Listening to radio theatre in Argentina in the 1950s.

“The town became a ghost town when it was radio theatre time”

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Abstract

This thesis aims to analyse Argentinean radio broadcasting in the 1950s and especially how this medium issued the so-called radio theatre that the audience received in their everyday life. More precisely it is investigated how radio theatre in the 1950s is remembered today, both by listeners who took part in these broadcasts and how it is remembered in the media. Of special interest is what is articulated as specific about its form and how radio theatre was integrated in and changed everyday life. The audience was not only able to receive radio theatre but was also able to contribute with their own stories.

Argentina was one of the pioneering countries in the field of broadcasting, performing its first radio broadcast on August 27, 1920, in the city of Buenos Aires. The Argentinian radio broadcasting was a place of entertainment, information, social and political discussions. One of the main changes in Argentina radio broadcasting happened in 1929 in Buenos Aires. This change was influenced by the first broadcast of radio theatre. In the beginning, radio plays were about stories of “gauchos” (in English cowboys) and folklore, provoking enthusiasm amongst the audience. Argentina radio theatre continues to develop with the introduction of gender-oriented goals which became significant successful. The radio play began to cover the whole family’s interest. Argentina radio theatre caused a significantly change in its audiences’ customs throughout the country.

This thesis research has adopted the Media Memory studies theories and is based on Bertolt Brecht’s theory of radio as well as McQuail’s audience theory. Additionally, this study is situated and looked at in a wider framework of previous research conducted by Barfiel, Hilmes & Loviglio, Brandt and Crook. To reach the objective of this study, 17 semi-structured qualitative interviews have been conducted with Argentinians who lived in different cities and listened to radio plays during the 1950s. The results of this research project demonstrate that nowadays, radio theatre audiences from the 50s reflect on and feel nostalgic about the way they used to listen to radio dramas in those days. More specifically, about waiting for the broadcast to start, gathering with the family around the radio set, or talking to friends or relatives about the episode of the day. In addition, radio play audiences reflect positively on the opportunity to meet in person the actors of the radio plays when they were on tour in Argentina.
Moreover, this study illustrates that nowadays, Argentinian media also remember radio theatres through publishing articles that refer to them.
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1. Introduction

It was the Italian Guillermo Marconi who developed wireless radiotelegraphy in 1986. Radiotelephone transmissions were used in different countries, although it was during the First World War that they were assigned a strategic use. (Antonucci et al., 2009). Later, on May 19, 1920, Marconi had broadcast the voice of Australian singer Nellie Melba from his own studio in New York. (Ulanovsky et al., 2009).

Meanwhile in Argentina at the beginning of the 20th century, an experimental radio transmission generated the expectation of being able to transmit the human voice as well. On August 27, 1920, a young doctor named Enrique Telémaco Susini, together with three medical students and radio amateurs, Miguel Mujica, César Guerrico and Luis Romero Carranza, revolutionized communications history. As a matter of fact, they established the radio in Argentina. It was these young protagonists of the experiment who gave rise to the Radio Argentina Society, a pioneer in the field of national broadcasting. They were motivated by their attachment to culture and the possibility that radio could become an instrument of cultural diffusion (Gallo, 2001).

It was during those years that the country became involved in an environment of technical culture, art and business in development that shows the stage where the radio was born. The emission established in combination with the energetic spirit of Argentine civil society, which organized its broadcasting stations and even originated the programming of local shows, the basis for the success of broadcasting in Argentina. Radio quickly became a phenomenon that generates an important enthusiasm that attracts a significant audience (Gallo, 2001).

In 1921, the transmission of classical music was almost daily. The following year, the daily news took place with the live broadcast of the inauguration of Marcelo Alvear as president of Argentina. In 1923 boxing was broadcast, namely the so-called "fight of the century" between Luis Firpo, called "El Torito de las Pampas" and Jack Dempsey from the Polo Grounds of New York. Soccer games also began to be broadcast. Subsequently, the first advertisements appeared during the programming (Ulanovsky et al., 2009; Gallo, 2001).
Shortly after the pioneer Radio Argentina Society different radios stations were born, such as: Radio Cultura, Radio Sud America, LOU Radio Brusa (today called Excelsior), Radio Libertad (today called Miter), Radio Casa América, Radio Grand Splendid (today called Splendid) and Radio Nacional (later called Radio Belgrano) (Ulanovsky et al., 2009; Gallo, 2001).

At the same time, the new technology introduced speakers modifying the listening conditions. The reception stopped being unipersonal, through hearing aids. From then on, the radio began to be heard in groups, in bars, in offices, in neighbourhood clubs and especially in houses, where the radio was usually located in the centre of the rooms. People sat to listen to the radio. As a result, the whole family gathered around the radio apparatus. Over time, there were a dozen commercial stations in Buenos Aires which had been founded by newspaper publishing companies, such as the newspapers “La Nación”, “La Razón” and “Crítica”, which competed to attract audiences and readers. (Gallo, 2001).

Furthermore, in 1929, radio theatre emerged as another way to amuse the radio audience. 1935 was the year in which Argentinian radio began to play a predominant role in the lives of every citizen, evolving to the rhythm of modern technology. Radio means a way of entertainment within the home, which could be a family or individual activity. By 1940, more than fifty radio stations were operating in different cities of the country, fourteen of them located in the city of Buenos Aires. Some of the radio stations were commercial or private, by which is meant radio stations that belong to entrepreneurs or business groups which can market their airtime that is, broadcast ads.

Other radio stations were public, or state owned, which means that for their maintenance they receive funding from taxpayers or are financed or supported by the public budget and state taxes. In Argentina, they have the right to market their airtime. These radio stations are cultural or educational. Radio reached its highest point of popularity in the 1940s. Years in which the sponsors enthusiastically supported the programs because it was a time of prosperity and popularity for radio broadcasting in Argentina. Additionally, the electoral campaign of Juan Domingo Peron in 1946 used radio as a way to spread his political ideas, turning the medium into a tool of propaganda. (Gallo, 2001).
As was mentioned above, radios theatres were broadcast for the first time in Argentina in 1929 and shortly after it gained incredible popularity. The radio theatre, which is also named radio drama, or radio play, is an audiodrama that is transmitted on the radio. Since it is through radio, visual components lack but are compensated by the voice of a narrator, dialogues of the actors, music and sound effects, which all help the listener to imagine the story. (Gallo, 2001).

The broadcast of radio theatre that would not end in a single day was a differentiating element of the radio theatre in Argentina. (Gallo, 2001).

Remarkably, during the broadcast several store owners put loudspeakers during its transmission of episodes, normally fifteen minutes long, since stores suffered a decrease in customers. That way, people could listen to the episodes while they made their purchases. Also striking, the telephone company recorded a decrease in the number of calls during their broadcast. Radio theatre was the first major radio event that led companies to compete to retain listeners. (Gallo, 2001).

In the beginning, radio plays were about stories of “gauchos” (cowboys) and folklore. In the following years, however, there were radio plays related to love, police or crimes or even history themes. Shortly after radio theatre’s popularity increased, specialized magazines on the subject appeared. These informed the citizens where the radio companies would go on tours or provided news about some radio play’s characters. The radio announcements rose during the broadcast of the radio theatres. Besides, at the end of the episode, the directors introduced the actors to the audience, so that their followers would know them in person. The listeners took the characterization of the radio actors very seriously. They waited for them at the end of the broadcast of the program to express their affection and admiration or their discontent with those who characterized the villains.

Since Argentina is an amateur country of soccer’s sport it is important to mention that soccer was also part of the history of the radio drama, which featured the active participation of athletes on radio stations. These athletes later became actors in the Argentine radio industry. Soccer transferred the fans' feeling to the radio through the radio theatre. (Gallo 2001). The radio play was a cultural phenomenon that left its mark on its followers, who remember it even today. Furthermore, there is an interest by today’s media in radio theatre of the 1950s in Argentina.
This is noticeable in books and articles, which will be presented in this study. In addition, this specific decade is the time when the radio theatre collaborated to maintain the use of radio in the homes of Argentina in force, threatened by the emergence of television. Therefore, it makes it an interesting period to analyze. This investigation is based on the Media Memory field that studies how the media operate as memory agents: “…. the systematic exploration of collective pasts that are narrated by the media, through the use of the media, and about the media”. (Neiget et al., 2011, p.1).

This is enacted in social, cultural, individual and collective ways, and this is manifested in the testimony of my informants. The listeners of radio theatre in the 50s are surrounded by today’s media. Their memories are not encapsulated in time. More even, their memories of the past are filtered through the present. What the radio play’s audience remember cannot be separated from today’s media landscape. Their memories of listening radio play leaked over time and are filtered into technological development until the use of internet where today they can experience to enjoy a theatre play without changing their schedules or habits.

2. Objective and Research topic

The aim of this thesis is to study how radio theatre in the 1950s is remembered today in Argentina, both by listeners who took part in these broadcasts and how it is remembered in the media. Of special interest is what is articulated as specific about its form and how radio theatre was integrated in and changed everyday life. In addition, it’s interesting to research this topic since the 50s is the time when the radio drama collaborated to maintain the use of radio in Argentina’s home in force, threatened by the emergence of television and because media still discuss about it. Thus, as it was outlined previously, it makes it an interesting period to analyse.

To reach this abovementioned objective, the following research questions arise:

o How did listeners interact with the production of radio theatre in the 1950s?

o How did people listen to radio theatre in the 1950s?
3. Background

3.1 Radio in Argentina

The Argentinian writer and journalist Ulanovsky et al. (2009) wrote with his collaboraters in the book “Dias de radio: Historia de la radio Argentina,” that in 1917, the young man Enrique Susini, an Argentine doctor and amateur radio enthusiast, joined the Argentine Navy as a doctor. He was sent to Europe to study the effects of asphyxiating and paralyzing gases on the respiratory tract. It was in France where he found some radio equipment no longer used by the French army. Afterwards, Susini returned to Argentina with this radio equipment and with the joy of fulfilling his goal as a radio fan. In the early years of the twentieth century the radio was born in Argentina. Enrique Susini, along with three medical students and radio enthusiasts, gave shape to the first radio transmission in Argentina.

On the night of August 27, 1920, Susini announced the radio transmission of the opera Parsifal, by Richard Wagner, from the Theatre Coliseo in the city of Buenos Aires. A transmitter had been installed on the roof of the theatre’s building along with a microphone, some wires, some coils, and transformers to establish the communication. “The crazy people on the roof,” as Susini and his comrades were called, made reality what would later become a phenomenon of mass communication. (Ulanovsky, et al., 2009)

The high social class that could hear this first broadcast because the radio set was very expensive at that time. As a matter of fact, only a small audience of fifty people had the opportunity of listening to it. The experimental broadcast was received by “radio galena” (no speakers, only headphones), which existed in those days in Argentina. (Ulanovsky, et al., 2009). This first broadcast would continue in the days to follow with the uninterrupted airing of successive lyric programs. The event took place under the presidency of Hipolito Yrigoyen, who said: “When young people play with science it is because they have the genius to do it”. (Ulanovsky, et al., 2009, p.21)
According to Claxon (1997), Argentinian radio was the second largest radio network in the world, second only to the one in the United States. On the other hand, for Ulanovsky et al. (2009) and his collaborators, there were several experimental transmissions in different parts of the world.

Nevertheless, they consider that the one that took place on 27th August 1920 was the first broadcast in the world: “Because it was the first thought for the general public and because it was realized with intentions of continuity in spite of its evident experimental character”. (Ulanovsky et al., 2009, p.22).

The same opinion is held by the Argentine radio historian Ricardo Gallo (2001) who states Argentine broadcast was the first worldwide radio broadcast. Because it was aimed at the entire public. According to Gallo (2001) Argentine radio broadcasts were made with the purpose of being captured by the general public or masses, inventing what is called broadcasting. In addition, Gallo’s thought supports the information that can be found in the Encyclopaedia Britannica, which recognizes the radio as an Argentine invention. (Ulanovsky, et al., 2009, pp.21,22).

“Radio Cultura” was the radio station that worked with a provisional permit, that is to say a temporary license to transmit in those years. At the end of 1923, the Ministry of the Navy impelled to connect every 15 minutes with a ship to see if it needs help. For this reason, The Marine Ministry gave a distinctive acronym to the five stations in activity so far. In Ulanovsky et al. (2009) words: "The Navy reacted to previous pressure from the owners to ensure ownership of the licenses ". Susini later explained that: "To establish a station it was enough to present a written request and wait for an answer, which sometimes arrived long after the station had started with its transmissions". (Ulanovsky et al., 2009, p.35).
Although the first station in Argentina had its origin in the city of Buenos Aires, Gallo (2001) states in his book ‘La radio ese mundo tan sonoro’ (in English ‘Radio, that world of sound’) that shortly after, new stations were born throughout the country. Moreover, in 1924, the radio of the “National University” emerged as the first university station in the country. It was created in order to broadcast to all regions of Argentina the conferences that were held at the University La Plata. (Antonucci, et al., 2009).

According to Ulanovsky et al. (2009) in 1924 the radio announcer and broadcaster Valle, suggested exchanging advertisements for packaged products or different services. Thus, broadcasters used their buildings to store products that they received as a form of payment from their advertisers.

Later they were sold or given to listeners who participated in contests or they were converted into a payment currency for the artists who worked at the station. Ulanovsky et al. (2009) refer to the historian Troncoso, who stated that since 1915 advertisers had placed their advertisements in the street, by means of painted or luminous posters. As well as in newspapers and magazines. (Ulanovsky, et al., 2009).

One aspect to highlight is that some magazines reported on the radio broadcasted such as “Radiolandia” in 1928 or “Sintonia” in 1933. The increase in the percentage of live programs of national music, that is to say, “Tango” and “Folklore,” as opposed to recordings. These factors, along with the immediate popularity of radio drama and the public recognition of its stars, illustrate the importance and massive demand for the medium and the tastes of its audience. (Terrero, 1981).

Furthermore, in the first years of the 1930’s, they set up more than twenty transmitters in different cities of the Argentine territory. (Gallo, 2001, p.71).Ulanovsky et al. (2009) refers to a journalistic chronicle of the time that describes the character of the radio in its first years of life: "From its beginnings, the radio acquires a commercial character and ignores the state character as well as any official subsidy ... this gave it a character clearly independent, but also gave signs of intellectual flatness since in general the licensees faced the activity as a business. Each station that emerged reflected the modest mentality of its owners”. (Ulanovsky, et al., 2009, p.37).
With the emergence of the radio, the Argentine stations needed a municipal authorization to operate, but in 1933 a decree regulated telecommunications and the term “broadcasting,” began to be introduced. (Antonucci, et al. 2009).

Subsequently, with its main office in the country of Uruguay, “Radio Colonia” was founded in 1933 under the name of “Radio Popular”. This radio station began its operations to escape the censorship that the media suffered from the Argentine government. Thus, it became one of the few reliable sources of information in the darkest years of the country’s history. (Ulanovsky et al., 2009).

The “Network Argentina de Broadcasters Splendid” was created with eighteen branches offices throughout the Argentine territory. In addition, in 1935 “Radio El Mundo” was founded with the most modern technology and the most powerful broadcast signal in Latin America. Branch offices of “Radio Belgrano”, located in Buenos Aires, were installed in the main cities throughout the country. (Terrero, 1981).

In 1937 the “State Radio” launched a public station that broadcast live music or recordings of classical music or live artists. It was a radio station that attracted an educated and large audience. This station did not issue commercial advertisements because it was financially supported by the state, unlike the private stations that had commercial programming to sustain themselves. (Gallo, 2001).

According to the data extracted from Reorganization of Radio Broadcasting Services in 1939, in addition of other sources, Gallo (2001) attempts to outline the radio stations from different provinces of Argentina beyond the radio stations from Buenos Aires. The acronym of the radio station is mentioned, as well as the name of the holder who obtained the permission or license to transmit, and the date of first transmission. These radio stations are the followings:
In 1940 there were more than fifty radio stations on the national territory, and fourteen of them were in the capital of the country, the city of Buenos Aires. (Gallo, 2001).

In this decade, radio suffered the consequence of a period of military government under the presidency of Juan Domingo Peron. Therefore, it seems important to refer to Varela (2018). She is a researcher at CONICET (National Council of Scientific and Technical Research, Argentina) and Professor at the University of Buenos Aires. Varela (2018) wrote a text named:
“Peronismo y medios: control político, industria nacional y gusto popular.” (in English: “Peronism and media: political control, national industry, and popular taste”). In it, she asserts that the government's policy under Peron's presidency used radio broadcasting during the highest audience’s time, to broadcast official acts. This impacted the advertising revenues of the commercial radio stations. Resulting, in 1947 in the Federation of Workers of the Public Spectacle together with their union, members declared strikes. The situation forced the broadcasters to cease the broadcasts and broadcast State Radio’s shows. Therefore, the strikes were declared illegal by the State, which finally decided to acquire all private stations. As a result, the owners of the radio stations became its directors or its administrators, and they became State’s employees.

The radio’s stations were acquired through purchase-sale procedures, although sometime later the radio’s stations were again transferred to the private sphere. In 1953, still during the government of Peron, the National Congress promulgated the first Law of Broadcasting 14. 241. This decreed that media is a matter of national sovereignty, and the government and public policies must formulate its regulations. The State intervened in the regulation of media due to conceptions of liberalism linked to press’s monopoly of private groups, related to wealthy families, prevailing for decades in Argentina. (Antonucci, et al., 2009).

As Arribá (2005) affirms: “In the first presidency of Peron (1946-1955) an extraordinary system of media was formed, and in his second presidency (1952-1955) it was regularized and regulated using sanction of laws and substantial decrees. The result of both of these phases of government intervention was the formation and consolidation of a process of concentration, centralization and ideological regulation “. (Arribà, 2005 in Varela 2018, p.2).

Subsequently, under the note of Durham and Kellner in the book ‘Media and Cultural Studies: Keyworks’ Barbero (2012, pp. 545-567) describes the influence of mass media in the formation of national cultures. He explains from the thirties to the end of the fifties the effectiveness and the social sense of the media are in the way of appropriation and recognition of them from the popular masses. (Barbero, 2012, p. 552).
Likewise, Barbero affirms the cinema gives image and voice to the "national identity" because in the cinema people will see themselves. The keys of seduction will be, however, in the melodrama and the starring. (Barbero, 2012, p.554).

The Argentine radio theatre was a constant factor between cultural traditions and mass culture. The reception strategies were the presence of the public in the stations from which it was transmitted. In Argentina, it is in the circus where a popular theatre was created that keeps the essence of the “payador” (in English folksong singer) and the gaucho history. The novel-folletin (in English melodramatic novel) continues in radio its relationship with the theatre. (Barbero, 2012, pp. 555-556). According to Barbero (2012) in Latin America media such as the press, film, and radio are popular because they were accessible to non-literate audiences.

Finally, it can be said that according to Ulanovsky et al. (2009) the radio in Argentina was born cultural, transmitting an opera function, but four years later in an official document (remember the municipal authorization of Radio Cultura operation) clarified that its main purpose was entertainment. Between both possibilities, a third line emerged: "A training instrument supported by commercial advertisements”, (Ulanovsky et al., 2009, p. 37).

3.2. Radio theatre in Argentina

The radio theatre was one of the most outstanding mass narrative forms produced by radio broadcasting, that acquired an unprecedented popularity. Its emission began in 1929. It was an event that lasted three decades causing changes in the habits and customs of Argentine society. (Gallo, 2001).

“The radio theatre’s origin is linked to the conditions of production and consumption of the cultural industry, to the commercial organization of radio, to the popularization of radio, to the creation of stations and to technological modernization, that caused changes in the programming related to the need to attract a growing audience in number and heterogeneity.”
The radio theatre it was listened throughout the country of Argentina. A significant number of them were presented in circus theatres in neighborhood clubs and rural schools. In both, in the diverse Argentine provinces and different large cities, it had its stars.

Its characters reached the listeners, from big networks, such as “LR1 Radio El Mundo”, “LR3 Radio Belgrano”, and “LR4 Radio Splendid”. (Terrero, 1981). Ulanovsky et al. (2009) present the theatre companies from Buenos Aires radios stations:

Source of the Figure Ulanovsky [et al.] 2009, p.139.
According to Carlos Ulanovsky et al. (2009), the first radio play broadcast on the radio in Argentina was "Una hora en la pampa". With a folkloric character, directed by Francisco Mastandrea named "Chispazos de tradición", which imposed a particular formula for the radio drama at the end of the 20s "La pulpería de Santa Lucía", by Héctor Pedro Blomberg, "For the sign of the cross," "The mysterious singer," "The caress of the wolf," "The family of Pancha Rolón", were plays that achieved a similar level of popularity.

The radio theatre companies of the Argentine cities such as Rosario, or Córdoba, or Santa Fe toured the country bringing to the stage, smaller versions of their original radio productions. Such as the Argentine drama criollo (in English creole) "Juan Moreira" or the Italian drama "Salvatore Giuliano". One aspect to highlight is that on different circumstance the actors who had the role of villain, went through difficult situations with the audience. On several occasions someone from the public, jumped on stage to defend the hero since the person of the public did not understand that the script said the hero must die. (Aldiser, 2017).

Linked to this type of situation, Ulanovsky et al. (2009), wrote that the identification of the radio listener was so close to the characters of the radio theatre. The author comments an example of how the character "Cain," the villain, played by the actor Rafael Díaz Gallardo, must delete his telephone number from the telephone book as he received several phone calls to his house from listeners expressing their anger. Ulanovsky et al. (2009), relates that the brother of “Cain” was “Churrinche” (a name’s bird). This character was an innocent, a pure “gaucho heart” and “Churrinche”, sometimes tired of the injustices of his brother “Cain” gave him a slap in the face, which excited the listeners.

According to Terrero (1981), the first manifestations of radio drama in series maintain a scheme near the radio magazine. The plot was minimal, a device to present songs and rural dances, its themes and structure taken from literature and the “gaucho theatre”. It began with Gutierrez's “folletines” (in English melodramatic novel) at the end of the XIX century. It follows the model of the European serial of authors such as Sue, or Dumas or Montepin, although in a thematic line closely linked to the play "Martín Fierro" by Hernández, which narrates the life of an “Argentine gaucho.” (Terrero, 1981).
Terrero (1981) reports that Beatriz Seibel (1982), describes the development of Argentine popular theatre as moving from the circus “criollo” (in English creole) towards the forms of mass culture, that is to say, the radio theatre. The combination of the circus community and popular drama gives rise to the radio drama. They are the same type of actors and have the same type of relationship with the audience.

Besides, Terrero (1981), manifests that Edgar Morin considers radio theatre as a phenomenon of transition from the popular imaginary universe to the new massive media characteristic of cultural industrialization.

As mentioned previously, in 1945, in the middle of one of broadcasting’s golden decades, Juan Domingo Peron, the soon-to-be President of Argentina, decided to use the radio to proselytise for his campaign. It was an unprecedented milestone in radio. Therefore, at this point I would like to mention that Eva Duarte (Argentine President Peron’s Wife) was a radio theatre’s actress in Argentina. (Gallo, 2001).
Eva Peron became manager of her own radio theatre company and three of them were broadcasted on Radio Belgrano. Source of the figure: Terreno. (1981). “El radioteatro” p.16

According to Terrero (1981), the golden age of radio drama in Argentine radio was in the 50s. And the radio theatre for children “Tarzan de la Selva,” an adaptation of an American’s script written by Burroughs shows that glory’s era. “Tarzan de la Selva’s” success had an immense popular adherence that led to the creation of “Tarzanito Fans Clubs” throughout Argentina and in neighboring countries such as Chile, Bolivia, Uruguay, Paraguay, Peru. In addition to promoting the emergence of similar programs such as “Poncho Negro” or the adventures of “The Indian Brave,” in different stations in the country.

The success of the radio theatre in the country created new alternative ways to spread and enlarge its popularity. It begun to sell magazines with photos of the actors, and the scripts were published and put on sale in stores (Terrero, 1981).
The magazine “Antena” opened a section of readers' letters referring to the radio theatre “Chispazos de tradición.” In addition, the complete booklet of the radio was printed every week. The scores for singing and piano were sold for those who wanted to study the musical numbers of the cycle and the photographic studio “Giovanelli” offered postcards. (Ulanovsky et al., 2009).

As was pointed out previously, the radio drama is characterized by elements such as the narrator, the actors, the music, and the special sound effects. Moreover, from the perspective of the Argentine radio theatre, the relator (a voice without a character), in English called the narrator, played a very important role. Their voice in the stories of the radio play of Argentina achieved the popularity of its own and constituted an attraction for the listeners. Since their narration and voice’s tone created the right atmosphere and then the audience felt present in the place as the story developed. With the passing of the years, the narrator became part of the cast but did not alter the plot of the radio play. (Gallo, 2001).

### 3.2.1. Radio Theater and Advertising

The emergence and growth of this narrative form were linked to the characteristics of production and consumption of the modern cultural industry. It can be said that the Argentine radio was a pioneer in advertising. As well as its commercial organization, the creation of new stations and the technological modernity that brought important changes in its programming with the need to hoard an increasingly heterogeneous audience. (Terrero, 1981). An example of how advertising was announced during the broadcast of the radio play was described by Gallo (2001) who pointed out that during the daily broadcasting of the radio play “Chispazos de Tradicion” the narrator announced cigarettes “Condal” that in addition to be the sponsor of the radio play, give as a present a watch, to its audience. (Gallo, 2001).
3.2.2. Radio Theatre “Los Perez Garcia”

Ulanovsky et al. (2009) writes that in the 1940s, radio “El Mundo” broadcast a radio theatre called "Los Perez Garcia". A family that reflected the life of a typical Argentine family centred around a married couple with a son and a daughter. All of them having the day to day problems of the middle class. According to Ulanovsky et al. (2009), one of the authors of “The Perez Garcia” script, Luis Grau, said: “Los Pérez García does not know about crimes, or wars or social problems or politicians. They want to live in peace, in a better world”.
(Ulanovsky et al., 2009, p.133).

Although the typology of this family was framed in what the historian Luis Romero defined as the dominant tendency in the country in the 40s: “An Argentina in which a conformist culture predominated and reformist before argumentative. They coined a phrase still heard and it served to refer to people with several conflicts: You have more problems than Los Perez Garcia.” (Luis Romero in Ulanovsky, et al., 2009, p.133). This radio play was broadcasted for twenty years. (Ulanovsky et al., 2009). Additionally, Terrero (1981) asserts that: “...the family comedy shows a realistic flow focused on the private and family life of its characters. They are Argentine’s stereotypes of the middle class that reaffirms in their actions the values and views of that social class.” (Terrero, 1981, p.9).
3.2.3. Radio theatre beyond Buenos Aires: The city of Rosario

Rosario is one of the main cities of Argentina, for this reason I chose it to show how the radio theatre also arrived with its popularity to other places in the country, besides the capital of Argentina: Buenos Aires. Lepi (1994) asserts that in the decade of 40s radio theatre was already a success along the country. Thus, the radio theatre broadcasting from Buenos Aires it had repercussions in other cities of the country such as the city of Rosario. Consequently, causes local radio theatre’s companies to be formed in Rosario to broadcasting their radio theatre as in the radio station “LT8” or radio station “LT1”.

During this decade several recognized actors and authors of radio theatre of Buenos Aires arrived at Rosario to integrate the companies of radio theatres and radios stations of Rosario. There was a variety in the genre in different stations, even caught a child audience and the romantics plays attracted female audiences.

The influence of “Radio Argentina” or “Radio del Pueblo” from Buenos Aires, dedicated especially to radio theatre, caused the Rosario radio stations offer to their audiences more decanted radio plays with a higher professional level in acting. (Lelpi, 1994). In the following decade the popularity of the radio theatre reached its maximum splendour in Rosario and according to the actor and radio theatre’s playwright writer, Nery (2000), some of the radio plays most listened to in

Rosario during the decade of the 50s were “Nazareno Cruz y el lobo” (“Nazareno Cruz and the Wolf”), by Juan Carlos Chiape; “El León de Francia” (“The Lion of France”), by Roberto Jalenti and Santiago Benvenuto; “El hijo del León de Francia” (“The son of the Lion of France”), by Roberto Jalenti or “Cachimba la fea de Valle Grande” (“Hookah the ugly one of Valle Grande”), by Omar Nery. (Nery, 2000).
4. Research Reviews  - Historical Radio Audiences

It seems previous research on the Argentine radio is limited to date, and not many investigations have been written for the purpose of my thesis. Therefore I woul like to mention Barfield (1996), a professor at Clemson University, that studies the radio’s audience of United States. Barfield wrote about the different experience of American radio’s listeners that he interviewed. Evidencing how radio broadcast was a significant influence on the lives of citizens and contributed to their social and their culture. He explains in his book named: "Listening to radio 1920-1950", some listeners preferred cultural programs while others identify with amateur’s performances or audience’s participation show guests: "…radio’s entertainment were inheritors of vaudeville and minstrel traditions, where ethnic speech patterns were not only tolerant but were essential. The "brogues" of sports casters and many musical performances further illustrated the variety of American speech.”. (Barfield, 1996, p.190).

Additionally, Barfield analyses that according to his interviewees the different ways of audience participation in the radio programs, “constituted a mirror where the audience could dwell.” (Barfield, 1996, p.190). He also manifests that in 1930s and 1940s the anthology of drama sought its splendor on the radio. Where it was broadcast Broadway plays, movie versions, novels, and short stories. These programs were one of the most expense’s production that sought elegance for the listeners, transported them to another place with the imagination. He reflects after the comments of the interviewees that radio drama: “…lets the listener fill in the outline with colors and textures from his or her own experience. Listening radio drama is almost like a personal reading book. Good radio drama has strong emotional appeal”. (Barfield, 1996, p. 155).

Thus, it can be said that radio drama has a significant impact on its audience in U.S.A as well it is having in Argentina’s audience. As outlined above there are a few studies on radio in Argentina and particularly in the field of reception. Therefore, I would like to say the book named Radio Reader: Essays in the Cultural History of Radio (2002) by Hilmes & Loviglio, includes several essays about the radio in the USA during the decades of 20s to 50s. The authors evidenced radio influences during the decades of 20’s to 50’s in the American society.
Hilmes claims that radio is one of the forgotten fields of academic media research in the United States. Hilmes reports that "the cultural marginality of radio and low roots worked against academic legitimization" (Hilmes & Loviglio, 2002, p.6). Hilmes and her co-editor Loviglio, attributes the neglect of radio research from the 1920s to the 1940s, to cultural critics who considered radio to be linked to the mass audience, that is to say, low social class. Besides, Hilmes (2002) asserts that the radio became a local phenomenon, giving space to minority voices and focus it to a young audience of United States, trying to be part of the new era of television after 1960. But the radio lost even more cultural status. Hilmes (2002) also argues that historians concentrated on recounting the events of modern technology by studying TV. However, after 1990, the radio became an interesting subject to study due to the same circumstance that surrounds the media in early years. (Hilmes & Loviglio, 2002).

Under the note of Hilmes & Loviglio (2002), Rothenbuhler & McCourt report that in the late 1950’s in the United States “… industrial responses to technological, industrial, and social developments were codified into what became knowns as top 40 radio programming”. “Although radio stations competed against each other for overall ratings.” (Rothenbuhler & McCourt in Hilmes & Loviglio, 2002, p.368).

Besides Rothenbuhler and McCourt, inform “…between 1947 and 1962 radio industry also reconceptualized the composition and behavior of the audience”. (Rothenbuhler & McCourt in Hilmes & Loviglio, 2002, p.378). According to Rothenbuhler and McCourt to the changes in the radio’s audience, the radio industry responded to these changes in three ways: “First reconstructed the broadcast day. Second stations adjusted to the fact that daytime listening was often a secondary activity.” … “Such ambient listening patterns contributed to the shift to music programming (although the radio theatres had always served a similar function on network schedules). Third, to attract evening listening programmers realized they needed to reach groups whose cultural tastes were not being served by television”. (Rothenbuhler & McCourt in Hilmes & Loviglio, 2002, pp.378,379).” Radio now produced (and reflected) a fragmented and pluralistic culture. (Rothenbuhler & McCourt in Hilmes & Loviglio, 2002, p.379)". 
4.1. Radio Drama: Early Days

In a book edited by Colin Chambers (2002) according to George Brandt (2002) the radio was the first medium of transmission that brought drama to homes. It began with a broadcast by the British Broadcasting Company in February 1923, with a selection of scenes from Shakespeare’s plays. From those days plays have been part of the radio. Because it lacks any visual element, the radio drama has been defined as a “theatre for the blind”. Although this medium needed a new type of drama written for it after the First World War, the number of plays transmitted by radio was going to surpass the number performed in theatres in a significant number of countries, in the level of quality of production and in capturing an audience. (Brandt, 2002 in Chambers, 2002).

The first original radio drama from Great Britain and perhaps the world aired on January 15, 1924. Richard Hughes the comedy of danger, Works like MacNeice The Dark Tower (1946), Thomas’s Under Milk Wood (1954), Pinter’s A Slight Ache (1959) and Barry Bermanges Quarter (1962), have used the subject of blindness. As was outlined above the lack of vision imposes certain limitations on the radio drama. (Brandt, 2002 in Chambers, 2002).

That is, a prolonged general silence can mean the end of the program instead of a significant pause. Several speakers can confuse the listener. Gestural communication cannot read. But the “blindness” of the listener is not a disadvantage. It is said that the radio drama offers the best images, that it evokes different images to the listener and appeals to the imagination. It has the greatest freedom in the management of time and space. Radio is a completely auditory medium, and it gives enormous value to the vocal expression of the actor, who must transmit feelings without facial or gestural signals. (Brandt, 2002 in Chambers, 2002).

In addition, its economic technology compared to film and television, it is a useful launching pad for new playwrights as well as for established playwrights. Therefore, radio offers a stimulating challenge at a modest cost. (Brandt, 2002 in Chambers, 2002).
In 1928, the technological advance allowed the dramatic genre to use a “multiple study” technique where the voices of the actors who work in studios with different acoustics, could be modulated and combined. Sometime later, the filters made it possible to modify the characteristics of the microphone, allowing sound effects such as telephone conversations.

In Germany, an innovation quickly adopted after the end of World War II was the audio recorder. The technique of recording made it possible to take individual scenes and then edit them together. There was no need to execute a piece of work from beginning to end. (Brandt, 2002 in Chambers, 2002).

Additionally, Crook (1999), in his book “Radio drama theory and practice“, states that radio drama is an academic under-explored area as a medium of drama compared with others dramatic media. According to him radio drama it is probably a very effective way to reach a large number of listeners as well as interesting storytelling forms to access media theories. It is possible to investigate the universe of cultural history, sociology, the study of the audience and theoretical concerns focused on human communication, through radio drama. (Crook, 1999, ix). He focuses on radio broadcasting in countries such as America, Britain, Canada and Australia.


He claims that deaf people can see with their imagination. Crook’s opinion is “…theatre as a dramatic etymological concept is not exclusive owner of the stage or physical theatre”. (Crook,1999, p. 7). The author suggests that: “…theatre is more linked to listening than spectacle, in the brain of the listening we have both the spectator and the listening” (Crook,1999, p. 8). Crook (1999) disagrees with McLuhan’s statement that radio, it gives not much to do to the audience. Crook believes that McLuhan may be wrong when limit the participation of the listener audience. (Crook, 1999).
5. Theoretical Framework

In order to study how radio theatre in the 1950s is remembered today, both by listeners who took part of these broadcasts and how it is remembered in the media. Of special interest is what is articulated as specific about its form and how radio theatre was integrated in, and changed everyday life in the 1950s, it is useful first of all to establish a theoretical framework which is relevant for this link. This investigation is situated on the field of Media Memory theories. Additionally, this study adopted Brecht Radio Theory and McQuail audiences ’theory.

5.1. Media Memory

By interviewing people about their memories of listening to radio, this study is situated on the field of Media Memory. Therefore, I would refer to Neiger et al. (2011), who defined Media Memory as: “...(.)... the systematic exploration of collective pasts that are narrated by the media, through the use of the media, and about the media”. (Neiger et al., 2011, p. 1.) From the perspective of collective memory, the authors assert, that media memories are constructed, transmitted, connected in social, cultural, individual and collective ways. (Neiger et al. 2011).

According to Neiger et al. (2011), Media Memory is a “multidimensional” field that investigates how the media works as representative of memory. In other words, Media Memory operates as an indicator of sociological and political changes and the interrelations between media and other areas of social activity such as the economy. Furthermore, the authors argue that focusing in media and memories allows to understand this social activity. Thus, using the study of media to explore the field of collective memory research and vice versa, to investigate contemporary and old issues related to the functioning of the media, through knowledge obtained by the study of collective memory. (Neiger et al., 2011).
Additionally, under the note of Neiger et al. (2011), Bourdon (2011), discusses the issue of the contribution of "limited life histories" in relation to the Media Memory field’s, linked to media such radio, or television. Bourdon (2011) defines ‘life story’ as an activity more than a complete verbal or written output. He turned the noun into a verb, that is to say, to ‘life-storying’. Bourdon (2011) asserts either in situations of “artificial” research or in situations in real life, people made some life story by linking narratives about their lives, exploring the past time. (Bourdon, 2011, in Neiger et al. 2011). He affirms: “life-story is collected life-story research, is a coherent narrative, in the first person, which is perceived as a fragment of a wider narrative”. (Bourdon 2011, in Neiger et al. 2011, p. 62).

According to Bourdon (2011), in media research, there were a small but at the same time an increasing use of life-story. He affirms mostly, researchers who collected media memories dealt with the early days of the different medium. Bourdon (2011), explains researchers like Moores (1988), collected life-stories connected to radio using oral interviews (but not always), restricting their interviewees to specific moments or themes. (Bourdon, 2011 in Neiger et al., 2011), as I did with the questions asked the interviewee in this research.

Additionally, Bourdon (2011) asserts. “Unsaid or not, ‘I remember’ is the opening sentence of every life-story (or segment of life-story). The conscious sense of remembering is remarkable, not the act of remembering itself. The ‘I’ is no less important than the ‘remember.’ (Bourdon 2011, in Neiger et al. 2011, p. 62). Moreover, Bourdon (2011) explains that according to Linde (1993) a segment of life story is considered to belong to an individual, although a is generally constructed through collaboration in conversation. (Bourdon 2011 in Neiger et al., 2011). Bourdon (2011) said that researchers refer to these types of interviews as ‘life-phased’ interviews, ‘limited life-story,’ or ‘themed life-story.’ (Bourdon 2011, in Neiger et al., 2011, p.63).

Subsequently, Bolin (2017) analyses the last two decades of generations, besides to study media and the uses of the media by those generations, as well as the media landscape that they inhabit at the time of their growth. Bolin (2017) shows how the media work in the formation of identity, habits, and experiences of the generations. (Bolin, 2017). Therefore, he asserts that the role plays by media linked to generation’s construction became more significant today.
The author in his work argues how “mediated nostalgia” is fundamental to the generation course related to memories of childhood, of youth or adulthood. Consequently, in agreement with Bolin (2017) and agreement with Neiger et al. (2011) it could be said that nowadays it is important to investigate the collective memory linked to the role played by the media in the mediation, construction and preservation of those memories. As it is described in Neiger et al. (2011): “...collective memory is an inherently mediated phenomenon”. (Neiger et al. 2011, p. 3).

This thesis adopted a Media Memory approach since the different books and articles presented here shows how it is remembered the radio theatre by the media. In addition, all the interviews with listeners who listened to the radio theatre during the 1950s evidenced how they remembered and how they interacted with the production of the radio theatre at that moment in Argentina. As a result, the narrative of the informants came to complete what would be later the memory of the history of radio at that time. That is to say, each of the fragments of life stories told by the interviewees comes to form a part of the entire history of the radio in Argentina in the 50s.

The informants expressed how they remember listening to the radio plays, of special interest what is articulated as specific about its form and how it was integrated in their life. As well as how they interact with its production in their everyday life. Thereby, in order to understand the concept everyday life described by Bausinger (1984) and the concept media in everyday life explained by Bengtsson (2006) will be exposed below. According to Bausinger (1984), the term everyday life is the universal basis for human communication. Often does not mean the same thing and is used in different circumstances. The concept every day is an obstacle against any powerful change and guarantee every day the security of the flow of events. (Bausinger, 1984, p.343).

Moreover, Bengtsson (2006) refers to the term media in everyday life: “First, we must consider that our everyday media cannot be regarded as empty artefacts, without cultural meaning. There is always a kind of cultural relation constructed between the television, radio or book and the individual involved in consuming it”. (Bengtsson, 2006, p. 121).
5.2. Radio Theory

Eugen Berthold (Bertolt) Friedrich Brecht, was born in Germany in 1898 and died in 1956. He was a well-known playwright, a poet and the creator of the epic theatre, also called dialectical theatre. He was very interested in radio as a medium itself, and he thought the purpose of the radio was not just to entertain an audience. (Silberman 2000, ix). Additionally, Brecht wrote several reflections on the social and political function of the radio. Brecht expressed his opinions on the influence of the radio’s contents had on political discussions. (Silberman 2000, ix).

With the establishment of public radio stations in Germany in 1926, Brecht (1926-1932) suggested the inclusion of the dramatic narratives in radio programming to reach a broader audience. Although he contributes his work to the radio and he was critical about radio and other media such as theatre, cinema, opera, or photography, Brecht’s idea was dedicated to articulate “specific- media modes of representation and reception” (Silberman 2000, ix). Additionally, Brecht believed that radio performances do not end with the transmission of different reports. In Brecht words, “Suddenly there was the possibility to say everything to everyone, but upon reflection, there was nothing to be said (Brecht 1926-1932, p.41). Brecht (1926-1932) observed that radio imitated all artistic institutions which were involved in the distribution of speech or song, that is to say, radio it was a replacement for theatre performances, concerts or newspapers. Although it was significant to him the attempt of the radio to give an honest public character to public matters. (Silberman 2000, p. ix).

Therefore, Brecht began to express his thoughts and reflections on the radio, so radio-broadcasting was used as a tool to publicly projects his ideas. His thinking on the radio as a medium developed later in his theory of the radio, which proposed that “radio must be transformed from a distribution apparatus into a communication apparatus.

The radio could be the finest possible communications apparatus in public life”. (Brecht 1926-1932, p.42). The gap between the interests of the ruling class that managed the contents of the radio’s programming and its audience led Brecht to propose a new radial methodology, that is, he suggested that the medium of the radio used by the bourgeoisie of those years should transmit democratic messages to all its listeners.
Therefore, linked to the suggestion of Brecht (1926-1932) I would like to say that the radio plays come to fill the space of programming’s contents of radio with messages for all the listeners from different social class that lived in Argentina.

Brecht (1926-1932) believed radio should be two-sided, meaning the audience not only must receive or listen, but also speak. As a result, Brecht suggested that “the radio should step out of the supply business and organize its listeners as suppliers” (Brecht, 1926-1932, p.42). Brecht argued that radio broadcasting provided a model to change the listener from a consumer into a producer by making use of the communication function inseparable from technology. Brecht (1926-1932) proposed that the radio had to organize discussions between the business sector and consumers. The aim of this would be to create a platform to settle disputes in municipalities or debates about prices, insisting that radio should make this exchange possible. When interacting with the radio, Brecht argued the role of the audience should change from a passive role to an active role.

Therefore, it can be said that the interaction between radio and its public would lead to the passive audience becoming an active, critical and constructive audience that belonged to the popular classes. This active participation in his view would as a result help to build the public opinion. Although at the same time, he knew it was an unrealistic proposal because it was a revolutionary way to use the radio as at that time it was the age of communism and Nazism in Germany. Brecht was forced to leave Germany because his unusual proposal. (Silberman, 2000, p. xii). However, his Radio Theory was as later stage implemented in the radio broadcasting of South America and consequently in the radio broadcasting of Argentina.
5.3. Audience’s Theory

In agreement with Brecht’s ideas, McQuail (2010) affirms that audience is not just listening. He indicated that audiences are the result of the social conditions that is related to the need of information, cultural interests, personal identification and evasion of reality. McQuail (2010) alludes to the audience’s viewpoint through studies of motivation and choice, that is to say the audience’s reaction. Thus, he believes the audience is active.

McQuail (2010), in his work refers to “The uses and gratifications’ theory” by Blumer and Katz (1974). These author asserts the theory of uses and gratifications it is an approach to understand why and how people actively seek content in different media to meet their needs. The "uses and gratifications" approach is not firmly "behavioural" because it focuses primarily on the social origins of media gratification and broader social networks functions of the media. In instance, making social interaction simple or in reducing concern and stress. (McQuail 2010).

McQuail (2010) analyses the term “gratification set” that refers to several options where audiences are formed and reformed on the basis, of their need of their interest, or their preference linked to the media. The gratification set is identified by a particular need that can be derived from social experience. Nowadays, the diversity of audience’s interests has expanded, in each type of media that is to say film, magazine, radio, television and Internet. (McQuail 2010).

From the decade of the 40s dates, the first of those investigations focused on the motives of the popular appeal of radio programs, whether radio play and contests as well as the reading of a newspaper (Lazarsfeld & Stanton, 1944, 1949). These studies led to some findings, such as the fact that daytime radio play, considered superficial stories to fill time, were also found significant because of their listeners were female. (McQuail 2010).

According to McQuail (2010) the elemental statements of the approach of “uses and gratifications” were rediscovered and elaborated in the sixties and seventies. Those basic assumptions were the following:
Media and content choice are generally rational and directed towards certain specific goals and satisfactions (thus the audience is active and audience formation can be logically explained). Audience members are conscious of the media-related needs which arise in personal (individual) and social (shared) circumstances and can voice these in terms of motivations. Broadly speaking, cultural and aesthetic features of content play much less part in attracting audiences than the satisfaction of various personal and social needs (e.g. for relaxation, shared experience, passing time, etc.). All or most of the relevant factors for audience formation (motives, perceived or obtained satisfactions, media choices, background variables) can, in principle, be measured. (McQuail, p.424)

The research school’s longer-term objective was to achieve a general theoretical framework to place the different findings on the motivations of the audience. Thus, McQuail (2010) refers to audience’s categories after analysing in Great Britain several radio and television programs. He suggested a scheme of "person-media interactions." This term becomes a term that reflects the dual origin of the concept of gratification of the media, which includes the most significant media satisfactions. (McQuail p.423).

He proposed a typology of media–person interactions to classify the gratifications that audiences gain from the media. Such categories are: “Diversion: escape from routine or problems, emotional release. Thus, Personal relationships: companionship, social utility. Then, Personal identity: self-reference, reality exploration, value reinforcement. Finally, Surveillance: (forms of information seeking).” (McQuail, p.424). He arrives at the conclusion that communicators can think about the audience based on their tastes, their abilities, their interest, their social composition and their location. (McQuail, p.426). Therefore, McQuail (2010) understand audience members as active agents within a social network.

In addition, Morley (1986) attempts to harness some of the views of the "uses and gratifications" approach of audience research, by asking what people do with the media. He focuses on "dynamic household consumption" of the family and household, instead of on the individual spectator. He suggests the social dimensions of watching television should be focused in order to understand the choices of the television’s audience and the responses of their viewing.
This study adopted the Radio Theory of Becht (1926-1932) and Audience’s Theory of McQuail (2010) to analyse how audiences receive and react to the content of radio theatre in their daily lives building their personal meanings about the world around them. Consequently, the audience interact to radio play’s content. Becht (1926-1932) argues that the radio must function as a motivator that stimulates the audience to formulate considerations on the social aspect, the political and economic aspect. In addition, listeners should take sides and take decisions. As result, it works as a stimulus for listeners, which encourages them explore outside of their community or outside of their familiar surroundings.

McQuail (2010) audience’s theory evinces how the audience spontaneously relates, react, interact to media and how used it to obtain gratification. Therefore, I would like to allude to the concept interaction. In the book write by Bonini & Monclus (2015) Zelenkauksaite refers to the radio audience interaction. She affirmed even radio todays:” … continuous to reconfigure itself by placing emphasis on its interactive potentials”. According to Zelnkauksaite the radio audience interaction also named interactivity: “...has influenced a two-way communication between audiences and radio by establishing standardise procedures related to programming since the 1930.s...”. (Bonini &Monclus, p.77-78).
6. Material and Methods Research

The objective of this study is to consolidate the hypothesis based on the belief that collective memory contributes to the construction of media memory and vice versa. More specifically, the collective memory of Argentinian society collaborated with the construction of the memory of radio broadcasting in the 1950s in Argentina. This thesis combines two aspects of communication, namely the artistic side of the human genre and one major technological tool used in the middle of the 20th century. Therefore, it is a study of media and society that aims to clarify this relationship and understand how society remembers the radio theatre. It also aims to show that Argentinian media also remember this narrative genre. It is a historical work which is based on a qualitative study. The conclusion is reached through the analysis of the following variables. The method used in this research was carried out considering a number of factors.

For example, knowledge of the aspects relating to the establishment of radio in Argentina was considered. Therefore, the starting point of the radio in Argentina as well as the influences and interests of public or private spheres that contributed to the process were taken into account. After, a perception of the social reality of the moment is explained and the beginning of the broadcasting of the narrative genres in the radio and the influence that exerted on their listeners is outlined. Subsequently how its followers interacted with its production in their day life in the decade of the 1950s is highlighted. Finally, how the radio play’s audience and media remember them today is illustrated. To develop these factors, different stages of the process were followed.

Firstly, I started reading academic and non-academic texts referring to the historical processes that would lead to understand the framework in which the radio theatre was developed. In addition, information was gathered about the role of the State and private companies, such as “La Nacion” or “El Clarin” or “Critica”, in the establishment of the radio in Argentina and it appeared that Argentina was one of the pioneering countries in radio broadcasting. More detailed information was gained about the social and political reality of the 20s, (when radio emerged in Argentina), up until the 50s.
The second phase was dedicated to investigating radio drama and its tendencies from its beginning and its gradual incorporation of and adaptation to the medium up until the 50s as well as researching the protagonists, both actors, narrators and authors, who participated directly or indirectly in its consolidation. All the information described in these two phases was collected in libraries, newspaper department libraries and through the Internet. The results demonstrated that the different types of radios theatres, such as, radio plays of adventure stories or love stories or detective’s stories entertained children, women and men. In addition, how quickly the radio theatre gained acceptance among the radio audiences along the country was also established. This information contributed to create a solid base for the beginning of this thesis.

The third phase consisted in of studying how nowadays the audience and the media recall the radio dramas in the 1950s. In addition, how people interacted with the production of the radio drama in their daily life was researched. This phase of the investigation is based mostly on empirical data, more precisely, on interviews. Additionally, it is based on articles from Argentinian newspapers published about those who participated in the productions of the radio dramas and remembered them.

In order to answer the research questions, I decided that a qualitative method would be best suited for this research investigation. The purpose of this paper is to contribute to understandings about how people and media remember the radio theatre in the 50s in Argentina, specially what is articulate about its form and how the audience integrated it in their everyday life and interacted with its production. This thesis adopted an ethnographic approach that is used to achieve empirical research. Ethnography is an approach within the social sciences nowadays, that involves researchers using direct observation or interviewing to study participants in their real-life environment. (Hammersley & Atkinson, 2007).

Thus, this study explores methods of data collection used in qualitative research. According to Bruhn Jensen (2002) “…qualitative researchers tend to conceive of their studies, most generally, as an iterative or repeated process, which allows for the flexible application of theoretical concepts and analytical procedures to a wide variety of empirical domains.” (Bruhn Jensen ,2002, p.236).
The author asserts that qualitative researchers conduct sampling of cultural settings, communities, informants, activities, locales and periods. “This happens as they transform theoretical concepts into empirical, researchable phenomena.” (Bruhn Jensen, 2002, p.236). In other words, qualitative research is a research that collects data and seeks to interpret meaning from these data that helps to understand social life through the study of inhabitants or locations.

Qualitative research is focused on of social interaction that constitutes everyday life; its focus is everyday life and people's experiences. There is a diversity of methods of data collection in qualitative research including observations, textual or visual analysis, either books or videos and interviews. (Bruhn Jensen, 2002). According to Bruhn Jensen (2002) interviewing is one of the widely used data collection methods in media research. Thus, it could be said that: “the best way to find out what the people think about something is to ask them.” (Bower, 1973 in Bruhn Jensen 2002, p. 240). All interview statements are an interaction between interviewer and interviewee. Interview statements become sources of information only through analysis and interpretation. (Bruhn Jensen, 2002).

As was mentioned previously this study is based on qualitative research, including information from interviews. More precisely, this investigation is based on a semi-structured interview. A semi-structured interview has a number of themes to obtain descriptions from the informant’s lived world concerning the interpretation of the meaning of the described phenomenon, but as a professional interview it has a propose and involves specific technique. (Kvale, 2008). In other words, semi-structured interviews consist of several key questions that help to clarify the issue that will be explored.

6.1. The Process of Interviews

The chosen method for this thesis was a qualitative semi-structured interview with seventeen informants that answers the purpose of the thesis. In order to acknowledge the informants of my study, I will introduce them in this investigation in Table 1, that describes the background of the informants in the interviews:
<table>
<thead>
<tr>
<th>Name</th>
<th>Year of Birth</th>
<th>Place of Birth</th>
<th>Current Place of Residence</th>
<th>Interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rosa Flora</td>
<td>1926</td>
<td>Argentina</td>
<td>Arroyo Seco-Argentina</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Teresita</td>
<td>1931</td>
<td>Argentina</td>
<td>Paraná-Argentina</td>
<td>WhatsApp</td>
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<tr>
<td>Horacio</td>
<td>1937</td>
<td>Argentina</td>
<td>Villa ConstitucionArgentina</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Zoran</td>
<td>1938</td>
<td>Ex-Yugoslavia</td>
<td>Paraná-Argentina</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Elsa</td>
<td>1938</td>
<td>Argentina</td>
<td>Arroyo Seco -Argentina</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Hilda</td>
<td>1939</td>
<td>Argentina</td>
<td>Santa Fe-Argentina</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Donato</td>
<td>1939</td>
<td>Argentina</td>
<td>Maria Grande-Argentina</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Hector</td>
<td>1940</td>
<td>Argentina</td>
<td>Arroyo Seco-Argentina</td>
<td>Face to Face</td>
</tr>
<tr>
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<td>1942</td>
<td>Argentina</td>
<td>Corrientes-Argentina</td>
<td>WhatsApp</td>
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<td>1942</td>
<td>Argentina</td>
<td>Parana-Argentina</td>
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<td>1944</td>
<td>Argentina</td>
<td>San Lorenzo-Argentina</td>
<td>Face to Face</td>
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<td>Nilda Haide</td>
<td>1945</td>
<td>Argentina</td>
<td>Arroyo Seco-Argentina</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Roque Mario</td>
<td>1946</td>
<td>Argentina</td>
<td>Colon-Argentina</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Elisa</td>
<td>1946</td>
<td>Argentina</td>
<td>Santa Fe-Argentina</td>
<td>Face to face</td>
</tr>
<tr>
<td>Gloria</td>
<td>1947</td>
<td>Argentina</td>
<td>Rosario-Argentina</td>
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<td>Luis Alberto</td>
<td>1948</td>
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<td>Susana</td>
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The decision to interview informants was made because of the usefulness of interviews as a source of information. By conducting interviews, relevant information about how the radio play’s audience recall it was obtained, particular focus was placed on how they interacted with its production in their everyday life in the 50s in Argentina. Therefore, these interviews were conducted with residents in the country of Argentina who listened to radio in the 1950s. Each interview resulted in historic oral testimonies. The interviews addressed specific themes related to the topic of this study.

The interviewees are people over 68 years of age. Some respondents were either relatives or friends or friends’ relatives or other people who I had personally met under different circumstances in the past. For example, a former teacher of my high school, my family’s dressmaker, an employee of my family's country house and a hotel manager who I met when I stayed in the city of Colon, Argentina were interviewed. The informants were both female and male. Thus, I contacted them either by phone or through WhatsApp and at that moment I told them the key questions I was going to ask them, and I provided them with information about my research paper. Subsequently, I organized 17 interviews, and I made them satisfactorily during my stay in Argentina from November 21, 2017, to February 15, 2018.

The interviews were informal as the goal was to achieve oral memory information in a friendly and comfortable environment. All the interviewees when starting to answer the questions expressed nostalgia and longing for those years. They took their time to delve into the past of their memories; everybody began their story with the phrase: "I remember." as is mentioned previously in Media Memory’s theory. (Bourdeu, 2011 in Neiger. et al., 20011). The interviews lasted about 20 minutes each and sometimes when the interviewee was enthusiastic remembering they extended up to 30 minutes. Each interview was done individually, that is, only one interviewee at a time.

The interviews were conducted in different ways. Most of the time the interviews were made face to face. In this case, they were recorded with an iPod. Some of them were done in the workplace of the interviewees. Mostly the interviews were made in the home of radio’s listeners, accompanied by a relative at the time of the survey.
The others interviews were done by WhatsApp since one of those interviewed currently resides in other country and two other informants live in cities far away from my place of residence in Argentina. The face-to-face interviews were recorded with the consent of the informants. Likewise, I have the recordings of the answers sent by WhatsApp and stored in a Google Drive account.

The interviews made telephonically, there is no record about them, although I was taking note as the informant answered my questions. For later transcribe their answers as I did with the answers of the other interviewees. The surveys were done in different areas of the country encompassing rural areas, towns, cities and capitals cities. Informants from different cities, gender, and age were selected in order to obtain a broader panorama of how radio play from the 50s is remembered today in Argentina.

In this thesis, all interviews were conducted in Spanish, since it is the mother tongue in Argentina and I am Argentinian. In order to carry out the interviews, I posed three relevant questions to the informants about how the radio influenced their daily lives, how radio plays contributed to the exchange of opinions between family members or friends and how the radio theater changed their way of thinking regarding specific topics addressed in the radio play performances. Moreover, during the process of the interview, more questions were added based on people’s responses.

Additionally, to build up my study I analysed interviews from two published articles of the newspaper from Rosario city, named “La Capital” and an article published on the newspaper named “La Nacion” from Buenos Aires. I found them at the “Biblioteca Argentina Dr. Juan Álvarez,” (in English “Argentinean Library Dr. J. Alvarez”), in the “Hemeroteca” (in English newspaper library’s department). These printed articles have provided interviews with actors and authors of radio drama that referred and recalled about radio drama and its interaction with its audience in Argentina. Therefore, these articles have clarified details that were of interest to reach the conclusions that I have reached. Besides, I found these published articles on-line. As a result, the reader has access to them.
Transcripts

The process of transcribing the interviews consumed a large part of time spent on this investigation and was performed in two steps. In the first step, I transcribed the complete interviews in an attempt to include all the information. Secondly, I listened to the recorded interviews again and reviewed the transcriptions to verify that the interviews were transcribed completely without omitting any details. As the interviews were conducted in Spanish, the interviews were transcribed in Spanish as well. Subsequently, the transcripts were translated into English to be used for this investigation. Finally, the empirical data was carefully analysed to reach the objective of this thesis. The transcripts are placed in the Appendix.

6.2. The Process of Analysis

The process of analysing the interviews started with the selection of interviews that offered abundant information and then I became familiar with the data reading and re-reading. Then I looked for topics, issues, similarities and differences that were revealed through the informants’ narratives. This process allowed me to begin to interpret each informant’s perspective. After that, I searched for concepts and ideas with broader patterns of meaning and I began to group the concepts and ideas that were repeated in the stories of the different interviewees. Then I highlighted both concepts and ideas that could lead to a theme. The process of selecting the themes consisted of looking for repeated sentences that informants emphasized. Subsequent I gathered the results under categories to evaluate what differences the interviewees mentioned, what themes they emphasized and what concepts were discovered. Then the themes were defined and named. Finally, I started to analyse three interviews from published articles in newspapers in order to complement the data I had gained from the interviews with relevant data from media. As a result, six themes, namely Interaction, Listening as Social Activity, Radio as company, Leisure versus Work, Reality versus Fiction and Personal Identification arose, which are explored in the chapter called Analysis.
6.3. Limitations

One limitation of this investigation is the historical perspective. Since the aim of this investigation is about the 50s and as the audiences listened to the radio plays in the 1950s, I asked them about that specific decade. Consequently, sometimes those memories were “tricky”. This means that informants had a personal set of memories of the radio theatre at the time, however, occasionally was difficult for them to access this information. Negier et al. (2011) explain that when an interviewee is asked to remember their memories of media, he or she is asked to recover something that was “encoded”.

According to Fernyhough (2012), in order to remember an occurrence in somebody’s life, initially this occurrence needs to be encoded. This involves obtaining information through the perception of the person and transforming it into a form that can be stored and can be retrieved. Moreover, Fernyhough (2012), suggest that people have memories from moments of their lives, depending on what could provoke forgetting and thereby memories are not always as accessible as people would like.

The informants of this research project may therefore have encoded their “Media Memory as celebrity memories or as family folklore”. (Neiger et al., 2011, p.67), but they may not have encoded their media memories according to specific dates. Therefore, their memories can be considered ‘tricky’. (Negier et al., 2011). This highlights how uncertain memory is. However, every person interviewed in this research project was highly motivated to relate their stories about it. This had a positive effect on the results of this study.
7. Analysis

By interviewing people about their memories of listening to radio, this study is situated on the field of Media Memory. As was mentioned previously this field operates as an indicator of sociological changes and the interrelations between media and other areas of social activity such as the economy. Thus, using the study of media to explore the field of collective memory research and vice versa, to investigate contemporary and old issues related to the functioning of the media, through knowledge obtained by the study of collective memory. (Neiger et al., 2011).

Based on the narrative of the informants, it can be said that the radio play provoked them to leave the seat and move to the scene of what was narrated on the radio. In their mind, they visualized the radio drama story. The radio play achieved a close connection with its audience in their everyday life.

Meanwhile analyzing the interviews, the ideas of Brecht (1926-1932) emerged. He proposed with his Theory of Radio that the radio should be a communication device with two sides of communication allowing the listener, in addition to listening, also to speak. This is evidenced in the radio theatre audience, where there is an interaction between the content sent by the radio play and therefore the response of the listener to that content. Either by sending correspondence, or by making telephone calls, or attending the live performances of the plays.

Therefore, through the analysis of the oral testimony of the informants, topics such as Interaction, Listening as a Social Activity, Radio as Company, Leisure versus Work, Reality versus Fiction and Personal Identification arose.
7.1 Interaction

In order to clarify the term interaction, as it was pointed out above, under the text of Bonini & Monclus (2015), Zelenkauskaite affirmed the radio audience interaction affected a two-way communication between radio and its listeners by establishing normalizes processes linked to programming. (Zelenkauskaite in Bonini & Monclus, 2015).

An example of the interaction between audience and radio play’s production can be taken from the relate of Nilda. In the Province of Santa Fe, Nilda Haide from Arroyo Seco, who was born in 1945, says her sister's name was Alicia. And her sister named Alicia because of a contest organized by the radio theatre named “Los Perez Garcia.” The audience participated by responding to it:

“(…) the radio had a great appeal for us, and at night we would listen to a program called “Glostora Tango Club” after which there was the one, (a radio theater), called “Los Perez Garcia”. We used to listen to the latter carefully. My sister Alicia owes her name to this broadcast. They organized a contest to choose the name of a baby that was about to be born. Listeners voted one of two names and the winner was the name Alicia”.

Since my study additionally examines how media remember the radio theatre in Argentina in the 50s another illustration of the interaction between listeners and radio play it can be taken from a media. More precisely from an article published on 12 June 2005 by “La Nación” newspaper, (published in the city of Buenos Aires with a nation-wide distribution). A reporter of “La Nación” newspaper, spoke to Nina Nino by phone. She was one of the main characters in the radio play "Los Perez Garcia.” The actress manifests that the participation and interaction of the audience with the production of the radio theater was exposed in different ways throughout her experience as an actress who was involved in the production of this radio play.
One case was receiving gifts from the audience for her fictitious wedding in the radio theatre in which she participated since was very young. She said this radio play lasted for two decades:

“I was part of it (she referred to be part of the cast of the radio play “Los Perez Garcia”) for 20 years, from 1947 to 1967, recreating a character under the name of Mabel. I started when I was almost a child: I was 13 and my Grandma still used to pick me up from school.

I remember that, on occasion of the marriage of ...(...)...Mabel and Raul, I played the role as Mabel, I received innumerable gifts. I still remember the nicest bookcase and a couple of chairs...(..). Those of us who took part in that cast were not just characters, they were rather members of a real family.”

Linked to this interaction Terrero (1981), analyses that a relationship was established between the authors of the radio play and their audience, by written correspondence by telephone calls that its followers made during the broadcast, or on the tours, where the author introduced substantial changes in the script, by the demand of the audience.

Norton y Nino : actors from “Los Perez Garcia” among listeners' letters received for a contest organized around the date on which a wedding should take place. Source of the figure: Unalosvky et al. (2009). p.220
Regarding to the affirmation of Terrero (1981) is Nino who showed another example of this relationship between the radio theater’s production and its audience in the 1950s in Argentina. Either by sending letters or attending to the broadcast of the radio theatre in the radio station:

“..(..). on occasion of the marriage of the two young characters …(..)… in 1955, a contest was organized around the date on which the ceremony should take place. We immediately received lots and lots of letters suggesting the ideal date.

Also, many well-known people from the art world came to the broadcasting as guests of the fictitious party to celebrate the fictitious wedding and, in fact, to witness the airing of the episode.”

Additionally, the actress Nino reflects on how the audience interacted with the production of the radio play “Los Perez Garcia” causing a change in the script due to the death of an actor:

“The most evident proof ... (…) ...came with the death of actor Martin Zabalua (he had lent his voice to Pedro in the series). His decease left behind a double pain, ours and the audience’s. This we could actually perceive from the impressive mass of people who came to the radio station to express their condolences. The actor Zabalua was never replaced and the character he embodied also died in the script…(…)…”.

This circumstance evidenced how the audience intervened in the script causing the scriptwriters to kill the character. The radio play screenwriter knew what listeners were waiting for. The radio drama created a link between their authors, their announcers, their characters and the public. The author of a radio drama should have responded to the demand of the public, refined their narrative strategies. As a result, again it exposed how radio theatre’s listeners interact with its production.

Related to the interaction between audience and radio drama remember it by the media, in an article published on 23 June 2010 by “La Capital” newspaper, its author Bruno, talked to the actor and writer of radio drama scripts Omar Nery and the actress of this genre, Zulma Laurenz. Both from Rosario city.
The actress Laurenz reflects on how the listeners of radio theatre attended with devotion to see in person the characters in the doors of the playhouses. Those characters that they followed daily, on the radio, from home.

“In Rosario, theatres and cinemas adapted for performing radio theatrical works such as “Play House Ambasador”, “El Real Theatre”, “Astorias Play House” and “Theatre El Echesortu” were the venue and witnesses of the splendour of the radio drama. The listeners sought to put face to the voices that they listened to every day, for this reason the argument of the novel was adapted to a theatrical version and it was staged. The people crowded in the door of the playhouses, we got to do two to three daily functions, it was a very important time ".

The actress beside reflects on how people even today, still keep in mind, her works on radio plays:

“Fifty years passed, and people today remember the novels we did, even better than us”.

As was mentioned earlier, Morley (1986), in his domestication approach suggests: “… (…) …to consider television viewing as social activity, one which is conducted within the context of the family as a set of social relations, rather than as a merely individual activity, or as the activities of a individuals who …(…)…live in the same household. (Morley, p.2). As well as, Morley refers to how the audience responded to different types of material as well as how they discussed programs within the family. (Morley ,1986). Therefore, analysing the oral testimony of the informants, the topic Listening as a Social Activity emerged.
7.2. Listening as a Social Activity

This topic arises in response to the question if listening to radio drama caused changes in the routines of the interviewees. As was mentioned previously, McQuail (2010), in his work refers to “The uses and gratifications’ theory” by Blumer and Katz (1974). Therefore, McQuail (2010) proposed a typology of media–person interactions to classify the gratifications that audiences gain from the media. In other words, he suggests an audience category. Thus, this topic is linked to the audience’s category described by McQuail (2010): “Personal relationships: companionship, social utility.” Since the following answers of the informants are included within this category.

In the province of Corrientes, Mirta who was born in 1942 remembers those evenings when she used to listen to the radio together with her family. When she was 8 years old, she used to listen to a radio play called “Poncho Negro”, which she enjoyed a lot since it was about a horse. According to Mirta the radio was entertainment that she shared with her family. That is to say, for her listening radio was a social utility.

Horacio that was born in 1937 in the city of Villa Constitution also remembers how he used to listening the radio play with his family day after day:

“...(.).., I enjoyed listening to them with my loved ones, and we would talk about the events in each episode, and we were excited looking forward to the next. The radio play I liked the most was “Los Perez Garcia” ..(.)…”.

Martha who born in 1942 in Parana, recalls how she used to listen the radio play. And due to how her family enjoyed that moment very much, they did not receive visits at home during the broadcast. She was 8 years old when she used to listen at 8 p.m. every day, together with her 17-year-old sister and their mother, the radio theater “Los Perez Garcia”. Martha reflects:

“In those years, visits were supposed to be arranged beforehand. But no visits were arranged for 8 p.m. because that was the time for the broadcast...(.)”. 
Teresita was born 1931 in Paraná city. She recalls how the radio plays was integrated and changed everyday life of its audience:

“In some aspect there were changes of habits, we were more patient when listening to other people tell about their appreciations of the facts of life, more tolerant when facing difficulties. On listening to radio theaters, some of the listeners showed a change in their ideas, their opinions were better founded on daily life occurrences, there was a greater intensity to their feelings. E.g.: the same as with love, there was hate at times or in some cases, desires of vengeance or rejection. …(…)…There were differing preferences, namely versions of novels with a universal appeal and stories with a local and familial flavor, as in the popular radio theater “Los Pérez García”.

An illustration of how the radio play was listening in the decade of 1950s can be taken from an interview study of the meaning of radio theatre in everyday life of Elisa. She was born in 1946 in the state of Santa Fe. Elisa remembers most clearly having listened to “Los Perez Garcia” radio play, which was broadcast daily at 8 p.m. She also recalls that was the main reason to leave aside all other activities to sit back with the rest of the family and enjoy those episodes depicting a typical middle-class Argentine family. She says she sometimes disagreed with the way some situations and opinions were put forward. But this was the perfect justification for meeting friends and relatives the following morning to comment on the events in the latest episode.

This social activity was also remembered by Zoran (born in ex-Yugoslavia in 1938) from Paraná. He keeps in mind how he listened with his mother and brother radios theaters and how they shared and exchanged opinions regarding the episode of the day while working:

“(…) as my mother, my brother and me were listening, we were working, and we would voice our reactions spontaneously; it was difficult not to comment on the events: each one of us gave them a personal interpretation. There was a lively interchange both during and after the broadcast.”
Like Zoran, Hector from the city of Arroyo Seco, who was born 1940, reflects on how was listening to the radio play in the 1950s. And how radio play was a special moment to share with his family:

“(..) every day at different times we would listen to radio plays, but we were all on time, gathered together to listen. At 20:00 hs we used to listen to the “Glostora Tango Club,” which was sponsored by that setting lotion (he meant the lotion brand was Glostora). Radio theaters were a kind of ceremony; we were all near the radio, my sister, my brothers and my parents. Every one of us would be performing a function. For instance, my mother would sew, she was a seamstress, my sister would help her, while our father was “serving mate” and I would babble nonsense.” (When Hector say “serving mate” I would like to explain that it is a way to share and drink a special type of tea from Argentina and South America, named “Yerba Mate”).

Edgardo who was born in 1944, in the town of San Lorenzo and moved to the city of Villa Constitucion, remembers in some detail the different kinds of broadcasts he used to listen to with his family:

“Usually, after dinner we used to listen to the “Glostora Tango Club”, and then the short radio theater “Los Perez Garcia” and there was also a radio play named “Que Pareja Rinsoberbia” with the actor Hector Mazzeli in a sort of comedy, which, together with “Los Perez Garcia, were programmes which were nice for the family. “Los Perez Garcia” was about familial problems, this family had lots of them, one after the other, nonstop.”

Furthermore, Nilda Haide, also recalls how she used to listening radio theater in her daily life sharing that moment with her family:

“(..) We were 5 brothers and sisters and were always around the radio set. There were many radio theaters”. She adds: “Each time, when the daily episode of “Los Perez Garcia” radio play was over, we would start debating the possible solutions to the problem that had been posed for the next programme. Such was the essence of the series, raising and probing for the way to solve different problems that the family had to face, and when the solutions arrived, there appeared a new one, and so on”.

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Teresita from Parana, about the situation of socialize while listening radio play she reflects that people formed groups of friends and relatives to listen to the radio theaters chapters, which means the social and affective relationships were intensified.

Rosa Flora who was born 1926, in the town of Arroyo Seco, Santa Fe Province, remembers at the age of 92 years old about listening radio plays in the 50s. She also comments that after listening to the day’s broadcast, it generated a conversation:

“Yes, we would chat among us about having liked it or not; I would usually like it. In fact, I like all kinds of programs, except those that include violence.”

Additionally, Argentinian newspapers also recognized that listening to radio dramas could be seen as a social activity shared by families gathered around the radio device. An article published on September 3, 2011 by” La Capital”, a newspaper from the city of Rosario, starts with an interview to a radio play’s actress from Rosario, Julia Mansur. The woman recalls with “La Capital”, how the radio play was listened, which used to bring the whole family together around the huge chapel-shaped radio set, during her glory years as a radio play actress in the city of Rosario.

Another example how media recalls the radio play as a social activity can be taken from the article published by Bruno in the newspaper” La Capital” from Rosario cited previously, the actor and author of radio play Nery remembers:

“The radio play accompanied the listener practically the whole day and was a reason for family reunion around the transmission of the same: "There were novels at noon, at four o'clock in the evening, at dinner time. They left what they were doing in order to listen the chapter”.


In terms of listening to radio dramas as a social activity, Gloria Cristina from Rosario remembered having made comments of debates at the end of the daily chapter proved that radio play bring this type of social activity:

“(..) when my uncle was not with us my mother and I commented on it. Not so much with me, though, because I was too young, I was only 8 years old. In fact, my mother chatted longer with the women in the neighborhood who were always coming to our home and commented on how good the episode had been and wondered about the events of the following day. That kind of chatting was normally going on.”

For Susana (nowadays she lives in the country of Panama), who was born 1948 in the province of Buenos Aires, a memory about listening radio theater was, that she used to listen to “Los Perez Garcia” with her family, but since she was child in those years, she exchanged opinion about the radio play named “Tarzan” with her classmates at school:

“Then, ...(..)...a memory I keep is that at 9 p.m. we used to listen to the “Glostora Tango Club” or “Los Perez Garcia”, stories about a family the same as those we see in present-day TV soaps. I can’t make out if they were broadcast in the same period of time, but I bet they were not very far one from the other. So that as we had dinner we would listen to those people’s problems. Many of the actors were widely popular years later on TV. Every evening at 9 pm. we were all home to listen to them. With respect to the interchange of opinions generated by the radio at that time, those referred to “Tarzan” were the ones with any importance to me, because we talked about it at school. And we had fun with it and wondered...what will happen today?”

Furthermore, Hector from Arroyo Seco remembers that radio play as social activity generates comments in his family:

“(..), much was said about them, there was even some confrontation as regards our likes and dislikes as to radio broadcasts”.
Likewise, about exchange opinion or chat with friends about the story of the radio plays, Hilda who was born 1939 in Arroyo Seco, province of Santa Fe reflects:

“I used to talk about this with friends, whenever we met.”

Therefore, referring to socializing it can be said that there were different ways in which the audience of the radio theater socialized. Either, listening to the radio play with the near family or chatting, exchanging opinions with relatives or friends, about the situations experienced by the characters of the radio theater in the episode of the day.

On the other hand, the findings demonstrate that listeners of radio theater who listened to radio socializing while others preferred moments of isolation to listen to it alone during a special time.

This situation was experienced by Luis Alberto who was born in 1948 in the city of Rosario. He keeps in mind there were three radio sets at his parents’ and he used to listen to broadcasts every night, alone in his room. He mainly enjoyed listening to radio plays, tango music and he also remembers a general culture quiz programme called “Odol pregunta.” When asked about an iconic broadcast, he answered that in 1955 he had heard the news about the death of the former national president, General Uriburu, and the overthrow of the then President Juan Domingo Peron. He adds he is used to listening to the radio even today.

Similarly, situation was for Zoran from Paraná, that remembers how he founded his moments to listen to radio on his own. He recalls at night the radio was his mother’s realm. But in the morning, though, before he went to school or on Sunday, those were for Zoran his exclusive moments for enjoying music and Formula 1 car-racing programmes. He remembers the time he followed on the radio the world Formula 1 championship won by Argentine world champion Juan Manuel Fangio and also the historical moment of the overthrowing of President Juan Domingo Peron in 1955.

In the province of Entre Rios the experiencing to listening radio by Donato, who was born 1939 in Maria Grande, was different according to the stages of his life. He first listened to it in solitude but time after he listened to it with his brother.
The first memory that comes to his mind when talking about the radio is that when he was young he rented a room in a boarding house and a neighbor lent him her radio devise, so he could listen to it. Donato remembers to enjoy folk music and listen to some radio theater. In those days he listened to the radio alone in his room. But then, he recalls that years later he bought his own radio and then shared the pleasant programming of music and radio play with his younger brother while they were working in the country field. Donato’s testimony shows that depending on the circumstances the informants socialized or were in solitude when listening to the radio.

7.3. The Radio as Company

On several occasions the interviewees commented while listening to the radio theater either in family or in solitude, they felt that radio was a pleasant company.

This is the case of Luis, who reflected that radio meant company and amusement to him. Although he did not socialize when he listened to the radio Luis gain the gratification of radio’s company as well as Gloria from Rosario, this it was evidenced when she recalls:

“…(…). Definitely, the radio was very important for us, since it amounted to being in good company.”

Moreover, Edgardo from Villa Constitution also reflects about his experience of listening radio as company even when he was listening in family:

“In those years, the radio was the nexus I had with general information, sports, cultural programmes. The radio was our companion, not all day long, only in those hours when the whole family met together. And also, at some other times, when we would press the ON button to listen to the radio”.
As previously mentioned, the commercials were announced during the broadcasting of radio theaters. Therefore, some of the respondents remembered how the commercial announcements were presented during the broadcast of the radio plays. Like Carmen Susana:

“In the late 50’s I used to listen to the radio play version of Tarzan, sponsored by Toddy, the first cocoa soluble powder to be launched in Argentina. I would arrive home from school and immediately afterwards I would run to my friend Teresita’s. We would listen to the broadcast as we had our Toddy. My Mum would almost each time bake some scones that I brought with me to share. This is my first clear memory of the radio in my life...”

Source of the figure: Unalosvky et al. (2009). p.204
A similar circumstance was experienced by Edgardo who keeps in memory that was something unique in the form the relator presented the commercials during the broadcast of the radio theater that announced where the radio play would be on tour:

“I always listened to the commercials also, during which I got to know where the cast would be acting their roles. This was announced in a special way. For instance, “On 26th (March), Arroyo Seco; on 27th, Rosario; on 28th, General Lagos, morning and evening”.

The finding illustrates what Bourdieu in Negeir et al. (2011) affirms, that is to say, the informants tells with a feeling of digging in the past, a segment of their life stories in the first-person and this narrative is perceived as a fragment of a broader narrative.

All the informants listened to the radio theatre during the 1950s, although they were born in different years. Some of them were children and others were adults when they listened to them in the decade of 1950s. But both children and adults followed the episodes day after day to escape from routine or as entertainment or as company. Related to this situation manifested by the informants, Terrero 1981 refers to Umberto Eco (1981) who explains that both children and adults enjoy the "reiteration of different variations of the same scheme" and this shows a need to use evasive mechanisms in a context of much information. (Eco, 1981 in Terrero, 1981, p.18). In addition, the author adds that Eco (1981) clarifies: "The narrative of redundancy appears as an invitation to rest ... offered to the consumer. (Eco, 1981, in Terrero, 1981, p.18). Thus, it can be said that radio play is a stereotyped narrative, characterized by the repetition of situations and its audience uses it to escape from reality.
7.4. Leisure vs. Work

This topic is related to the audience’s category describe by McQuail (2010):” Diversion: escape from routine or problems, emotional release”. (McQuail, 2010, p.424). According to the memories of the interviewees, radio play listeners in the 50s used the production or the content of the radio to satisfy their need to escape from the boring routine or work or simply to enjoy a moment of entertainment.

In the city of Villa Constitucion, Horacio remembers how the radio plays affected his routine to enjoy a moment of entertainment:

‘Yes, ..(...). What is more. I would stop doing other things to listen to, for I liked them. I used to listen with my Mum, my Dad, and the rest of the family. It certainly affected my life…. (…)’

Hilda from Santa Fe reflects that for her listen to radio theaters was just a distraction and changed her routine not to miss a chapter of them:

“(..). I used to listen to radio theater by the company of Federico Fabrega, which I liked a lot. I also liked “Los Perez Garcia” ..(..).I liked them a lot. Especially at night, I would leave other things aside to be able to listen to those I liked above all others, which were the romantic ones. Those including violence I really didn’t like at all. Neither did I like sad ones”.

On another hand, Rosa Flora from Arroyo Seco, unlike Horacio or Hilda, Rosa Flora did not change her routine to listen to the radio play since she had the priority of work.

“I used to listen to those programmes, but we would wait for the right moment for it because working was our priority. At first, I used to go to my sister’s because we didn’t have a wireless, but then we bought one and so we started listening to it in our home. Working was the priority, though, we were ten brothers and sisters, and it was all work, work, work.”
As Rosa Flora is still emotionally attached to the first radio she bought in the 1950s, she still has her "big radio". She posed with her radio to be photographed for this investigation.

Photo by Maria Milagro Milutinovic Villarraza. © 2018

Rosa Flora used to go to her sister’s in order not to miss the radio soap opera. She bought her first radio receiver, bearing the RCA trademark, in 1957 when she had already married.

A similar situation to Rose Flora was the case of Mirta from Corrientes. She called to mind the afternoons/evenings when she used to listen to the radio together with her family. During the day she would have to develop different activities, so she could not do it.

On the other hand, was the situation remembered by Zoran that reflects at night the radio was his mother’s realm. She would listen to LT14 because she was in love with radios theaters.

For Zoran unlike Rosa Flora, or Hilda, or Horacio, he could enjoy to listening to the radio play while he was working:

“I used to listen to radio play like “Nazareno Cruz y el Lobo” and some others whose titles I can’t remember now. The broadcast I used to listen to was on air at 16:00 hs. and at that time, I would be working. But I was able to do both things…(..)… my mother, my brother and me were listening, we were working…(..).”
According to the oral testimony of the informants, it can be asserted that radio play’s listeners, used the content of the radio to satisfy their needs to share a moment in common with others, whether family or friends. This is the case of Teresita, or Susana, or Marta or Nilda or Hilda. As well as to satisfy their needs to escape from the boring routine or work. This is the example of the stories of Horacio, Rosa, or Elisa.

By the memories of listening radio plays Zoran and Edgardo, exposed the audience’s category described by McQuail (2010) “Diversion”, that involves “emotional release.”

Zoran alludes to radio play in his everyday life and recalls that he felt emotional release to meet the actors in person when they were on tour:

“…(…)…I was somewhat influenced by all that because when those actors came on tour, one felt the need to actually see those characters we admired so much and whose adventures we listened to on a daily basis.”

The same emotional release can be described from the conversation with Edgardo from San Lorenzo, who moved to the city of Villa Constitucion. He reflects on the radio plays companies going on turs to different cities and towns of Argentina:

“Then when they came to our town, Villa Constitucion, we would flock to see the actors; before the show, they came out to say hello to the public. And, having no money for the tickets, we were satisfied with just seeing and greeting them”.

The participatory culture around the media was evidenced through the convening power of the radio theater’s companies on tour around the country. This is the situation experienced by Zoran and Edgardo when the meet the actors of radio theater on tour. For them this was the moment when actors ceased to be just voices, or pictures from the imagination they became real people for the enjoyment of their faithful listeners.
During the development of the present investigation, the answer to how the listeners interacted with the production of radio theatre, and how they listening to it, that is to say, how it influenced in their routine, or how it provoked an exchange of opinions with family or friends, or how some character leaves to the audience some kind of teaching arises, exposing McQuail`s audience categories.

Hence the analysis exposed how and why the listeners use the production of the radio theatre in Argentina in the 50s. It appears they did this either to satisfy their needs in terms of socialising, obtaining company, obtaining diversion or escaping from the routine. (McQuail, 2010).

7.5. Reality vs Fiction

The production of the radio drama allows the listener to escape from their daily routine or reality or problems and leads them through the narrative described on the radio play, to attain a kind of daily satisfaction. Therefore, listeners relax and gain a sense of happiness.

As it was outlined above, the drama genre, which is to say, the radio plays, with its special way of narrating stories, caused the awakening of social imagery. Veron et al. (1980) refers to the dichotomy reality - fiction. According to Veron et al. (1980), popular imagination fluctuated between the two poles, reality- fiction. “The public reacts, and this alters fiction. There exists a thin line between fiction and reality. And there is a flowing between them that is a part of collective consciousness”. (Veron et al.,1980, pp.33,34). Radio plays created communication between their authors, their narrators, their characters and the audiences. Thus, the listeners were led to believe they were participants in an unreal or fiction world. (Veron et al., 1980).
Moreover, linked to this topic Roque Mario who was born 1946 in the city of Colon, province of Entre Ríos, reflects an anecdote when the actors went on tours, to his town and it so happened that the public got so involved in the action depicted in the play that an actor suffered a physical aggression from a spectator.

“(..)., I recall an anecdote: the actors went on tours, once they came to my town and it so happened that the public got so involved in the action depicted in the play that an actor suffered a physical aggression from a spectator who told him off: You mustn’t hit your mother”.

Thus, Roque`s testimony shows that the spectator confused the thin line that exists between reality and fiction. Finally, in relation to the topic Reality versus Fiction it could be to refer to a well-known radio theater and its impact in the audience`s reaction, that was remarkable in USA. The audience did recognize the line between reality and fiction.

Orson Welles was an American actor, director, writer, and producer who worked in theatre, radio, and film. He was a recognised figure in American radio drama and worked on CBS with his company the “Mercury Theatre On The Air.” In 1938 he broadcast a radio play of “The War of The Worlds”, by H.G. Wells, his style of telling a Martian invasion was so convincing that triggered a panic. The radio`s listeners ran into their cars to escape to some safe place. (Brandt, 2002 in Chambers, 2002)

Terrero (1981) explains that: "The radio play is a message composed of sound and speech, forms of communication to correct the lack of visual and gestural codes”. (Terrero, 1981, p.18). The radio play needs special sound to help the audience to imagine the story. Linked to Terrero’s statement, Gallo (2001) asserts that everything was in the ability and skill of the sound’s creator, to perform the effects that were needed with the most unusual elements. The sound -engineer creates the sound of the wind, of the sea, of the rain, the steps on the stones, the nocturnal gallop, the door that opened, the bolt that squeaked.
In this type of situation where the imagination plays a major role, it was Elsa that recollects how her imagination used to soar as she listened to radio drama, describing it as something incredible. She remarks that the sound effects were very good, so much so that they made her believe that the sound of the wind, the sea, steps, were real.

Similarly, as Elsa, Nilda Haide, who also mentioned the sounds and their special effects played in the radio play. She remembers with emotion in her face:

“..(.).. in the broadcast you were listening, and you heard something much like the sound of a real trotting horse, you could visualize the horse and its rider.”

Likewise, Gloria from Rosario affirms:

“The fascinating aspect of listening…. (radio plays) … was that it appealed to our imagination.”

In agree with Gloria’s asserts, in the article published by Bruno in the newspaper “La Capital” from Rosario, mentioned above, reports that according to the actress of radio play Laurenz, the imagination is the only resource that radio listened to use to recreate the fantastic narrations of radio dramas. Consequently, this is the reason why the radio drama lasted for so many years:

"The magic of the radio was the imagination, because the audience imagined what it happened in the episode. That is the virtue, the wonderful thing that radio has, that people imagine, what can do not see. The image is something else, but what remains, what remains in people's minds is what they heard". 
7.6. Personal Identification

This topic is related to the audience’s category described by McQuail (2010) “Personal identity”, that as a category involves “self-reference”, “reality exploration” and “value reinforcement” (McQuail, 2010). According to McQuail (2010), this category reflects on personal values and reflects on what audience think about particular aspects in the media, which could relate to people and their searching into media as a means to discovered who they are.

In relation to this audience’s categories Nilda Haide says felt identified with the characters or situations experienced by them in the stories of radio play. She remembers that her father's business was compared to the business of the father of a radio play “Los Perez Garcia”:

“What is more, everything that happened to “Los Perez Garcia”, made us start comparing them with our family, my father above all. It so happened that the father in the play (Don Pedro) was not having much luck in business, and my father exactly the same. Which was why we started calling my father’s shop The Perez Garcia’ shop.”

The actress Nino from “Los Perez Garcia” also reflects on the personal identification. Nino expressed in the newspaper “La Nacion” cited previously, that she ascribes the success of this family to the fact that it was not different from any of the families of that time.

And that the listeners of the broadcast felt identified with the different characters of the series and the stories they enacted. A situation like this was explained by Gloria:

“(..) “Los Perez Garcia” was about a family who had many problems, day in and day out. From that we got the popular saying, : You are more in trouble than “Los Perez Garcia.” In effect, they had problems every day. Sometimes they would solve them and in other cases they wouldn’t. I punctually listened to the broadcast with my mother because she was a dressmaker and it amused us, it was nice to follow these stories as we could identify with them in some of their little conflicts”.
The popular radio theatre “Los Perez Garcia”, that for several years its audience identified themselves with the characters’ daily situations, was broadcasting from Buenos Aires.

According to Elsa, remembers felt more identified with radio plays from Buenos Aires than radio play from Rosario by the experience of listening. She recalls that during her childhood she would listen to broadcasts in the city of Rosario (20 Km far from her place of residence). Later on, following the advice from an aunt, she started listening to a radio station in Buenos Aires, LT10, “Radio Continental”. She also remembers that radio plays were broadcast from stations set up in Buenos Aires and considers that the narrators there were more enthusiastic and livelier when it came to making the presentation of radio theaters than those from Rosario.

On the other hands, Hector from Arroyo Seco recalls from his experience by listening, he felt more identified with the actors’ performance of Rosario’s radio dramas:

“There were very good actors in Rosario, and good radio dramas were broadcast from there. Some radio plays whose titles I do remember are “El Vengador Fantasma” and “El hijo del León de Francia”. He adds that the radio stations from Rosario he used to listen to were LT1, LT2, LT3, and LT8. He also comments: “Some of them are still active”.

In the report on the newspaper “La Capital” written by Bruno mentioned above, the actor and author of radio play Nery also relates a situation that can be taken as an example of personal identification.

“The radio theater was a popular genre that summoned masses because it addressed very common themes at that time, such as the “gaucho” (in English cowboy) and the “chacarero” (in English farmer), as well as touching the social problem: the rich and the poor, a shoemaker who fell in love with a millionaire, things that they hit."
Edgardo, referred to comparing his situation with a character from a radio theater. He compared himself to the lazy and spoiled son character of the radio play “La Quinta Santo”:

“… (…) “La Quinta Santo” was a comedy in which a certain family, formed by a married couple who gave permanent accommodation to the wife’s brother and mother. In the sit-com the man’s brother-in-law was very lazy, a fibber, a-would-be student. (There is a pause). In fact, he was a scrounger, somebody without scruples and his mother was constantly covering him up: - ‘Eat, Baby!’ ‘ Baby, don’t work so hard’… while he really never did anything”.

To the question “What was your reaction to that?” Edgardo responded:

“In those times, one was used to accepting the fact that the family exercised a strict rule. Maybe that was just my case, I don’t know, but I saw we all had some responsibility, something to do and it was important. When I listened and compared my position with that of the lazy, shameless boy I was tremendously bothered.”

Linked to this audience’s categories, several of the informants say they felt they could identify with the characters or situations experienced in the stories of radio play. An example of this type of personal identification was mentioned in different opportunities, referring to the radio theatre called “Los Perez Garcia” or in another opportunity to the radio play “La Quinta Santo”. These characters represented an archetype that could find its correlative in the family group of those people is to say in that audience that listened to the radio. These characters lived situations that could also describe the situations experienced by the audience.

Similarly, Hector, recalls how he used to listening certain radio dramas for its resemblance to situations experienced in the reality of his life:

“There were radio theater broadcasts that I paid attention to because they reflected reality, therefore leaving all kinds of teachings, especially with respect to feelings and imagination, in phrases that I afterwards wrote down, it was really something that affected my life.”
Under the title “A character actress evokes the golden times of radio theaters at broadcasts in Rosario” an article published on 3 September 2011, by “La Capital”, Nestor Zapata, the director of the play "Bienvenido León de Francia" (in English “Welcome French Lion”) explains that this radio play was meant to be a homage to one of the classical pieces of the genre, “El León de Francia” (in English “The Lion of France”). Besides, Zapata affirms:

“The popular theatres and their experiences in tours to villages, turned the genre into an Argentine trademark, since in the rest of Latin America radio theater companies did not go on tours to act their plays in local theatres.”

In terms of personal identification, Bruno (2010) highlights that according to the actress of radio play Laurenz, the rural audience was the most faithful of the radio drama. This could be seen in the ability to gather an audience that produced the live performances when they undertook a tour of small cities in the country.

It is well known that country people are very rooted in their habits and changing their routine to explore new experiences is not common. However, the need to see their radio actors in person, motivated to explore a situation different from their daily life. Therefore, this behavior demonstrates an "exploration of reality" experienced by the rural audience.

One of the informants remarks to his “value reinforcement” when he answers to the question: “Was there ever a character to leave you some kind of teaching?” Edgardo remembers:

“Yes, “Los Perez Garcia” were a family that faced everyday problems and as a rule they discussed those problems. But there is one thing that I have engraved in my mind. The eldest man in the family died, and when they looked in his wallet, they found his life’s savings for his wife. Well, this was the case during Peron’s government, we were all persuaded that saving was wise. He taught us that, it was at the basis of good living. So much so that we at school saved some pocket money to buy a stamp to stick on the pages of the savings booklet each one of us had. This was for me an important teaching.”
On the other hand, Hilda said that for her radio plays did not have any influence on her routine or did noted affect her way of thinking in those years.

“I don’t think radio play have affected my way of thinking, I didn’t feel the stories involving “Los Perez Garcia” could ever happen in my life or to my family.”

In other words, she did not feel identified with the radio play. Thus, Hilda was the only one of the interviewees who under any circumstance felt identified with the characters or situations lived by them in the stories of the radio theater.

Finally, I would like to refer to the last category’s audience described by McQuail (2010) Surveillance: forms of information seeking. This category is exposed in the relate of Zoran who was born in the ex-Yugoslavia. At 10 he went with his family to live in Paraná, the capital city of the Entre Ríos province in Argentina. Zoran says he still remembers that the radio was very important for him in his childhood, since thanks to it he started using and widening his vocabulary in Spanish. Besides, it was an instrument for him to get information and amusement. Like Rosa Flora, Zoran also kept his "big radio" that his father had bought in the 50s. He also posed with his radio to be photographed for this study.

Photo by Maria Milagro Milutinovic Villaraza. © 2018

Zoran and his radio devise. His father, Demetrio had purchased this General Electric radio set in 1951.
Furthermore, as was pointed out previously in the newspaper “La Nacion” the actress Nina Nino of “Los Perez Garcia” recalls:

“Besides, there was always a moral, some advice that was offered at the end of each episode.” In addition, Nina reflects:

“We were aware that our followers could find their ways to solve their problems thanks to the programme. A father wanted to explain something to his child and he did not know how to do it until he found the solution in our stories, in Don Pedro’s words. He played the role of the father in the radio play. There were answers to the problems in real life.”

Likewise, Zoran who used the radio to satisfy his need to expand the knowledge of the Spanish language, it could be to be said that the audience found in the radio play the information they were looking for.
8. Conclusion

The radio dramas were one of the most important cultural phenomena in Argentina. This narrative form reflected the country's traditions and represented its mass culture. The aim of this thesis is to explore how radio theatre in the 1950s is remembered today, both by listeners who took part of these broadcasts and how it is remembered in the media. Of special interest is what is articulated as specific about its form and how radio theatre was integrated in and changed everyday life.

The first important finding was that the majority of respondents integrated the radio theatre into their daily habits. Moreover, in response to the first research question concerning how listeners interacted with the production of radio play in the 1950s, the collected results led to the conclusion that there was active participation of the listeners who interacted with the production of the radio drama. This interaction manifested itself in different ways. At first, it was evidenced by letters from its listeners sent it to the radio station, either responding to a contest or just to express their support or discontent. Additionally, by telephone calls that its followers made during the broadcast, either to say hello or to request something. As well as this interaction was manifested by its listener's presence in the theatre's houses, when the actors of radio play companies, were on tours around the country. Or in the studios of the radio stations to listen to the episode of the day.

As was pointed out above, Brecht (1929-1932) suggested in his Radio Theory that the radio should be a communication device with two sides of communication allowing the listener, in addition to listening, also to speak. In other words, the role of the audience should change from a passive role to an active, participatory role. Therefore, this thesis exposed that listening to Argentinian radio theatre in the 50s can be understood as an early example of a participatory culture around media.

Furthermore, in Brecht words: “The radio could be the finest possible communications apparatus in public life” (Brecht 1926-1932, p.42). That is to say, Brecht (1926-1932) proposed a new radio methodology, which suggested that the radio medium should transmit democratic messages to all its listeners. Linked to the suggestion of Brecht (1926-1932), it could be said that radio theatre come to fill the space of programming’s contents of the radio with messages for all the
listeners from different social class that lived in Argentina. As a result it can be said that all the listeners shared the need to consume what the radio theatre’s production offered.

They share the niche that the radio found: listeners' need to listen to stories and imagine them since in those years (besides the emerging television) there was no other technological device like the mass reach. Thus, the radio came to cover that space.

Regarding the second research question about how people listened to radio drama in the 1950s, the findings show that the majority of the interviewees remember families gathered around the radio set. They socialized while they are listening rather than be isolate as Morley (1986) affirms. Listening to radio theatre was like a ceremony, where the imagination played a very important role. They used the radio play’s content to obtain a gratification as McQuail (2010) proposed in his typology of media–person interactions, to classify the gratifications that audiences gain from the media. He suggested the audience’s category that was mentioned above, such as entertainment to escape from the routine of everyday life and its problems and to relax. Additionally, McQuail (2010) refers to socialising when the media is used by its audience. He also highlighted personal identification by the public with the content emitted by the media and finally, he described the different ways to look for information. (McQuail, 2010).

Thus, according to the oral testimony of the informants, it can be asserted that radio play’s listeners, used the production of the radio to satisfy their needs. The audience seek for entertainment either to escape from the boring routine or work or as a personal relationship, social utility, as well as to get information or because they felt identified with radio play’s production. (McQuail, 2010). Thereby, McQuail (2010) audience’s category was exposed during the analysis of the interviews.

Moreover, in agreement with McQuail (2010) the finding illustrate that the audience chose the radio theatre because they share the same characteristics of the culture and customs of Argentina in the 1950s, based on their tastes, their interest, their social composition and their location. (McQuail, 2010).
The interviewees remember how special it was listening to the radio theatre, they reflect that it was a moment to share with relatives. The informants recall how they need to use the imagination to realize in their minds what they were listening. They say today television or internet does not leave much space to the imagination and the family does not meet necessarily to enjoy a movie or some show. In addition, the new media allows choosing what to watch, when and how to do it. Consequently, this research show, as was cited in the introduction, that the memories of the past is always filtered through the present. What the respondents remember can’t be separated from today’s media landscape.

Each one of the fragments of life stories told by the interviewees becomes part of the complete history of radio in Argentina in the 50s. Through the small examples of individuals, it can configure the history of the radio drama of that period, because each fragmented part of those life stories contributed a part of what would be the whole history of radio theatre. Therefore, this memory of the media is installed and remains in the collective memory of Argentinian society. This can be seen in examples such as a phrase that coined the radio drama "Los Pérez García” that was broadcast during more than two decades: “You have more problems than Los Pérez García.” Remarkably, the phrase is still used today.

In short, today, radio theatre audiences from the 50s reflect on and feel nostalgic about the way of listening radio dramas in those days and, more specifically, about waiting for the broadcast to start, gathering with the family around the radio set, or talking to friends or relatives about the episode of the day. In addition, they also reflect positively on the opportunity to meet in person the actors of the radio plays when they were on tour in Argentina.

As this research used a qualitative method, one suggestion for future academic studies could be to analyse how Argentinian radio plays in 1950s are remembered nowadays by its audience by focusing on social class, gender or age and use a quantitative method to answer the research questions. Another suggestion could be to carry out a comparative investigation about how radio theatre is remembered today by audiences in different countries.
9. Bibliography


10. Appendix


There are two instances to this interview (one of them recorded). In the first part the interviewee comments that, as there had not been a radio set at her home, she used to go to her sister’s in order not to miss the radio soap opera. Rosa bought her first radio receiver, bearing the RCA trademark, in 1957 when she had already married. Then, after the interview started being recorded, she said that working was the first priority.

I: Did you use to listen to radio play in the 50’s?

R: ‘Yes, I used to listen to those programmes but we would wait for the right moment for it because working was our priority. At first, I used to go to my sister’s because we didn’t have a wireless, but then we bought one and so we started listening to it at our home. Working was the first priority, though, we were 10 brothers and sisters and it was all work, work, work.’

I: Were your thoughts markedly influenced by radio play?

R: ‘I was amused by them, but they didn’t influence my thoughts much, I just had some fun.’

I: After listening to the day’s broadcast, did it generate a conversation between you and your family?

R: ‘Yes, we would chat among us about the episode of the day having liked it or not; I would usually like it. In fact, I like all kinds of programmes, except those that include violence.’
Interview to Teresita - Born 1931 in the city of Paraná, Province of Entre Ríos. Argentina Nov, 25. 2017

I: Did you use to listen to radio play in the 50's?

R: Yes, I did.

I: Did radio play change your habits?

R: ‘In some aspects there were changes of habits, we were more patient when listening to other people tell about their appreciations of the facts of life, more tolerant when facing difficulties.

I: Did radio play change your habits?

R: On listening to radio radio play, some of the listeners showed a change in their ideas, their opinions were better founded on daily life occurrences, there was a greater intensity to their feelings. E.g.: the same as with love, there was hate at times or in some cases, desires of vengeance or rejection.

I: Did it contribute to the interchange of opinions with the rest of your family or friends?

R: People formed groups of friends and relatives to listen to the radio play chapters, which means the social and affective relationships were intensified. There were differing preferences, namely versions of novels with a universal appeal and stories with a local and familial flavour, as in the popular radio play “Los Pérez García”.’
Interview to Carmen Susana - Born in 1948 at the Puerto Belgrano Naval Base, National Jurisdiction. (Province of Buenos Aires) Jan 12. 2018

I: Did you use to listen to radio play in the 50’s?

R: ‘In the late 50’s I used to listen to the radio play version of Tarzan, sponsored by Toddy, the first cocoa soluble powder to be launched in Argentina. I would arrive home from school and immediately afterwards I would run to my friend Teresita’s. We would listen to the broadcast as we had our Toddy. My Mum would almost each time bake some scones that I brought with me to share. This is my first clear memory of the radio in my life.’

‘Then, another memory I keep is that at 9 p.m. we used to listen to the Glostora Tango Club or Los Perez Garcia, stories about a family the same as those we see in present-day TV soaps. I can’t make out if they were broadcast in the same period of time, but I bet they were not very far one from the other. So that as we had dinner we would listen to those people’s problems. Many of the actors were widely popular years later on TV. Every evening at 9 we were all home to listen to them... .’

I: Did it contribute to the interchange of opinions with the rest of your family or friends?

R: ‘The episodes of “Los Perez Garcia” were a conversation topic between friends and neighbours. Always !!! But I was too young to participate at that time. My real radio time came when I turned 12/13 years old: it was then that radio play made its appearance !!!!!!!!

With respect to the interchange of opinions generated by the radio at that time, those referred to Tarzan were the ones with any importance to me, because we talked about it at school. And we had fun with it and wondered...what will happen today?’
Zoran was born in ex–Yugoslavia in 1938. At 10 years old he came with his family to live in Paraná, the capital city of the Entre Ríos province in Argentina. Nov.24 2017.

There are two instances to this interview (one of them recorded). In the first part the interviewee declares he remembers that the radio was very important for him in his childhood, since thanks to it he started using and widening his vocabulary in Spanish. Besides, it was an instrument for him to get information and amusement. He says at night the radio was his mother’s realm. She would listen to LT14 because she was in love with soap operas. In the morning, though, before he went to school or on Sunday, those were for Zoran his exclusive moments for enjoying music and Formula 1 car-racing programmes. He remembers perfectly well the time he followed on the radio the world Formula 1 championship won by Argentine world champion Juan Manuel Fangio and also the historical moment of the overthrowing of President Juan Domingo Peron in 1955.

Recorded interview;

R: ‘Yes, I used to listen to radio play like “Nazareno Cruz y el Lobo” and some others whose titles I can’t remember now. The broadcast I used to listen to was on air at 16:00 hs. and at that time I would be at work. But I was able to do both things. And yes, I was somewhat influenced by all that because when those actors came on tour, one felt the need to actually see those characters we admired so much and whose adventures we listened to on a daily basis.’

R: ‘Those experiences could no doubt influence some of my opinions, at least I was able to be aware of a different reaction to diverse situations. But that was not enough to make me change my way of thinking. But it did generate in me the wish to write. Now, while we are talking “El León de Francia”(The French Lion) comes to my mind, since I had to help my brother get into the role of one of its characters for an amateur theatrical version, and we found it useful to have listened to the broadcast.’

R: ‘Yes, naturally, as my mother, my brother and me were listening, we were working and we would voice our reactions spontaneously; it was difficult not to comment on the events: each one of us gave them a personal interpretation. There was a lively interchange both during and after the broadcast.’
His father, Demetrio had purchased this General Electric radio set in 1951. (Inscription at the foot of photo)

Interview with Edgardo: He was born in 1944, in the city of San Lorenzo, Province of Santa Fe, and at 5 years old he moved to another city in Santa Fe, Villa Constitución, Argentina. Dec.3 2017.

I: Do you remember listening to radio plays in the 50’s?

R: ‘Well, I think so, or at least the family did. In those years, the radio was the nexus I had with general information, sports, cultural programmes. The radio was our companion, not all day long, only in those hours when the whole family met together. And also at some other times, when we would press the ON button to listen to the radio’.

I: Could you remember in some detail the broadcasts you used to listen to, their different kinds?

R: ‘Usually, after dinner we used to listen to the “Glostora Tango Club”, and then the short soap “Los Perez Garcia” and there was also Hector Mazzeli in a sort of comedy, which, together with “Los Perez Garcia, were programmes which were nice for the family. “Los Perez Garcia” was about familial problems, this family had lots of them, one after the other, nonstop. On the other hand, “La Quinta Santo” was a comedy in which a certain family, formed by a married couple who gave permanent accommodation to the wife’s brother and mother. In the sit-com the man’s brother-in-law was very lazy, a fibber, a-would-be student. (There is a pause). In fact, he was a scrounger, somebody without scruples and his mother was constantly covering him up: ‘Eat, Baby!’ ‘Baby, don’t work so hard’… while he really never did anything’.

I: What was your reaction to that?

R: ‘In those times, one was used to accepting the fact that the family exercised a strict rule. Maybe that was just my case, I don’t know, but I saw we all had some responsibility, something to do and it was important. When I listened and compared my position with that of the lazy, shameless boy I was tremendously bothered.’

I: How did soap operas influence you? Was there ever a character to leave you some kind of teaching?
R: ‘Yes, “Los Perez Garcia” were a family that faced everyday problems and as a rule they discussed those problems. But there is one thing that I have engraved in my mind. The eldest man in the family died, and when they looked in his wallet, they found his life’s savings for his wife. Well, this was the case during Peron’s government, we were all persuaded that saving was wise. He taught us that, it was at the basis of good living. So much so that we at school saved some pocket money to buy a stamp to stick on the pages of the savings booklet each one of us had. This was for me an important teaching.’

I: Was your daily routine influenced by radio play? In what way?

R: ‘At siesta time, when I was alone – the family were having a nap – I used the opportunity to listen to a soap opera, and the mystic it implied, that uncertainty about what would happen the following day had me trapped, up to a point. I always listened to the commercials also, during which I got to know where the cast would be acting their roles. This was announced in a special way, For instance, “On 26th (March), Arroyo Seco; on 27th, Rosario; on 28th, General Lagos, morning and evening. Then when they came to our town, Villa Constitucion, we would flock to see the actors; before the show, they came out to say hello to the public. And, having no money for the tickets, we were satisfied with just seeing and greeting them’.
Interview to Gloria Cristina - Born 1947 in the city of Rosario, Argentina. Dec. 3. 2017

I: Do you remember having listened to soaps and their influence on your life?

R: ‘Yes, I used to listen to soap operas, I liked them very much, and so I listened to a good number of them. I clearly remember a day when I was listening to a soap with my Mum and a bachelor uncle, the three of us close together around the radio set. At a certain moment, the actors were supposed to be kissing and we could hear the sound perfectly clearly (I can’t say how they did it). But I’ll never forget that my uncle, frowning terribly, said to my mother, ‘Elva, I don’t like Gloria listening to these things.’ (the latter said in the middle of unrestrained laughter). It was as if we had been watching porn on TV these days.’

I: Do you remember having made comments of debates at the end of the daily chapter?

R: ’Yes, when my uncle was not with us my mother and I commented on it. Not so much with me, though, because I was too young, I was only 8. In fact, my mother chatted longer with the women in the neighbourhood who were always coming to our home and commented on how good the episode had been and wondered about the events of the following day. That kind of chatting was normally going on.’

I: Do you remember any radio play from the 50’s?

R: ‘Yes, “Los Perez Garcia.” It was about a family who had many problems, day in and day out. From that we got the popular saying, “You are more in trouble than the Perez Garcias.” In effect, they had problems every day. Sometimes they would solve them and in other cases they wouldn’t. I punctually listened to the broadcast with my mother because she was a dressmaker and it amused us, it was nice to follow these stories as we felt identified with them in some of their little conflicts. The fascinating aspect of listening was that it appealed to our imagination. Definitely, the radio was very important for us, since it amounted to being in good company.’
Interview with Hector - Born 1940 in the city of Arroyo Seco, Argentina Jan 24. 2018

I: Did you use to listen to soap operas in the 50’s? Do you remember any?

R: ’Yes, I used to listen to several of them. There were very good actors in Rosario and good soaps were broadcast from there. Some soaps whose titles I do remember are “El Vengador Fantasma” (The Phantom Avenger) and “. ‘El hijo de Leon de Francia”

I: Which radio stations from Rosario did you use to listen to?

R: ‘LT1, LT2, LT3 and LT8. Some of them are still active.’

I: Do you think soap operas have influenced your family’s routine, your life?

R: ‘Yes, every day at different times we would listen to soaps, but we were all on time, gathered together to listen. At 20:00 hs we used to listen to the “Glostora Tango Club”, which was sponsored by that setting lotion. Soap operas were a kind of ceremony, we were all near the radio, my sister, my brothers and my parents. Every one of us would be performing a function. For instance, my mother would sew, she was a seamstress, my sister would help her, while our father was serving mate and I would babble nonsense. (L.O.L.) ‘

I: Were there any concepts in these broadcasts to influence your way of thinking?

R: ‘At that time there used to be a daily microprogramme (it lasted only 5 minutes) conducted by a famous writer called Discepolo. Let’s say that there was a great political influence from Peron’s government then. The speaker was all in favor of the governing party. All this was criticized by other announcers, but it had a great influence on the people. Not on me, by the way. There radio play that I paid attention to because they reflected reality, therefore leaving all kinds of teachings, especially with respect to feelings and imagination, in phrases that I afterwards wrote down, it was really something that affected my life.’

I: Did radio play generate comments in your family?

R: ‘Absolutely, much was said about them, there was even some confrontation as regards our likes and dislikes as to radio broadcasts. We used to listen to radio stations in Rosario and
Buenos Aires. Our favourite one in the latter was Radio Porteña, called today Radio Continental. It used to broadcast a play every week. I remember each Saturday I used to go to some friends’ home where we dined, then played a game of chess and later on we listened to that programme. (There is a nostalgic pause). The world was different then, it was quite another thing.’

**Interview with Horacio** – Born 1937 in the city of Villa Constitucion, Argentina. Jan 15, 2018

I: Did you use to listen to soap operas in the 50’s and how did it affect your routine?

R: ‘Yes, I did. What is more, I would stop doing other things to listen, for I liked them. I used to listen with my Mum, my Dad, and the rest of the family. It certainly affected my life, I enjoyed listening to them with my loved ones and we would talk about the events in each episode and we were excited looking forward to the next. The soap I liked the most was “Los Perez Garcia” and the other programme I liked a lot was the “Glostora Tango Club”. They were both broadcast by Radio El Mundo.’

**Interview with Hilda** - Born 1939, in the city of Arroyo Seco. Argentina Jan 15, 2018

I: Did you use to listen to soap operas in the 50’s?

R: ‘Yes, I used to listen to soaps by the company of Federico Fabrega, which I liked a lot. I also liked “Los Perez Garcia” and the “Glostora Tango Club.” ‘

I: Did they have any influence on your routine? Did they affect your way of thinking?

I: ‘I liked them a lot. Especially at night, I would leave other things aside to be able to listen to those I liked above all others, which were the romantic ones. Those including violence I really didn’t like at all. Neither did I like sad ones. I used to talk about this with friends, whenever we met. With respect to your other question, I must answer negatively. I don’t think soaps have affected my way of thinking, I didn’t feel the stories involving the Perez Garcias could ever happen in my life or to my family.’

I: Do you remember having listened to radio plays in the 50’s?

R: ’Yes, I do. We were 5 brothers and sisters and were always around the radio set. There were many radio plays. (The interviewee stops talking, coughs, sighs, then carries on.) In the broadcast you were listening and you heard something much like the sound of a real trotting horse, you could visualize the horse and its rider. I also remember a programme, its title was “Los Perez Garcia”...’(We are interrupted by the interviewee’s granddaughter).

I: Did radio play affect your routine?

R: ‘Yes, the radio had a great appeal for us and at night we would listen to a program called “Glostora Tango Club” after which there was the one called “Los Perez Garcia”. We used to listen to the latter carefully. My sister Alicia owes her name to this broadcast. They organized a contest to choose the name of a baby about to be born. Listeners voted one of two names and the winner was the name Alicia. What is more, everything that happened to the Perez Garcias, made us start comparing them with our family, my father above all. It so happened that the father in the soap (Don Pedro) was not having much luck in business, and my father exactly the same. Which was why we started calling my father’s shop the Perez Garcias’ shop.

I: Did it contribute to the interchange of opinions with the rest of your family or friends?

R: Each time, when the daily episode of “Los Perez Garcia” soap was over, we would start debating the possible solutions to the problem that had been posed for the next programme. Such was the essence of the series, raising and probing for the way to solve different problems that the family had to face, and when the solutions arrived, there appeared a new one, and so on.
Interview with Elisa - Born 1946 in Santa Fe, Argentina. Nov, 29, 2017

This interview has two instances, one of which is recorded.

Elisa remembers most clearly having listened to the “Los Perez Garcia” series, which was broadcast daily at 8 p.m. She also recalls that was the main reason to leave aside all other activities to sit back with the rest of the family and enjoy those episodes depicting a typical middle class Argentine family. She says she sometimes disagreed with the way some situations and opinions were put forward. But this was the perfect justification for meeting friends and relatives the following morning to comment on the events in the latest episode.

Interview (recorded) with Elisa

I: Do you remember some radio play of the 50’s that has had an influence on your routine?

R: ‘I do remember one. We used to run a shop and after closing it for the day the family met to listen to “Los Perez Garcia”. It was an amusement because there was no TV at the time and also because it was a programme for the whole family. Sometimes one of my friends came and she stayed over after the broadcast finished, to comment on the episode.’

I : Do you remember some teaching it may have left? Did you use to compare it with your own life?

R: ‘Yes, we did, because it was about a family like ours, composed by the father, the mother, their children, and they had the same difficulties as we all had to confront. It was very interesting and the following day we would meet with friends and chat among us about how nice it had been, the conflict to be solved, what would happen next, we would have to wait.’
Interview with Roque Mario - Born 1946 in the city of Colon, province of Entre Ríos, Argentina, Jan. 9, 2018

I: Did you use to listen to radio drama in the 50’s? Did it affect your routine?

R: ‘Yes, a lot. Between 14:00 hs. and 15:00 hs, that was the time of the broadcast, the town became a ghost town, there was no one in the streets. Everybody was listening to the radio plays in their homes together with their families. It was a convoking event for the whole family, your neighbours, your relatives. In comparison with the present-day mass media, the topics used to be more amusing, hilarious, with an assembling power worthy of admiration.’

I: Do you recall any anecdotes relative to the phenomenon of radio play?

R: ‘I insist, the assembling event was just one. Although at that age one did not analyze facts this way, in time I could see that radio play influenced my form of relating with neighbours, the family and so on. At some point radio plays taught me to be more tolerant.’

I: Did it contribute to the interchange of opinions with the rest of your family or friends?

R: ‘Yes, I remember that if for any reason somebody missed a broadcast, the rest of listeners helped them catch up on the events in it and this was good comprehension exercise for all of us.’

I: Do you recall any anecdotes relative to the phenomenon of radio play?

R: ‘Yes, I recall an anecdote: the actors went on tours, once they came to my town and it so happened that the public got so involved in the action depicted in the play that an actor suffered a physical aggression from a spectator who told him off, “You mustn’t hit your mother”.’

Interview with Martha - Born 1942 in the city of Parana, Argentina. Nov 30, 2017

Martha tells that she was 8 when she used to listen at 8 p.m. every day, together with her 17-year-old sister and their mother, the soap “Los Perez Garcia”. In those years, visits were supposed to be arranged beforehand. But no visits were arranged for 8 p.m. because that was the time for the broadcast. Martha also remembers that the news was read after their favourite programme was over.
Interview with Luis Alberto - Born 1948 in the city of Rosario, Argentina. Dec. 15, 2017

Luis says there were three radio sets at his parents’ and he used to listen to broadcasts every night, alone in his room. He mainly enjoyed listening to radio theater and tango music. He also remembers a general culture quiz programme called “Odol pregunta”. When asked about an iconic broadcast, he answered that in 1955 he had heard the news about the death of the former national president, General Uriburu, and the overthrow of the then President Juan Domingo Peron. For him, the radio meant company and amusement. He adds he is used to listening to the radio even today.

Interview with Elsa - Born 1938 in Santa Fe, Argentina. Nov 26, 2017

Elsa recalls listening to the radio together with her family of five. Starting in the morning and going on the whole day. They mainly listened to the news of the world, after World War II was over, broadcast by LT1 radio station. There was only one radio set in the house, consequently they all converged on it to listen. What she enjoyed the most was listening to tango music. During her childhood she would listen to broadcastings in the city of Rosario (20 Km far from her place of residence). Later on, following the advice from an aunt, she started listening to a radio station in Buenos Aires, LT10, Radio Continental. She recollects how her imagination used to soar as she listened to soap operas, describing it as something incredible. She remarks that the sound effects were very good, so much so that they made her believe that the sound of the wind, the sea, steps, were real. She also remembers that soap operas were broadcast from stations set up in Buenos Aires, and considers that the speakers there were more enthusiastic and lively when it came to making the presentation of programmes than those from Rosario. She adds that she would listen to the news in the company of the whole family because her father was very keen on politics. This was something positive since it kept the family united, always enthralled by the radio.
Interview with Mirta - Born 1942 in the city Corrientes, Argentina, Jan. 20, 2018.

When she was a little girl the family moved to Buenos Aires. She called to mind the afternoons/evenings when she used to listen to the radio together with her family. During the day she would have to develop different activities, so she could not do it. When she was 8, she used to listen to a soap opera called “Poncho Negro”, which she enjoyed a lot since it was about a horse. According to what she tells, it was a story similar to el Zorro. The radio was for Mirta entertainment that she shared with her family. She used to listen to Radio Continental. The iconic piece of news she recalls having heard on the radio was that of Eva Peron’s death.

Interview with Donato Pascual- Born in 1939 in Maria Grande, province of Entre Rios. Nov.26, 2017

The first memory that comes to his mind when talking about the radio is that when he was young he rented a room in a boarding house and a neighbor lent her radio so he could listen to it. He remember to enjoy folk music and listen to some radio theater. In those days he listened to the radio alone in his room. But then he remembers that years later he bought his own radio and then shared the agave programming of music and radio play with his younger brother while they were working in the country field.

Following I presenting Interview published in “La Capital” and “La Nacion” newspapers from Argentina that are relevant for my analysis.

A character actress evokes the golden times of soap operas at broadcasts in Rosario

An article published in 2011, September 4 by ”La Capital”, a newspaper in the city of Rosario, Argentina, starts with an interview to the soap opera actress from Rosario, Julia Mansur. Today she is 86. The woman recollects with “La Capital”, the golden age of the genre which used to bring the whole family together around the huge chapel-shaped radio set, during her glory years as a soap opera actress in the city of Rosario. Mansur says she matriculated at “Teatro Veinte” from which she got her qualification as a professional actress. With such an endorsement, she acted in a soap opera that was broadcast at 21:00 hs by LT1, Radio del Litoral, one of the first radio stations to be set up in that town. She also worked on the soap opera companies led by Rodolfo Padilla, Miguel Clemente and Vicente Lombardo at the LT2 and LT8 broadcastings in
the late 40’s. Mansur recalls that the radio programmes were then turned into plays. The public were charged only 1.30 peso.

The newspaper article also refers to Hector Zinni, who in his book "Rosario fue un espectáculo" (Rosario used to be a show) writes that among the most widely remembered plays are "León de Francia", "La danza de los gitanos" (The Dance of the Gypsies) and "Genoveva de Brabante". The article goes on to tell the story of Guillermo Zinni, based on the research work done by his father Hector Zinni, in which he states: "In Rosario there existed several companies of national radio". In the 50’s, the outstanding soap opera companies were those led by Federico Fabregas, Norberto Blesio, Bernardo de Bustinza, Alfonso Amigo and Osvaldo Raul Maliandi, among others. The theatre company led by Miguel Angel Clemente, became very popular during the 40’s. For 15 years in Rosario, soap operas were a success. They were acted in theatres, clubs and there were tours by different towns.

In that same article we are told that Nestor Zapata, the director of the play "Bienvenido León de Francia" (Welcome, French Lion) explains that this soap opera was meant to be a homage to one of the classical pieces of the genre, “El León de Francia”. Besides, Zapata says: ‘The popular theatres and their experiences in tours to villages, turned the genre into an Argentine trademark, since in the rest of Latin America radio soap opera companies did not go on tours to act their plays in local theatres.’ Besides, Zapata tells that ‘It was a genre which the people loved’ and reminded the reader that the 1955 coup d’état by the Argentine Army intervened radio stations, forbade live broadcasts and silenced soap operas for several years. When they could be restarted, only a decade remained ahead. Zapata says: ‘With the disappearance of radio soap operas ended as well a time when daily candor was present, leaving room to the days of atrocious lies, layered with cynicism and hypocrisy.’

The article ends by informing that in a research work done by Ubaldo Mauro, published in the 9th and 16th November, 1997, issues of “La Capital” newspaper, it is stated that the genre started disappearing in the late 60’s. This happened owing to diverse reasons, like the advent of television and new formats in broadcast programming. Lack of budget and little interest on the part of broadcastings to produce and air soap operas, though, also contributed. (La Capital, 2011).
In addition, in an article published in 23 of June of 2010 by La Capital Newspaper named "The radio play in Rosario: A story without images..." published by Juliana Bruno explains that in its origins in Argentina, in Buenos Aires emerged this genre and González Pulido, Juan Carlos Chiappe formed radio theatre companies.

Bruno goes on to say that following the steps initiated in the Argentine capital and with imported precursors from the same city, in the mid-40s in one of the main cities of Argentina called Rosario the radio play emerged. Bruno talks to the actor and writer of radio scripts Omar Nery and the actress Zulma Laurenz, who shows the growth and permanence of this genre in Rosario city. For both, from before the decade of the fifties and until the mid-1980s the radio drama was born, grew, had its time of splendor and finally of sunset.

The genre of radio soap operas captivated the public for more than four decades, its permanence and continuity constitute it as a phenomenon that deserves maximum attention: "The radio play was something very important, all the people listened to it. Their attraction was more important than the current teleteatros. " Laurenz says.

In Rosario, theaters and cinemas adapted for performing theatrical works such as Ambasador, El Real, Astorias and El Echesortu were the venue and witnesses of the splendor of the radio drama. The listeners sought to put face to the voices that they listened to every day, for this reason the argument of the novel was adapted to a theatrical version and it was staged: "The people crowded in the door of the theaters, we got to do two to three daily functions, it was a very important time " recalls Laurenz. Imagination, the only resource that radio listened to recreate these fantastic narrations, is for this actress the reason why the radio drama lasted for so many years: "The magic of the radio was in the imagination, because the audience imagined what it happened in the chapter. That is the virtue, the wonderful thing that radio has, that people imagine, do not see. The image is something else, but what remains, what remains in people's minds is what they heard. Fifty years passed and people today remember the novels we did, even better than us. " Nery remembers: The radio play accompanied the listener practically the whole day and was a reason for family reunion around the transmission of the same: "There were novels at noon, at four o'clock in the evening, at dinner time. It left what was being done to listen to the chapter. " The radio theatre was a popular genre that summoned masses because it addressed
very common themes at that time, such as the gaucho and the chacarero, as well as touching the social problem: the rich and the poor, a shoemaker who fell in love with a millionaire, things that they hit "the actor pointed out. The rural audience was the most faithful of the radio drama. This could be seen in the ability to gather an audience that produced the live performances when they undertook a tour of small cities in the country. " Laurenz tells Bruno: "People crowded at the door of the theatres, we got to do two to three functions a day, it was a very important time"

According Nery due to the success of the radio in the radio medium, it became a good source of work. It generated important employment opportunities. At its best, this genre offered a rate of continuous work, as well as live presentation throughout the country. Creating significant economic resources to companies that produced them. (Bruno, 2010).

Interview “La Nación” newspaper with Nina Nino , actress of the radio play “Los Perez Garcia”

A reporter of ”La Nación” newspaper, (published in the city of Buenos Aires though with a nation-wide distribution), spoke to Nina Nino by phone. She was one of the main characters in the radio programme "Los Perez Garcia". The actress tells: ‘I was part of it for 20 years, from 1947 to 1967, recreating a character under the name of Mabel. I started when I was almost a child: I was 13 and my Grandma still used to pick me up from school. Nino expresses that she ascribes the success of this family to the fact that it was not different from any of the families of the time. And that the listeners of the broadcast felt identified with the different characters of the series and the stories they enacted. Besides, there was always a moral, some advice that was offered at the end of each episode.’ Nina reflects: ‘We were aware that our followers could find their ways to solve their problems thanks to the programme. A father wanted to explain something to his child and he did not know how to do it until he found the solution in our stories, in Don Pedro’s words. He played the role of the father in the soap. There were answers to the problems in real life. Those of us who took part in that cast were not just characters, they were rather members of a real family.’

Nina is asked in what manner she had sensed the effects of the broadcast on the public. She answers: ‘Through the different manifestations of people in the street, the listeners who stood waiting for us at the broadcasting’s doors, the letters we received. I remember that, on occasion of the marriage of the two young characters, Mabel and Raul in 1955, a contest was organized
around the date on which the ceremony should take place. We immediately received lots and lots of letters suggesting the ideal date. Besides, many well known people from the art world came to the broadcasting as guests of the fictitious party to celebrate the fictitious wedding and, in fact, to witness the airing of the episode. The most evident proof of the success of the soap came with the death of actor Martin Zabalua’s death (he had lent his voice to Pedro in the series). His decease left behind a double pain, ours and the audience’s. This we could actually perceive from the impressive mass of people who came to the radio station to express their condolences. The actor Zabalua was never replaced and the character he embodied also died in the script.’

When a question is put to Nina about the anecdotes she remembers connected to her character in the series, she answers,

‘There exist many women, adults now, who are named Mabel after my character. Besides, once, at a certain moment along a tour (we toured with the soap in a small bus) we finished the night show near the city of Santa Fe, and in the middle of nowhere the traffic police stopped us. Most of the cast were sleeping because we had to arrive at the next village for another show. The policeman approached the bus and asked the driver, ”Excuse me, is it true that ”Los Pérez García” are travelling in this bus? Could we see them?” We all had to awake and greet the policemen. I also recall that on occasion of my wedding to the character of Raul in the programme, I received innumerable gifts. I still remember the nicest bookcase and a couple of chairs. The broadcast’s opening, a kind of slogan, was our trademark. It was the voice of one of the actors answering a call to the housephone. Once, Mr Zabalua played a joke on Susana, one of the announcers, on her birthday. He used our catchphrase and added her name to it. He said: ”Yes, Susy, this is the home of the Perez Garcia”, and from that day listeners sent hundreds of letters asking to be mentioned in the same way. A similar situation presented itself when the son of a central control technician fell ill and had to be given an injection three times a week, but he only consented provided we mentioned him in the broadcast. Therefore, we had to mention three or four people each day’. The article in” La Nacion” newspaper ends with the reflection that the series was aired from 1942 to 1967 and that the identification phenomenon it caused on the caused on the audience was unprecedented and has had no parallel yet’. (La Nacion, 2005).