



# ON THE AIR

OFFICIAL PUBLICATION OF THE VINTAGE BROADCAST SOCIETY

VOLUME 1 NUMBER 2

MARCH - APRIL 1984



A SALUTE TO THE LONE RANGER by ROBERT BRUNET



# Report From the President



Dear Fellow Members:

Well, the game of musical chairs among the Board of Directors continues. John Barber has resigned as President due to personal reasons.

I have assumed the office of President. The other changes on the Board are explained in the minutes of the March 14th meeting.

It appears that to get a club off the ground and moving, Directors must be willing to dedicate time and effort over and above what would be required in running a club already established. All the Directors, both past and present, hold full time jobs and have family responsibilities. The Directors who have resigned could not become involved with the additional burden of being called at anytime for emergency meetings or rushing to meet deadlines to publish "On-the-Air." Therefore, I am asking members to volunteer to serve on the Board of Directors when openings occur.

If you wish to serve, please write to any of the present Board Members (as listed on the next page).

Some good news. We are in the midst of creating a lending library. The library will contain both open reels and cassettes. We are hoping to start the library by the end of the year. More details will be sent to you in a special notice.

We are in final stages of setting up a club meeting. We have tentatively set June 9th (Saturday) as the date and it will be in the early evening. More details will be sent to you soon.

I guess that's about it for now. The Editorial Staff is sorry about the delay in producing this issue of "On-the-Air," but over the past several weeks some of the members of the Board have had personal commitments which required their full attention. We hope to get back on schedule for issue No. 3.

Till then!

Lew Krueger

# BEHIND THE SCENES

RECENT MEETINGS \*\*\*\* RECENT MEETINGS \*\*\*\* RECENT MEETINGS

## MINUTES OF THE MARCH 14, 1984 MEETING OF THE BOARD OF DIRECTOR

- . The Board accepted the resignation of John Barber as President due to personal reasons.
- . Due to the resignation, the following realignment of the Board of Directors was instituted by a unanimous vote:

President/Membership Chairman - Lewis C. Krieger  
Vice President - Jack Shugg  
Secretary/Librarian - Robert Brunet  
Treasurer - Ron Baron  
Editor - Kevin Eastwood  
Historian - Max Schmid

- . One additional Director will be appointed in the near future.
- . A lending library for the club was voted in to become operational by the end of 1984.
- . The meeting was adjourned.

### ADVERTISING RATES

FULL PAGE	-	\$25.00
HALF PAGE	-	\$15.00
1/4 PAGE	-	\$8.00
CLASSIFIED	-	\$ .10 per word (minimum 25 words) (name, address, zipcode free)

- . All ads must be submitted Photo ready.
- . Size of original must be proportional to printed size.

NOTE: Because of excessive printing cost, we are temporarily discontinuing the member's discount on ads.



# FLASHBACK

## "RIDING THE LONE RANGER TRAIL"

I remember following the Lone Ranger and Tonto along that adventurous trail of theirs from 1933 to 1955. I thrilled and cheered them on as they fought every kind of outlaw, from power-mad dictators to petty road agents, across the length and breadth of the western territories. Glued to the radio, I lived every adventure without noticing the changes in the show during its twenty-two years on the air. But there were many. Return with me now, and relive some of those adventures, and see if you agree.

Around 1936, we found "Trouble At The Cooley Ranch". The gunshots introducing the show were hollow and dull-sounding. Brace Beemer wasn't the announcer, but Tonto was there, giving the Lone Ranger lessons on how to read trail signs. They were range detectives then, using their intellect and reasoning powers to capture the outlaws. The sound effects were mostly realistic and blended in well with the classical music, which was selected because it was in the public domain and free of royalty charges. Justice was swift then; a judge and jury could be rounded up, the defendant tried and found guilty and hung in twenty-four hours. Lawmen were more open-minded and responsive to us than to the Cisco Kid. At intermission, the curtain descended giving us a sense of a "drama". We were in a theater, participating in, not just listening to, a great drama on stage, full of vitality and life and excitement. At the end, the Lone Ranger rode off without anyone mentioning his name.

In 1937, there was a "Cattle Drive to Clarksville", and what a drive it was. The Lone Ranger was full of confidence and nerve; he had matured. He was sure what the outlaws would do, and he had a plan to check-mate their every move. The gunshots and hoofbeats of Silver were clearer, crisper now, the music faster, longer. There was a different prologue; as yet, not the tight, compact one which would develop in the late forties. The odds against us had intensified now. Where once we were pitted against a couple of bandits or even a gang, now we were up against a hundred men. We won that round, but the leader swore vengeance.

By 1939, Brace Beemer had joined us as the announcer. In "Manhunt", the Lone Ranger was using a new weapon to capture his man: Fear. Gunplay was out; he wanted a confession, so he left the culprits stranded in the desert without their horses. Fear of dying of thirst and hunger forced the confession out of them. Again, the sheriff was a reasonable, cooperative man ready to do whatever the Lone Ranger wanted him to do.

In 1940, the "Landgrabber's Masquerade" gave the Lone Ranger the opportunity to disguise himself. Again, he was dealing with open-minded people who intuitively felt the mask man could be trusted. That was one of the many attributes which disarmed lawmen and citizen alike. At the end, we had accomplished our task, and rode away without anyone mentioning

who the Lone Ranger was. But his name and deeds were beginning to be noticed and felt.

In 1941, we met, among others, "Red Smiley", a really cool customer who murdered his partner and tried to bluff it out until we arrived. With the help of a cooperative prospector, the Lone Ranger was able to extract a confession from Red by making him think he was seeing his victim's ghost. The theme of the Shadow was used at one point to heighten the suspense and mystery. This was an adult western story, the weapon psychology. Needless to say, it worked.

In the "Spanish Flats" series, the Lone Ranger pretended to be wounded. We had to stop Leff Renner from hijacking a huge cache of gold from a stage in "Sixty Days For Life". The gunshots had improved; they sounded sharper, not muffled by an enclosed studio. Brace Beemer was not the announcer. There was a lengthy prologue again, but there was no denying that the Lone Ranger was the champion of justice. The new music took on a more heroic stature now. It was a fast-paced action series, similar to the broadcasts of the fifties.

I didn't know it then, but this was the last day the Lone Ranger would ride the trail for quite a while.

On April 8th, 1941, Earl Graser would fall asleep behind the wheel of his car while driving home late at night just outside Framington, Illinois, hit a parked truck and be killed instantly.

In the next episodes, the Lone Ranger's voice was only a whisper as he slowly recovered from his wounds. Tonto and I carried on without him, trying to halt a bloody range war between cattlemen, farmers and immigrants in "Work and Win". The sound effects were outstanding, with a raging flood, thunder, a torrential downpour, rolling wagons and a collapsing bridge. In the masculine world of the radio western, the role of women was almost non-existent. Not so with the Lone Ranger. There was Calamity Jane, Clarabelle Hornblower and Mustang Meg, an emancipated woman who urged and pushed and inspired the men on to build and strengthen the earthworks against the oncoming flood. Due to her, the Valley was saved.

Finally, the Lone Ranger was up in the saddle again, This time it was Brace Beemer. Weak, but determined, he resumed his relentless fight against lawlessness and injustice. There was a couple running a remote way station to help, and road agents to capture and a wagon train full of settlers to guide to safety, and so many others. Much later that year, we found ourselves fighting unscrupulous men trying to kidnap Silver's colt in the "Son of Silver" series.



And then came the fateful day when the Lone Ranger, Tonto and I met President Grant and we were assigned to foil an attempt by a secret outlaw society to take over the United States. It would take almost a year to crush the plans of the legion of the Black Arrow. This was the Lone Ranger's way of fighting fascism.

The "New Assignment" was the beginning of a new Lone Ranger, more powerful, more dedicated, more relentless. The blending of realistic sound effects, stirring music, crisp narration and matching dialogue had reached perfection. This story and the subsequent ones would make the Lone Ranger immortal. He had become an indestructible legend, dispensing fairplay and justice. Even Silver seemed to move faster, eager to serve his master. The music was grandiose, written by such composers as Felix Mendelssohn, Franz Liszt, Franz Schubert, Peter Ilitch Tchaikovsky, Alexander Borodin and Christop Gluck. Their compositions gave the Lone Ranger's crusade an heroic stature. There's a comment in "New Assignment", spoken by Buffalo Bill Cody: "The weeks are coming that are going to make history". He was so right, as we rode across the nation, capturing the Emperor's men, one by one, until they led us to their leader, an acting governor in a western state.

In 1942, the "Aztec Mystery" brought us up against El Mundo, the master of evil and death. In this series, Dan Reid rejoined us to combat a mad scientist and his evil cult. There were walking dead men, mysterious deaths and eerie goings-on. It was Fu Manchu versus the Lone Ranger.

During World War II, the Lone Ranger showed concern for the war. There was the Lone Range Blackout Safety Belt offered just prior to the war, and a patriotic ring emblazoned with a variety of emblems of each of the armed services which each of us had to have to belong.

In 1943, we had to do battle with desperadoes of every type, which included "Joe Keller's Raiders", a bloodthirsty gang of cattle rustlers and murderers who terrorized Blue Ridge Valley. We were well-known by now, for Tonto was recognized and taken prisoner. Fred Foy hadn't joined us yet, but Dan Reid had returned and together we were able to smash the Raiders in their own hideout.

In 1944, we went to the Barbary Coast in the "California" series. The Tarantula Gang had to be defeated, and we met such famous historical figures of the West as Calamity Jane, Sam Bass, Buffalo Bill and Bat Masterson. The "Union Pacific" series led us to some harrowing exploits against indians and powerful interests bent on stopping the railroad. And then we had our hands full protecting "Frontier Town" from the Dundee Gang. For a while models of the town's buildings appeared on the back of a series of Cheerio's boxes.

In 1945, Judd Travis and Anson King were two powerful cattlemen who gave us a rough time. But there was a touching moment too, when the Lone Ranger was given a kiss for the first time by a little girl. I know he was deeply moved by it. Thanks to him and a surgeon's skill and the power of prayer, a young life was saved. It was an inspiring experience for me.

In 1947, I remember it was our job to guard a newly discovered element, which could revolutionize warfare, from enemy agents in the "Outer Space" series. Kix was offering every listener an atom bomb ring. Silver Cup Bread had been the Lone Ranger's first supporter in 1933, then Bond Bread in early 1939 and finally General Foods in 1941.

In 1948, I remember enemy agents trying to steal the Lone Ranger's two guns in the "Six-Gun" series. Even Dan Reid was kidnapped for those specially-made guns. Later that year, there was the "Flashlight" series and the "Pedometer" series.

By 1949, the Lone Ranger was a legend in the 20th Century. The tight compact introduction was now an integral part of the program. In "Picture Proof", Fred Foy was riding with us. His delivery was light, springy, almost friendly. Tonto was still superstitious, and Dan Reid was kidnapped again. But regardless of the odds, we always triumphed.

In "The Black Death" -- a 1952 adventure -- Fred Foy's voice had darkened, grown more solemn, serious, as if he was announcing the arrival of a god. We had to find a doctor with serum to cure the dreaded disease, diphtheria, and then convince the suspicious and superstitious indians to take the white man's medicine. The show was now following a strict, inflexible format. "May God be With You" and "He's a Great American" were heard. There was King Caine Gorman and Butch Maynard trying to ruin the small ranchers by taking his herd to market first, thereby forcing the prices down. It was a rip-roaring adventure, that "Thousand Mile Race", an excellent example of action, music and sound effects. The Lone Ranger was everywhere, and so was Silver, as he headed off a stampeding herd of horses.

On September 3, 1954, we rode together on our last adventure on a nationwide basis.

Then, on May 27, 1955, we rode our last syndicated adventure together in "Short Route". And then the ride was over, the West had been tamed, the curtain had fallen for good. But it had been a long ride, beginning on January 31, 1933.

There had been thousands of unforgettable thrills and harrowing escapes. The most exciting adventures with the Lone Ranger for me were in 1940, "The Floodwaters of Rio Grande" and, in 1950, "The River Wolf Gang". Take a moment out and listen to them.



But it hadn't all been gunfights and wild chases and bloodshed. There had been warm, touching moments too. There was a "Christmas Reunion" in 1953, the "Three Christmas Trees" in 1949 and "The Mission Bells" in 1947. There were nights when the Lone Ranger and Tonto and I would sit back and reflect about America. I remember him saying once to Dan Reid:

"Our great country will progress only so long as there are leaders. You and young people like you must educate yourselves to be leaders. Son, I want you to go to college, to study science and law, history and the problems of government. I want you to learn the many things required so you'll be ready to take your place as a good citizen and carry on where we leave off. Knowing that you're in school preparing for the future, I'll be content to continue helping others bring law and order to the West until you young men can take over".

It sounded stuffy, didn't it? I guess it was, but if it hadn't been for the Lone Ranger, radio listening -- and life -- would have been a lot duller, and stuffier, too.

If this brief ride has stirred up just a few pleasant memories, then he did serve a purpose in all of our lives. HAIL AND FAREWELL, MASKED MAN!

You know, thanks to him the Union Pacific was built and the Railroad Hour came into being. Did I ever tell you about my experiences riding the Railroad Hour with Gordon MacRae and Marvin Miller? No? Well, now....

*Robert Burnett*

WED. MAY 2, 1984

## OBITUARY

### JOHN L. BARRETT

Buffalo (AP)—John L. Barrett, 71, who played the Lone Ranger when that radio drama began in Buffalo in the early 1930s, died yesterday.

Barrett played the role of the masked crimefighter when the series began here as "Covered Wagon Days".

**COPY DEADLINE**

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## LONE RANGER DEAD, AUTO HIT TRAILER

Hero of Western Adventures,  
15,000,000 Radio Listeners  
Heard His 'Hi-Yo-Silver'

BUT NEVER RODE A HORSE

Idol of Youngsters Was a Law-  
yer—Meets Death in Mich-  
igan Home Town

Special to THE NEW YORK TIMES.  
FARMINGTON, Mich., April 8—  
Death lifted the Lone Ranger's  
mask at daybreak today. He died  
at five o'clock when his car zig-  
zagged into a parked trailer in front  
of the Methodist Church.

None of his estimated fifteen mil-  
lion devoted radio listeners would  
have recognized their stern-voiced,  
hard-riding hero in the figure that  
lay in the wreck. He was a mild-  
eyed, chubby man of thirty-two, an  
inch or so short of six feet.

Away from the microphone and  
remote from Silver, his snow-white  
horse, he was Earle W. Graser. In  
the eight years that breathless chil-  
dren have thrilled to his "Hi-yo, Sil-  
ver—Awa-ay-ay!" he lived in a  
white Colonial house here with his  
wife Jeanne. His daughter, Gab-  
rielle, is fifteen months old.

Millions of youngsters will never  
believe it, but their Lone Ranger  
was a lawyer. It may deepen their  
pain to know that he held three  
college degrees—A.B., M.A., LL.B.—  
break their hearts to know he  
was never west of Michigan, and  
crush them to learn he could not  
ride a horse.

But perhaps they will refuse to  
believe the facts and remember only  
the voice they heard.

### Popular in Foreign Lands

For Lone Ranger was a voice, a  
deep, rich voice. He sang bass in  
his church choir. He studied elocu-  
tion; dreamed of teaching it, some  
day, in an Eastern college. He liked  
swimming and played a middling  
hard game of badminton.

Three times a night, three times  
a week, he was heard on 150 sta-  
tions of the Mutual network and on  
scores of independent radio sta-  
tions. A single announcement that  
he would distribute Lone Ranger  
badges brought in 1,397,000 requests  
for the tin.

He was every kid's symbol of  
hard-riding justice; foe of the road  
agent, the strong arm of the weak,  
the deliverer of the oppressed—a  
deathless, godlike being who had  
survived from Coronado's time  
down to our own as each gib script  
would have it.

## DIES IN AUTO CRASH



Earle W. Graser, the "Lone  
Ranger" of the radio program.  
This is a recent picture showing  
him holding a statuette of Silver.  
Wired Photo—Times Wide World

The Lone Ranger was as popular  
in New Zealand and in Yugoslavia  
as he was in the United States. His  
fan mail came from Mexico and  
from South America. One time,  
when the villains of the script were  
Mexican bandits, the Mexican con-  
sul at Detroit was distraught and  
wrote him about it.

The serial first went on the air  
on Jan. 30, 1932. The home station  
was—still is—WXYZ in Detroit.  
There were other Lone Rangers at  
first—a man named Deeds, who  
lasted only a few weeks; a George  
Stenius and then Brace Beemer.

Beemer was promoted to studio  
manager. When Earle Graser be-  
came Lone Ranger on April 16,  
1933, Beemer took over as nar-  
rator. His voice is remarkably like  
Graser's, so much so that he used  
an artificial pitch to avoid con-  
fusion on the program.

### Once a Soda Jerker

Earle Graser was born in Kitch-  
ener, Ont. He was a child when  
his parents moved to Detroit. He  
went to Detroit schools and was  
graduated from a Detroit high  
school. He won his degrees at  
Wayne University in Michigan.

In between he worked at odd  
jobs. He was a soda jerker for a

time. The only horse he ever han-  
dled was a grocer's cart horse when  
he delivered orders. He had one  
other affiliation with horses—he got  
his nickname, Barney, from a milk  
wagon horse on the family route.

He sang in pit orchestras. He  
was an usher in the Michigan The-  
atre in Detroit. His only stage ap-  
pearance was as an Alpine shepherd  
when he drove six undipped sheep.

Eventually he drifted into the  
WXYZ studio and did character  
bits. When Beemer was promoted  
he was chosen from among five  
men who tried for the Lone Ranger  
part. His lush, vibrant timbre made  
this easy. It was a voice to make  
outlaws quake.

The owners of the Lone Ranger  
program and Fran Striker, the  
script writer, decided at the outset  
that the Lone Ranger must ever  
remain a mystery. They forbade  
personal appearances. Except with-  
in a narrow social circle in Farm-  
ington, the Ranger's identity was  
secret.

The youngsters who worshiped  
him will probably refuse to believe  
that the Lone Ranger's pistol shots  
were just so many raps with a can  
against a hard leather cushion; that  
Silver's gallop was merely a  
sound effect produced by patting  
bathroom plungers into a box of  
gravel.

In the next two Lone Ranger  
programs there will be no Ranger.  
The script will be changed so that  
there will be only Silver and the  
loyal Indian, Tonto. (Tonto is John  
Todd, a veteran character actor.)  
After these programs Beemer will  
take over again.

Earle Graser appeared before the  
microphones as Lone Ranger, his  
associates estimate, about 2,300  
times. Last year and the year be-  
fore he got two-week vacations.  
Through these fortnights the  
scripts built up to the climax of  
his return. He just vanished and  
came back at the right minute, not  
one second too late, not one  
breath too soon.

The body is to lie in state in a  
funeral parlor here until rites on  
Thursday. The broadcasters think  
mostly adults will come to see it.  
They think, and hope, that few  
youngsters will hear of the wreck  
outside Farmington Church.

A station official said:  
"We have to do it that way. The  
Lone Ranger could never die.  
Every kid knows that in his heart."



The following is a list of Old Time Radio related broadcasts which possibly can be received within Metropolitan New York area. The list was compiled by fellow club member Herman London and we thank Herman for sending it to us. Please be aware that reception will depend on many things; antenna, larger stations drowning out the smaller station, etc.

Saturday	8:30 a.m.	WBAI-FM Golden Age of Radio (The Original)	99.5 FM
Daily	6:45 a.m.	WBAI-FM The Morning Serial	99.5 FM
Sunday	9:00 p.m. 11:00 p.m.	WFUV-FM (Fordham U.) The Big Broadcast/Music	90.7 FM
Sunday	Suppertime	WKGL (Middletown) Old Time Radio	92.7 FM
Saturday	7:30 p.m.	WVKR-FM (Vassar College) Jack Benny Show	89 FM
Evenings		WMRE-AM (Boston) Mem-mor-y	1510 AM
Evenings	10:00 p.m.	WHAM-AM (Rochester) Golden Age of Radio	1180 AM
Evenings	8:00 PM to 10:00 p.m.	WCAU-AM (Philadelphia) Jim McCormick's Radio Classics	1210 AM
Saturday	Evenings	WNEW-AM The Big Broadcast/Music	1130 AM
Saturday	Evening	WBZ-AM (Boston) The Comedy Show	1030 AM
Sunday	Evening	WCAU-AM (Philadelphia) The Comedy Store	1210 AM
Nightly	Evenings 9:00 p.m. to 12:00 Mid, EST	WCFL-AM (Chicago) Radio Theater	1000 AM
Nightly	9:30 p.m.	WNYC-AM NPR Playhouse	830 AM
Saturday	6:30 a.m.	WNYC-AM NPR Playhouse	830 AM
Saturday	12:00 Noon	WNYC-AM Golden Age of Radio	830 AM
Weeknights	10:00 p.m. to 11:00 p.m.	WGLI-AM (Babylon, New York) Golden Age Theatre	1290 AM



# RADIO PROGRAM

## TUESDAY'S OUTSTANDING RADIO FEATURES

- 12:30 P. M.—WJZ. Farm and Home Hour; Secretary of Agriculture Henry A. Wallace.  
 1:15 P. M.—WHN. Lions Club Luncheon.  
 3:00 P. M.—WJZ. Nellie Revell Interviews Frank Fay.  
 4:30 P. M.—WEAF, WJZ, WABC. From London; Prime Minister Stanley Baldwin's Message to People of British Empire.  
 7:00 P. M.—WHN. Amateur Hour; J. C. Flippen, George Givot.  
 8:00 P. M.—WEAF. Phil Ducey; Sally Singer; Eton Boys; Phillips Lord; Raymond Stock; Reisman's Orch.  
 8:30 P. M.—WABC. Lawrence Tibbett; Stewart Wille; Voorhees' Orch.  
 9:00 P. M.—WEAF. N. T. G. and His Girls; Howard and Shelton.  
 9:00 P. M.—WJZ. Ben Bernie; Sophie Tucker.  
 9:30 P. M.—WEAF. Donald Novis; Gloria Grafton; Duchin's Orch.  
 9:30 P. M.—WABC. Waring's Pennsylvanians.  
 9:30 P. M.—WJZ. Helen Hayes "New Penny."  
 10:00 P. M.—WEAF. Sigmund Romberg Musicals.  
 10:15 P. M.—WJZ. "What Is Democratic Freedom?" S. K. Ratcliffe.  
 11:00 P. M.—WABC. Tex O'Reilly; Craig McDonnell's Light's Orch.

(Eastern Standard Time)

### 10 A. M. TO 2 P. M.

- 10:00—WEAF. Press Radio News; Vaughn de Leath.  
 WJZ. Press Radio News; Dream Singer.  
 WABC. Romany Trail.  
 WOR. Pure Food Hour.  
 10:15—WEAF. Home Sweet Home.  
 WJZ. Edward MacHugh.  
 10:30—WEAF. Breen and De Rose.  
 WJZ. Today's Children.  
 WABC. Gothamaires.  
 10:45—WEAF. Three Shades of Blue.  
 WJZ. Herman and Banta.  
 11:00—WEAF. Ida Bailey Allen.  
 WJZ. U. S. Marine Band.  
 WABC. Madison Ensemble.  
 WOR. Frueberg's Orch.  
 11:15—WEAF. Jack and Loretta Clemens.  
 WABC. Helen Trent.  
 WOR. Lamplighter.  
 11:30—WEAF. Your Child.  
 WABC. Just Plain Bill.  
 WOR. Ma Perkins.  
 11:45—WEAF. Ethel Chasins, pianist.  
 WABC. Mrs. Weiss of Cabbage Patch.  
 WOR. Don D'Arcy, songs.  
 12:00—WEAF. Three Scamps.  
 WJZ. Simpson Boys.  
 WABC. Voice of Experience.  
 WOR. Organ Recital.  
 12:15—WEAF. Honeyboy and Sasafraz.  
 WJZ. Sophisticates.  
 WABC. Captivators.  
 WOR. Dream Singer.  
 12:30—WEAF. Merry Madcaps.  
 WJZ. Farm and Home Hour; Secretary of Agriculture Henry A. Wallace. "Comments on the Agricultural Situation."  
 WABC. Mary Martin.  
 WOR. News.  
 12:45—WABC. Five Star Jones.  
 WOR. Billor Sherry; Jack Arthur, songs.  
 1:00—WEAF. Market and Weather Reports.  
 WABC. Hall's Orch.  
 1:15—WEAF. Kaye's Orch.  
 WHN. Lions Club Luncheon.  
 "Federal, State and Social Security Legislation." Timothy J. Mahoney.  
 WOR. Mediate Talk.  
 1:30—WEAF. Pat Kennedy, songs.  
 WJZ. Castles of Romance.  
 WABC. Milton Charles, organist.  
 WOR. Talk and Music.  
 1:45—WEAF. Music World.  
 WJZ. To be announced.  
 WABC. Concert Miniatures.  
 WOR. Musicals.

### 2 P. M. TO 6 P. M.

- 2:00—WABC. Between Bookends.  
 WJZ. Words and Music.  
 WOR. Bide Dudley.  
 2:15—WABC. Happy Hollow.  
 WOR. Martha Deane.  
 2:30—WEAF. Rhythm Octet.  
 WJZ. Golden Melodist.  
 WABC. American School of the Air.  
 2:45—WEAF. Forever Young.

- WJZ. Nellie Revell Interviews Frank Fay.  
 WABC. Oleanders.  
 WOR. Molly of the Movies.  
 3:15—WEAF. Ma Perkins.  
 WJZ. Meetin' House.  
 WABC. Tito Guizar, tenor.  
 WOR. Freudberg's Orch.  
 3:30—WEAF. Vic and Sada.  
 WABC. Virvan Chorus, songs.  
 WOR. Garden Club.  
 3:45—WEAF. The O'Neills.  
 WJZ. King's Jesters.  
 WOR. Story Teller's House.  
 4:00—WEAF. Woman's Radio Review.  
 WJZ. Betty and Bob.  
 WNEW. Lenore Ulric, interview.  
 WABC. Cleveland Strings.  
 WOR. "Serving the Home Owners." George G. Bliss, Pres. of Federal Home Loan Bank.  
 4:15—WJZ. Gene Arnold, songs.  
 WOR. Way Down East.  
 WABC. "Be a Member While You Sleep." Dr. Harry Johnson.  
 WOR. Strange As It Seems.  
 4:30—WEAF. WJZ. WABC. From London; Prime Minister Stanley Baldwin's Message to People of British Empire.  
 4:45—WEAF. Federation of Women's Clubs.  
 WOR. Musicals.  
 WABC. Lyric Trio.  
 5:00—WEAF. "Scottie Fever." Dr. Morris Fishbein.  
 WOR. News.  
 WABC. Terry and Ted.  
 5:15—WABC. Jimmy Farrell, songs.  
 WOR. Omar The Mystic.  
 5:30—WEAF. James Wilkinson, baritone.  
 WJZ. Singing Lady.  
 WABC. Jack Armstrong.  
 WOR. Flash Gordon.  
 5:45—WEAF. Danante.  
 WJZ. Little Orphan Anna.  
 WABC. "The Goldbergs." Gertrude Berg.  
 WOR. Dick Tracy.

### 6 P. M. TO 9 P. M.

- 6:30—WEAF. Flying Time.  
 WJZ. Southernaires.  
 WABC. Benay Venuta, songs.  
 WOR. Uncle Don.  
 6:45—WEAF. Mid-Week Hymn Sing.  
 WJZ. Animal Close Ups.  
 WABC. News of Youth.  
 6:50—WEAF. Press Radio News; Gordon's Orch.  
 WJZ. Press Radio News; Walker Cassel.  
 WABC. Press Radio News; Understanding Opera.  
 6:45—WEAF. Billy and Betty.

### DANCE MUSIC

- | P. M.      | WJZ        |
|------------|------------|
| 12:30 WEAF | WABC       |
| WAAE       | WOR        |
| 2:30 WEAF  | WHM        |
| 5:30 WAAE  | WNEW       |
| 6:30 WACA  | WJZ        |
| 8:30 WEAF  | WABC       |
| WABO       | WNEW       |
| 8:30 WEAF  | WABC       |
| WOR        | WJZ        |
| WNN        | WABC       |
| 9:30 WEAF  | WNEW       |
| WJZ        | 12:00 WEAF |
| WABO       | WABC       |
| 9:30 WEAF  | WABC       |
| WABC       | WACA       |
| WNN        | WJZ        |
| WNEW       | WNEW       |
| WNN        | WNN        |
| 10:30 WNEW |            |

- WJZ. Lowell Thomas.  
 WOR. Talk and Music.  
 7:00—WEAF. Amos 'n' Andy.  
 WJZ. Easy Aces.  
 WABC. Myrt and Marge.  
 WOR. Sports Resume.  
 WJZ. Quality Music Hour.  
 WHN. Amateur Hour; J. C. Flippen; George Givot.  
 7:15—WEAF. Popere, The Sailor.  
 WJZ. Automobile Mfg. Program.  
 WABC. Jerry Cooper; Sally Singer; Block's Orch. (Premiere).  
 7:30—WEAF. Edwin C. Hill.  
 WJZ. Lum and Abner.  
 WABC. Kate Smith.  
 WOR. National Motor Boat Show.  
 WACA. Molly Picon, songs.  
 WNEW. Irish Program.  
 7:45—WEAF. "Possibilities in Tax Title Lands." Frank Moore.  
 WJZ. Phil Cook; Landt Trio and White.  
 WABC. Boake Carter.  
 WOR. Washington Merry-Go-Round.  
 8:00—WEAF. Phil Ducey; Sally Singer; Eton Boys; Reisman's Orch.; Phillips Lord; Raymond Stock.  
 WJZ. Crime Clues.  
 WOR. Gabriel Heatter.  
 WABC. Frank Munn; Fritz Scheff; Lucy Monroe; Haenschel's Orch.  
 WACA. Capt. Carl Von Hoffman, talk.  
 8:15—WOR. O'Malley Family.  
 WACA. Five Star Final.  
 WNEW. Reser's Orch.  
 WEVD. University of the Air.  
 8:30—WEAF. W. King's Orch.  
 WJZ. Edgar A. Guest in "Welcome Valley."

WABC. Lawrence Tibbett; Stewart Wille, pianist; Voorhees Orch.  
 WOR. Gould Musicals

### 9 P. M. TO MID.

- 9:00—WEAF. N. T. G. and His Girls, Howard and Shelton.  
 WJZ. Ben Bernie, Sophie Tucker, guest.  
 WABC. Walter O'Keefe, Deane Janis, Gray's Orch.  
 WOR. Pickard Family.  
 Paddy, Zeke and Ezra.  
 9:15—WACA. "Cause and Cure of War." Mrs. Frederick Bezzel.  
 9:30—WEAF. Jimmy Durante, Donald Novis, Gloria Grafton, Duchin's Orch.  
 WJZ. Helen Hayes in "The New Penny."  
 WABC. Waring's Pennsylvanians.  
 WOR. Eddy Brown, violinist.  
 9:45—WACA. Martell's Orch.  
 10:00—WEAF. Sigmund Romberg, Deems Taylor, Helen Marshall, Morton Dowse, George Britton.  
 WJZ. Ray Heatherton, song.  
 WABC. "The Bonus As a Nest Egg." James E. Van Zandt and Ray Murphy.  
 WOR. Witch's Tale.  
 WHN. Windsor Players.  
 WEVD. New Leader News.  
 10:15—WJZ. "What Is Democratic Freedom?" S. K. Ratcliffe.  
 WABC. Morton Downey, Gluskin's Orch.  
 WACA. Chicago Chicago Hockey Game.  
 WEVD. "Education and New Social Ideals." Prof. John L. Childs.  
 10:20—WEAF. Jimmy Fidler.  
 WJZ. Willson's Orch.  
 WABC. March of Time.  
 WOR. Variety Program; Jackie Coogan; Betty Grable.  
 10:45—WHN. Night Exercises.  
 WABC. "Safety in Motoring." Paul Hoffman.  
 WEAF. Ella Logan, songs.  
 11:00—WEAF. Newman's Orch.  
 WJZ. Gasparre's Orch.  
 WABC. Nelson's Orch.  
 WOR. Tex O'Reilly, Craig McDonnell, Light's Orch.  
 11:15—WEAF. Levant's Orch.  
 11:30—WEAF. Little's Orch.  
 WJZ. Lopes Orch.  
 WOR. Weather, News.  
 11:45—WEAF. Jesse Crawford.  
 12:00—WEAF. Busse's Orch. "Hines' Orch."  
 WJZ. Shandor, violinist; Coakley Orch.; Madriguera's Orch.  
 WABC. Kay's Orch., Olsen's Orch.  
 WOR. Dance Music to 1:30 A. M.  
 WACA. Harry Hershfield, Dance Music to 1 A. M.  
 WHN. Dance Music, News and Informalities to 4:30 A. M.  
 WNEW. Dance Parade to 2 A. M., Milkman's Matinee to 7 A. M.

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	*K 1M	*K 1M	*K 1M	*K 1M	*K 1M	*K 1M	
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WEAF	680 454	WLWL	1100 275	WEVD	1300 231	WCNW	1500 200
WOR	710 492	WOV	1130 265	WBNA	1350 222	WBRQ	1500 200
WJZ	760 394	WINS	1180 254	WARD	1400 214	WVRL	1500 200
WNYC	810 370	WFAB	1210 248	WLTH	1400 214	*Kilcytes	1550 193
WABO	860 349	WNEW	1250 240	WVFW	1400 214	†Meters	
WAAE	940 319	WFAB	1300 231				



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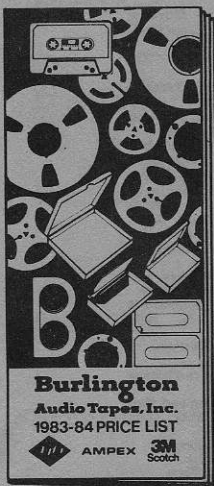
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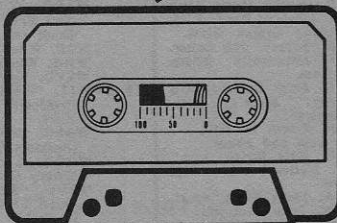
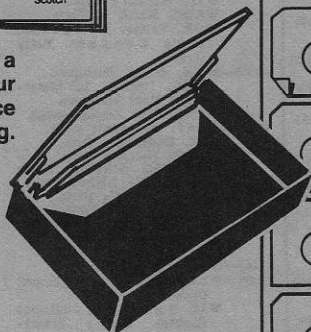
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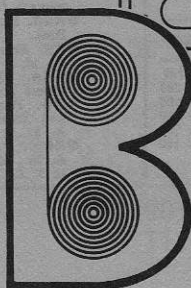
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