (tradership, fisher boat, whaleboat – with a reference to *Moby Dick*, as the museum also holds whaling equipment). Haupt also mentions the portrait room and the library with marine publications, which date back to the 16th c.<sup>26</sup>

Another example of the series is the April 4<sup>th</sup>, 1956 essay, entitled *Nobel Prose Winner – American Born T.S. Eliot* about the winner of the Nobel Prize in literature and longtime editor of the literary journal “Criterion”, the author of *Wasteland* and *The Four Quartets*. Haupt emphasizes similarities between Eliot’s works and elements of Polish legends and stories: the drama *Murder in the Cathedral*, depicting the martyrdom of Thomas Beckett, the archbishop of Canterbury, is juxtaposed with the legend of King Bolesław the Bold and St. Stanislaus of Szczepanów. The drama *Mannequins* is prefaced by a motto quoting Conrad-Korzeniowski, whose works Eliot admired. Eliot’s dramatic works, staged in English and American theatres, were popular because they introduced profound philosophical topics to everyday contexts (*Cocktail Party*). Only one of Eliot’s works which had been published prior to Haupt’s broadcasts was available in Polish libraries in the 1950’s. Another one was published in an anthology.<sup>27</sup>

A few shows introduce the listeners to American customs and traditions. For example, the show on November 22<sup>nd</sup>, 1956, centers on Thanksgiving, celebrated in the States on the fourth Thursday of November, to commemorate the first harvest by the inhabitants of Plymouth

<sup>24</sup>ZHP, box 16, folder 3, „Musicals From Broadway” – The Pijama (n.d.)

<sup>25</sup>ZHP, box 16, folder 3, July 8<sup>th</sup>, 1957: Broadway At The End Of the Theatrical Season.

<sup>26</sup>ZHP, box 15, folder 5, September 15<sup>th</sup>, 1956: Massachussets – Peabody Museum Of Salem.

<sup>27</sup>[http://katalog.nukat.edu.pl/search/query?match\\_1=MUST&field\\_1&term\\_1=thomas+stearns+eliot&facet\\_lang=pol&facet\\_date=0.195&sort=relevance&theme=nukat](http://katalog.nukat.edu.pl/search/query?match_1=MUST&field_1&term_1=thomas+stearns+eliot&facet_lang=pol&facet_date=0.195&sort=relevance&theme=nukat).

colony in 1621.<sup>28</sup> There is also a radio play based on *The Legend of Sleepy Hollow*, broadcast on October 30<sup>th</sup>, 1956. The author demonstrates parallels between Halloween and Polish All Saints' Day, only to bring up one of the early examples of American literature - a short story by Washington Irving, a contemporary of Adam Mickiewicz.<sup>29</sup>

The final series is *American Literature*, which features a discussion of individual genres and literary movements, the works of specific writers or publishing chronicles. The archive preserves twenty-five shows of this cycle of broadcasts. Some of them take the essay format, others are interviews or reviews. They were broadcast every Wednesday. One of the shows in this cycle centers around one of the issues of the American literary yearbook "New Directions", edited by James Laughlin since 1936. Haupt also introduces journals which publish pioneering literary works, both prose and poetry<sup>30</sup>. One of these is "Poetry", founded in 1912 in Chicago by Harriet Monroe, the American editor, literary critic, poet and patron of the arts, who played an important role in the development of modern poetry by supporting authors like Wallace Stevens, Ezra Pound, Thomas Stearns Eliot, William Carlos Williams, Carl Sandburg, Max Michelson and others. The show features a brief biography of Laughlin, who founded the publishing house and journal of the same name, which published the classical works of European and American literature: Gustave Flaubert, Henry James, Joseph Conrad and the works of pioneering writers, such as James Joyce, Franz Kafka, Arthur Rimbaud, Tennessee Williams. Laughlin participated in the so-called cultural cold war against the Soviet Union. Thanks to funds from the Ford Foundation and the help of poet-editor Hayden Carruth, Laughlin started the non-profit organisation Intercultural Publications, which issued „Perspectives USA” in Europe: a quarterly devoted to American art and literature. A total of sixteen issues were published. Apart from American writers and poets, the "New Directions" yearly also featured works of European, South American, and Asian authors. Laughlin also published Haupt's works, and their correspondence can be found in the archive.<sup>31</sup> Another essay from this cycle, broadcast in 1956 (no information on the day<sup>32</sup>) was partly based on Jan Lechoń's essay. Probably the reason why he discusses the works of American authors is the familiarity of names such as Walt Whitman and Henry James, about whom Lechoń wrote and whose talents he appreciated.<sup>33</sup>

The majority of shows focus on individual authors of prose, poetry, drama and history of literature or on specific literary trends. Among these authors are Edgar Allan Poe, Mark Twain, Edwin O'Connor, Emily Dickinson, Nathaniel Hawthorne, Erskine Caldwell, Scott Fitzgerald, Stephen Crane, Fran Norris, Jack London, Theodore Dreiser, Wallace Stevens, Thornton Wilder, Tennessee Williams and Van Wyck Brooks. Two essays entirely devoted to the works of Poe, and a few others which mention that author, have been preserved in

<sup>28</sup>ZHP, box 15, folder 6.

<sup>29</sup>ZHP, box 11, folder 6, October 30th, 1951.

<sup>30</sup>For more on 20th-c. literary journals in America, see *American literary magazines: the twentieth century*, ed. by Edward E. Chielens (New York: Greenwood, 1992).

<sup>31</sup>ZHP, box 1, folder 7: Correspondence, 1949–1963: with editors of „New Directions”: James Laughlin, et al.

<sup>32</sup>Precise date is illegible, the show must have been broadcast after June 8<sup>th</sup>, 1956, because the summary contains the sentence „Lechoń, recently deceased”. The text is illegible, flooded.

<sup>33</sup>ZHP, box 15, folder 10.

the archive. In the first of them, dated to May 23<sup>rd</sup>, 1956, Haupt discusses Poe's detective stories, emphasizing the author's innovativeness and talent. He reminds the listeners that it was Poe, rather than Arthur Conan Doyle, who was the father of the detective story. He argues that the genre is undeservedly deemed to be trivial, and points to the fact that it was appreciated even by communists, who admitted during the 1956 thaw that this type of literature (as authored by A. C. Doyle, Agatha Christie, or Fyodor Dostoyevsky) is a worthy form of entertainment, developing the reader's sense of logic and powers of deduction. Haupt then discusses a few short stories: *The Golden Beetle*, *The Purloined letter*, *The Murders in the Rue Morgue*, and *The Mystery of Marie Roget*, reminding the listeners that Detective Dupin from Poe's stories is the prototype of all future detective stories' protagonists. He emphasizes what an erudite, ingenious and honest poet Poe was.<sup>34</sup> In the 1950's only four translations of Poe's stories were available in Poland, whereas in the pre-war period there had been seven.

An example of a show devoted to literary trends is the essay of August 29<sup>th</sup> 1956, devoted to 19<sup>th</sup> c. transcendentalists – the New England writers, centered around Harvard and Yale. The group relied on the philosophy of Kant and Confucius, stressing the values of individualism and making calls for a rejection of classical English literature. It was represented by Henry David Thoreau and Margaret Fuller, Henry Wadsworth Longfellow, Nathaniel Hawthorne, and Walt Whitman. Thoreau is best known for two works: his book *Walden*, in which he tells the story of the place where he lived and built his cabin – a reflection on simple living in the natural environment, and the essay *On Civil Disobedience*, a case for disobedience towards an unjust state.<sup>35</sup>

Haupt also dealt with current affairs in that same cycle of broadcasts. One of these was the conference on ideas and practices of orderly freedom in the 20<sup>th</sup> c., "Essentials of Freedom", which took place at the elite Kenyon College, Ohio on April 11<sup>th</sup>, 1957. Among 13 speakers representing the world of science, art and politics were Peter Vereck, the poet and college professor, and the British economist Barbara Ward. The author briefly discusses the history of the college and the conference. The text is barely legible.<sup>36</sup> Yet another broadcast is an interview with Ludwik Krzyżanowski, a professor at Columbia University<sup>37</sup>. The conversation focuses on the differences in teaching English and American literature at specific colleges, with a focus on Columbia University, where English literature is the main focus, and the University of Pennsylvania, which specializes in American literature. Krzyżanowski points out that different universities specialize in different research topics, e.g., the University of Buffalo prioritises James Joyce (it holds a collection of his works). Haupt's guest indicates that specific universities build collections devoted to particular authors. He also mentions

<sup>34</sup>ZHP, box 15, folder 10.

<sup>35</sup>ZHP, box 15, folder 10.

<sup>36</sup>ZHP, box 15, folder 10. The date is illegible but information on the conference can be accessed at <https://digital.kenyon.edu/cgi/viewcontent.cgi?article=3102&context=collegian>.

<sup>37</sup>Ludwik Krzyżanowski, graduate of English studies at Jagiellonian University; from 1938 he was in the USA as cultural and educational attaché in Polish diplomatic stations in Chicago and New York. During World War 2 he was employed by the Polish Information Center. After the war he was a lecturer of literature and Polish language at Columbia University in New York and of social sciences at New York University. Member of Polish Institute of Sciences in New York. From 1956 to 1986 editor of „The Polish Review” quarterly.



some university-based publishing activities such as workshops for writers. Teachers of literature are not only literary critics but also writers and poets, e.g., Robert Penn Warren (Southwestern College, Rhodes College) of Memphis, Tennessee. The interview is highly informative.<sup>38</sup>

Shows devoted to literary, cultural and scientific life in the USA are a treasure trove of knowledge about Haupt's contemporary America. Even though there is a veneer of propaganda traceable in some of them, we have to remember there was no avoiding that. Most of the shows are particularly informative and popularising in nature. In some the author tried to outline the historic processes and social conditioning which led to a particular, present situation. A perfect example of that are shows devoted to the issue of readership. Particularly illuminating are shows concerning specific works as well as literary and music genres, authors, and composers.

translated by Justyna Rogos-Hebda

<sup>38</sup>ZHP, box 16, folder 5.

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# KEYWORDS

VOICE OF AMERICA

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**ABSTRACT:**

The article focuses on Zygmunt Haupt's shows for the Voice of America in the period 1951-1958. Broadcast transcripts are part of the writer's archive, which is hosted by the Special Collections of C.H. Green Library at Stanford University in California. The shows devoted to the literary, cultural and scientific life in the USA are a treasure trove of knowledge about Haupt's contemporary America. Most of them are informative and popularizing in nature, although there are also more propagandist ones. Particularly illuminating are the shows concerning specific works, genres and trends in literature and music. Others focus on specific authors and composers. Still others concern culture, science, customs and daily lives of Americans. The article has analysed a few series: *American Literature*, *What America Is Reading*, *American Panorama*, *Music In America*, *Musicals From Broadway* and *Cultural Life In America*.

**NOTE ON THE AUTHOR:**

Barbara Krupa (1966) - has worked at Stanford University since 2000, currently as Project Manager for Newspaper Digitization, and previously as Curator of Slavic and East European Collections. She holds two master's degrees in library and information science. She studied at the University of Warmia and Mazury in Olsztyn and at San Jose State University in San Jose, California, USA. She is a member of the Association for Slavic, East European and Eurasian Studies and the Committee on Libraries and Information Resources - Subcommittee on Copyright Issues, the Polish American Historical Association, the Polish Studies Association, and a member of the editorial board of Slavic and East Hungarian Information Resources. He is preparing a dissertation entitled *Zygmunt Haupt's Publicism on the Voice of America in 1951-60* [*Publicystyka Zygmunta Haupta na antenie Głosu Ameryki w latach 1951-60*].

She is interested in issues related to Polish publishers in exile in the USA, especially the activities of Roy Publishers in New York.

Her publications include: *Zygmunt Haupt's Anniversary Broadcasts on Voice of America (1951-1960) an Outline of the Problems*, "Roczniki Humanistyczne" 2020, vol. 68, no. 1 pp. 75-90; *The Zygmunt Haupt Papers, 1907-1976, a Polonica Collection at Stanford University Libraries: Content Details*, "Slavic & East European Information Resources" 2019, vol. 20, no. 3-4, pp. 194-206; *The activities of Roy Publishers in New York in 1941-1960 as a continuation of the tradition of the prewar "Swarm" publishing company* [*Działalność Roy Publishers w Nowym Jorku w latach 1941-1960 jako kontynuacja tradycji przedwojennego Towarzystwa Wydawniczego „Rój”*], "Z Badań nad Książką i Księgozbiórami Historycznych" 2019, vol. 13, pp. 291-309; *Zygmunt Haupt: between popularization and demagoguery* [*Zygmunt Haupt: między popularyzacją a demagogią*], [in:] *I am a very unfortunate choice: studies and sketches on the work of Zygmunt Haupt* [*Jestem bardzo niefortunnym wyboru: studia i szkice o twórczości Zygmunt Haupta*], ed. Andrzej Niewiadomski, Paweł Panas, Lublin 2018, pp. 181-192; *Zygmunt Haupt - writer, translator, Voice of America editor, book popularizer and reader* [*Zygmunt Haupt – pisarz, tłumacz, redaktor Głosu Ameryki, popularyzator książek i czytelnik*], "Z Badań nad Książką i Księgozbiórami Historycznych" 2017, vol. 11, pp. 231-252; *Papers of Zygmunt Haupt, Polish émigré writer, available at Stanford University Libraries*. "Slavic & East European Information Resources" 2009, vol. 10, no. 4, pp. 322-325. |