

BROADWAY IS MY BEAT

The Broadway Is My Beat Radio Program

Dee- Scription:

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*'The Great White Way,' as first
lit by Thomas Edison's New
York Edison Company.*

Background

Countless volumes of prose, praise, nostalgic musing and sardonic observations have been written over New York City's Theatre District and Broadway's famous--and equally infamous--"Great White Way." Midtown Manhattan's *Great White Way* encompasses New York's Theatre District, anchored by Broadway between 42nd and 53rd Streets.

The New York Edison Company first illuminated just over a mile of Broadway in 1880. Employing brush-arc lamps, Broadway became the first electrically lighted section of city streets in the United States. It was the New York Evening Telegram that first annointed the area with it's February 3rd 1902 headline, "*Found on the Great White Way.*" Throughout the next century and beyond, scribes around the world made 'The Great White Way' synonymous with Broadway's Theatre District.

Thirty-something journalist and documentarian *Peter Lyon* [born *Robert Crawford Lyon*], himself a denizen of the Theatre District, had written about The Great White Way for over a decade by the time he'd considered penning radio scripts--let alone for a series based upon Crime in the Theatre District.

The romance, adventure, high drama and crime that surrounded Broadway were fertile soil indeed for many of the popular writers, novelists and newspapermen of the era. *Damon Runyon* is still fondly remembered for his vivid depictions of the eccentric 'guys and dolls' of Broadway. Many of the detective fiction writers of the era found great promise in the often cruel eccentricities surrounding Broadway and its denizens. And who can forget the colorful *Nero Wolfe* as penned by *Rex Stout*. And of course we had *Leslie Charteris* and *The Saint* . . . and we'd have to include *S.S. Van Dine's* brilliant *Philo Vance*; and *Nick and Nora Charles* from the pen of *Dashiell Hammett*. But of course the list goes on and on. Nor did it come as a surprise to anyone of the era that these and many other 'gentleman detectives,' 'Mr. and Mrs. detectives,' and other brilliant private--and public--sleuths found their way into the popular culture of The Golden Age of Radio era.

Radio sleuths of all stripes and from all regions of both the U.S. and beyond found a home in American Radio of the 1920s to 1960s. They

Benny or No, CBS Packages Still Percolate; 11 Are Due

NEW YORK, Dec. 18.—The idea mill at Columbia Broadcasting System (CBS), which ground out new packages regularly for the web before CBS's current name star splurge, still is functioning, altho with less fanfare. The web's program department is readying 11 new house-built packages for early debut, and already negotiations are under way for one with a prospective bankroller.

The likeliest commercial prospect is a daytime five-a-week comedy strip featuring Morey Amsterdam, who already is top man on a CBS evening sustainer on Tuesday nights. Philip Morris Cigarettes this week was considering bankrolling the daytime show. The agency in the negotiations is Cecil & Presbrey, which handles Philip Morris's daytime billings.

Other shows being prepped by the web include two more comedy shows, two whodunits, a quiz and a show which thus far is not classified. The latter is tentatively titled *Broadway Is My Beat*, with Peter Lyon handling the scripting based on an idea by Lester Gottlieb of the CBS program department. The quiz show thus far is tagged *Earn Your Apples*.

CBS first teased Broadway Is My Beat to The Billboard in its Christmas Day 1948 issue.



Veteran Stage actor and announcer Anthony Ross as Danny Clover in Broadway's My Beat

were naturals for radio. Their popularity--as well as the success of the networks and sponsors who brought them to the air--was amply rewarded by adoring audiences.

Gritty Crime programming also found its way into popular culture from the mid-1940s on. And as the crime dramas got grittier, Radio and Television networks were forced to even further differentiate their fare for the era's increasingly critical audiences. *Dragnet* and *Line-Up*, for example, brought yet another level of realism and grit to Radio's crime dramas. As the 1950s approached, Radio networks found themselves scrambling for ever more unique crime, detective and mystery programming.

Casey Crime Photographer in its various permutations over the years spawned *Night Beat*. *Night Beat* upped the 'prose' ante even further, offering a new generation of 'adult crime drama' full of far more sensitive themes, plots and more contemporary crime situations and human-interest stories.

CBS brings *Broadway Is My Beat* to Radio

Against that historical backdrop, on February 27th 1949, CBS launched its *Broadway Is My Beat* series--sustained--over the entire CBS Network. Given the 5:30 p.m., Sunday timeslot formerly occupied by its *Strike It Rich* radio-giveaway program, CBS equipped the new series with some of the finest talent in its New York stable. *Peter Lyon* wrote the scripts, *John Dietz* both produced and directed the new series, and veteran Stage and Film actor *Anthony Ross* got the title role of Detective Lieutenant Danny Clover, the head of the mythical 'Broadway Special Detail' of Midtown Manhattan's Detective Division.

From the June 1949 issue of Radio's Best magazine:



Broadway's My Beat is a good whodunit

Veteran Stage actor Anthony Ross shares the CBS mike with handsome young John Forsythe during a New York broadcast of Broadway Is My Beat.

THIS ONE catalogues itself most easily as a whodunit. But it's both more and less than that. The gore doesn't quite spill over, and the mysterious tangles are not complicated; these are the facts that may reduce the program's battling average when judged strictly in the whodunit league. But it is more than that, too, because of its swift, glib, super-sophisticated tone.



Better known as TV's Pvt. Duane Doberman on Phil Silvers' *Sgt. Bilko Show*, Maurice Gosfield also appeared in the New York run of *Broadway Is My Beat*

The principal character here is a detective who covers New York's main stem, in the Times Square area. His lingo is the talk of Lindy's and Toots Shor's and the gossip columnists. He is familiar with every Broadway spot and personality. And that familiarity helps the flatfoot get his man, every time.

It's not unpleasant listening for those who care for that kind of fare on a Sabbath afternoon. The writer is Peter Lyon, one of the best documentary men in the scripting business. If you wonder why a documentarist should be writing this kind of stuff--maybe it's only because even good writers must eat. Anyway, he does a good job, and seems to take it seriously. I do, too, in a different way. I'd rather see CBS employing a man like Lyon the way he should be used. But this is a review of a specific show, not an editorial. So here's a plus mark for "Broadway's My Beat."



Versatile announcer and character actor Larry Thor brought his booming voice to the role of Danny Clover from the Summer of 1949 to the final episode of *Broadway Is My Beat*.

Writer *Peter Lyon's* florid narratives uttered by Detective Lieutenant Danny Glover often bordered on poetry. Reminiscent of *Alonzo Deen Cole* and his *Casey Crime Photographer* scripts, the trend of prosaic, lyrical metaphor also found its way into radio's *Night Beat* series of 1950-1952. Given that all three series overlapped for several years, avid crime and detective drama listeners of the era found themselves immersed in quasi-prose throughout the first half of 1950s. These protagonists' lyrical observations about the underbelly of their respective milieux were in stark contrast to *Dragnet* and *The Line-Up* and their far grittier crime narratives of the era.

The *detective as narrator* found its way into Radio with the popularity of *film noir* of the 1940s and 1950s. So much so that throughout the late 1940s and most of the 1950s, the more 'adult' western, crime and detective dramas over radio often featured similar narratives by their protagonists. Indeed many of these same radio programs found their way to popular Television as well--a trend that continued well into the 1960s.

Broadway Is My Beat was produced, recorded and broadcast out of New York for its first season. When CBS moved the production to its CBS-KNX studios in Hollywood for its second season and beyond, it left most of its production team behind:

- Announcer/actor *Larry Thor* replaced *Anthony Ross* as Danny Clover
- *Gordon T. Hughes* replaced *John Dietz* as producer-director
- *Lud Gluskin* replaced *Robert Stringer* as composer-conductor
- *Morton Fine* and *David Friedkin* replaced *Peter Lyon* as writers



Veteran character actor Charles Calvert portrayed Det. Sgt. Gino Tartaglia in the Hollywood run of *Broadway Is My Beat*



8:30 P. M.
**Broadway's
 My Beat**
*Drama on the
 Big Street with Detective Danny Glover*



Jack Kruschen was one of the era's busiest and most recognized character actors.

He still found time in his schedule to appear as Detective Muggavan in *Broadway Is My Beat* for almost four years.



Lux briefly sponsored *The Lux Hour of Romance and Mystery* as a Summer replacement for Lux Radio Theatre. The 'romance' half-hour was *Romance* and the 'mystery' half-hour was *Broadway Is My Beat*



Wrigley's promoted its Spearmint Gum over several short runs of 'Broadway Is My Beat'



BROADWAY IS MY BEAT stars Larry Thor as Detective Danny Clover on the CBS network. Larry hails from Manitoba, Canada, ended his formal education after high school. He worked as a farmer, then a rancher, then a construction worker. In 1937, he walked into a radio station, was hired to sing, play piano and write scripts. His career led him through Canada to Hollywood and the CBS studios there. Larry's married and the father of three sons, Ray, Ken, Davie.

Larry Thor snapshot bio from 1952's *Who's Who In Radio and Television*

To the production's great credit, the format and style of *Broadway Is My Beat* remained essentially untouched with its move to the West Coast. Indeed, *Morton Fine* and *David Friedkin*, arguably one the finest scenarist teams in Radio and Television history, continued *Peter Lyon's* effusive and poetic observations about life and crime in Manhattan's Theatre District. Whether out of an homage to *Peter Lyon* or simply rising to the challenge of a unique narrative style, *Fine* and *Friedkin* provided a seamless transtion between the New York and Hollywood productions of *Broadway Is My Beat*.

This was, after all, what made *Broadway Is My Beat* such a successful, predominately sustaining, production for almost five years and over two hundred episodes. As one season followed the other, punctuated by a few Summer fill-ins and stops and starts, *Fine* and *Friedkin's* scripts became both more lyrical and more convoluted; pleasingly so for detective and crime genre radio fans of the era. Indeed, by the series' third full season, *Broadway Is My Beat* had become one of the more compelling and challenging crime dramas of 1951-1952; this in a wide field of competing detective, crime and mystery dramas. 1952's *Who's Who in Radio and Television* published 'snapshots' of the 1951-1952 crime fare in under it's "Eyes and Molls" feature:

- [*Barrie Craig, Confidential Investigator*](#) (NBC)
- [*Bold Venture*](#) (NBC) with *Humphrey Bogart* and *Lauren Bacall*
- *Mr. Keen, Tracer of Lost Persons* (CBS)
- *The Affairs of Peter Salem* (MBS)
- *Broadway Is My Beat* (CBS)
- [*Counter-Spy*](#) (NBC)
- *Café Istanbul* (ABC) with *Marlene Dietrich*
- [*The Lives of Harry Lime*](#) (ABC) with *Orson Welles*
- [*Hearthstone of The Death Squad*](#) (CBS)
- *The Private Files of Matthew Bell* (MBS) with *Joseph Cotten*
- *The Modern Adventures of Casanova* (MBS) with *Errol Flynn*
- *Mr. and Mrs. North* (CBS)
- [*ABC Mystery Theatre*](#) (ABC)
- [*Night Beat*](#) (NBC)



Label from CBS--KNX transcription of the July 25th 1954 recording of *Broadway Is My Beat*



Label from AFRTS END-308 series transcribed recording #12 of *Broadway Is My Beat*



Wrigley's Doublemint gum sponsored the last run of *Broadway Is My Beat*

- *Nick Carter, Master Detective* (MBS)
- *Official Detective* (MBS)
- *Pursuit* (CBS)
- *Richard Diamond, Private Detective* (ABC) with *Dick Powell*
- *The Silent Men* (NBC) with *Douglas Fairbanks, Jr.*
- *The Shadow* (MBS)
- *The Top Guy* (ABC)
- *This Is Your FBI* (ABC)
- *True Detective Mysteries* (MBS)
- *Yours Truly, Johnny Dollar* (CBS) with *Edmond O'Brien*

While not entirely comprehensive, the magazine's list was fairly representative of *Broadway Is My Beat* and it's early 1950s competition. Other competition was *The Man Called X*, *Casey Crime Photographer*, *Charlie Wild Private Eye*, *Mister Moto*, and *Dangerous Assignment*, among several others. It's also worth noting that though many of *Broadway Is My Beat*'s competition starred some of Film's greatest stars, *Larry Thor* and his ensemble of West Coast Radio's finest voice talent remained competitive in spite of the absence of 'big name stars.'

It goes without saying that the credit for *Broadway Is My Beat*'s success was shared equally by *Fine and Friedkin*, director *Elliott Lewis*, lead actor *Larry Thor* and his fine fellow actors, brilliantly scored by *Alexander Courage* and some of West Coast Radio's finest sound technicians.

The denizens of both Broadway and Manhattan's 16th Precinct provided no end of compelling fodder for *Broadway Is My Beat*. And apparently Manhattan's 16th Precinct continues to serve in that capacity to this day. For it's Manhattan's 16th Precinct that has served for fourteen seasons as the setting for NBC's popular *Law and Order: Special Victims Unit* television series of today.

*Whatever you do, wherever you go,
you'll enjoy it more with radio -*



Tonight, listen to . . .

7:30 PM **BROADWAY IS MY BEAT** *means action
and drama with Detective Danny Clover.*

The biggest and best
are all on

KNX: DIAL 1070

THE CBS RADIO NETWORK

Series Broadway's My Beat; The Lux Hour of Romance and Mystery; AFRTS END-308
Derivatives: 'Broadway Is My Beat';

Genre: Anthology of Golden Age Radio Crime Dramas

Network(s): CBS; The AFRS

Audition Unknown

**Date(s) and
Title(s):**

Premiere 49-02-27 01 The Theatre Critic Murder Case
**Date(s) and
Title(s):**

**Run
Dates(s)/
Time(s):**

Syndication CBS; The AFRS
:

Sponsors: Sustaining; Lux Soap; Wrigley's Spearmint and Doublemint Gum

Director(s): Lester Gottlieb [CBS Program Dept.]
John Deitz, Elliott Lewis [Producer-Director]
Bruno Zirato, Jr. [Director]
Gordon T. Hughes, Cliff Howell, Elliott Lewis [Director]

Principal **New York:** Anthony Ross, Jean Carson, Charlotte Holland, Frank Butler, Joan
Actors: Lorrington, Paul Luther, John Forsythe, Maurice Gosfield, Les Damon, Tom Hoyer,
Luis Van Rooten, Nancy Franklin, Charles Penman, Julian Noah, Art Carney

Hollywood: Larry Thor, Charles Calvert, Jack Kruschen, Wally Maher, Jester

Hairston, Hans Conried, Joan Banks, Mary Jane Croft, William Johnstone, Barton Yarborough, William Conrad, Junius Matthews, Jerry Hausner, Jane Morgan, Peggy Webber, Doris Singleton, Joe Kearns, Herb Butterfield, Sidney Miller, Bea Benaderet, Alan Reed, Tony Barrett, Georgia Ellis, Lillian Buyeff, David Ellis, Parley Baer, Vivian Faber, Paul Dubov, Joe Forte, Herbert Rawlinson, Joyce McCluskey, Virginia Gregg, Ed Begley, Elliott Reid, Jay Novello, Michael Ann Barrett, Rolfe Sedan, Byron Kane, Lou Merrill, Howard McNear, Gil Stratton, Shepard Menken, Hal March, Bert Holland, Estelle Dodge, Jeanette Nolan, Leo Penn, Fred Howard, Bob Bruce, Irene Tedrow, Edgar Barrier, Herb Vigran, Armando Corral, Ted Von Eltz, Jack Edwards, Vivi Janis, Larry Dobkin, Ann Stone, Ted Osborne, Betty Lou Gerson, Stan Waxman, Ann Diamond, Bill Bray, Jim Banning, Francis X. Bushman, Kay Stewart, Hy Averbach, Frances Chaney, Jody Gilbert, Don Orick, Eda Rhys Marin, Ed Max, Sylvia Simms, Paul McVey, Eddie Fields, Clayton Post, Sheldon Leonard, Eleanor Audley, Jane Webb, Stanley Ferrar, Joseph Granby, Marlene Ames, Mary Lansing, Norma Varden, Florence Ravenel, Sam Edwards, Georgia Backus, Maria Palmer, Billy Halop, Barney Phillips, Florence Lake, Frances Robinson, Eddie Quillan, Mary Shipp, Sara Selby, Earle Ross, Tom Holland, Janet Logan, Lou Krugman, Marjorie Bennett, Cathy Lewis, Leo Cleary, GeGe Pearson, Marlowe Dwyer, Adrian Marden, Richard Crenna, Bob Bruce, Lee Millar, Russell Simpson, Martha Wentworth, Joy Terry, Johnny McGovern, Lamont Johnson, Adam Williams, Norman Field, Paul Frees, Robert Boone, Paula Victor, Steve Roberts, Whitfield Connor, David Wolfe, George Neise, Roy Glenn, Charlotte Lawrence, Jenny Lagone, Bill Bouchey, Jean Tatum, Jack Moyses, Paul Richards, Rita Johnson, Truda Marson, Alvina Temple, Ben Wright, Tom Tully, Jeanne Bates, James McCallion, Ted Bliss, Peter Leeds, Jerry Osner, Elvia Allman, Benny Rubin, Gloria Gordon, Marvin Miller, Bob Sweeney, Benny Rubin, Barbara Eiler, Louise Lewis, George Pirrone, Lurene Tuttle, Eddie Fields, Rye Billsbury, Alan Reed, June Whitley, Jan Arvan, William Johnstone, Hal Gerard, D.J. Thompson, Eve McVey, Anne Whitfield, Vito Scotti, Florence Walcott, Frank Gerstle, Tyler McVey,

Recurring Character(s): 16th Precinct Detective Lt. Danny Clover of the Broadway Special Detail [*Anthony Ross, Larry Thor*]; Sgt. Gino Tartaglia [*Charles Calvert*]; Detective Muggavan [*Jack Kruschen*]; Sally, Smokeshop operator [*Jean Carson*]; Dr. John Gordon of the Crime Lab [*Ed Max*]; Dr. Czinski [*Jack Kruschen, Lou Merrill*] Hack driver Marty Eudenfroyd [*Jerry Hausner*]; Detective Dennison [*James McCallion*]

Protagonist(s): None

Author(s): None

Writer(s) Peter Lyon, Joseph Ruscoll, Morton Fine, David Friedkin,

Music Direction: Robert Stringer, Lud Gluskin, Wilbur Hatch, Marlin Skiles [Conductors], Alexander Courage [Composer-Conductor] Sam Furman [Pianist] David Light, Ralph Cummings, Ross Murray [Sound Technicians]

Musical Theme(s): "I'll Take Manhattan"

Announcer(s): Vern Bennett, Joe Walters, Bob Stevenson [also Wrigley's spokesman], Bill Anders, George Walsh

Navy Journalist Dan Jergen [FEN Presents host]
Bob Stevenson [AFRS announcer]

Estimated Scripts or Broadcasts: 217

Episodes in 171

Circulation:

Total 171
Episodes in
Collection:

Provenances:

CBS To Drop Amsterdam AM Shows March 7

NEW YORK, Feb. 12.—Morey Amsterdam, whose television show was canceled by Columbia Broadcasting System (CBS) last week, was also given notice this week on his AM show. The latter folds after Tuesday's (15) airing; his video show wraps up March 7.

CBS is reported as having felt that the Amsterdam type of humor didn't fit in with its plans or programming policies in either medium. The Amsterdam line, they felt, had too much of a night club flavor. Reports that the comic was negotiating with National Broadcasting Company were flatly denied by that network.

To replace Amsterdam's AM show, CBS is shifting *Strike It Rich*, now airing Sundays for Ludens, to the Amsterdam Tuesday 9:30 spot, thus giving the network an hour of giveaways. *Hit the Jackpot* is the following show. A new dramatic series, *Broadway Is My Beat*, will inherit the Sunday afternoon time.

The Billboard announces the upcoming Broadway Is My Beat

Hickerson Guide.

Notes on Provenances:

The most helpful provenances were newspaper listings.



Lewis To Direct "Broadway Is My Beat" on CBS

Radio actor Elliot Lewis will produce and direct "Broadway Is My Beat," sustaining stable which returns to the Columbia Broadcasting System (CBS) on Saturday (5) 9:30-10 p.m. Lewis directed several episodes in "Suspense" this summer while Bill Spier was on vacation. "Broadway Is My Beat" was on earlier this year.

Billboard announces Elliott Lewis to both produce and direct Broadway Is My Beat beginning on Saturday, November 5th 1949

OTRisms:

We understand that there endures a great deal of hand-wringing and effusive debate over the actual series name of this canon. Is it "Broadway Is My Beat" or is it "Broadway's My Beat"? And while it continues to bewilder us that 'OTR World' would continue this gnashing of teeth over the canon's title, we'd simply offer the following:

- All of the official, original transcription labeling for this canon employs the title, "Broadway Is My Beat"--both the CBS-KNX labeling and the Armed Forces Radio & Television Service labeling.
- From the very first CBS teasers of the canon to The Billboard and other trade publications, the CBS Network employed "Broadway Is My Beat" as the proposed--and ultimate--series name of the canon.
- CBS cross-promotional announcements in other CBS canons of the era promoted the series as "Broadway Is My Beat."
- CBS' own press releases regarding the canon referred to the series as "Broadway Is My Beat."
- *The Lux Hour of Romance and Mystery* run of the series referred to its 'mystery portion' of the hour as "Broadway

Broadway Is My Beat

Reviewed Sunday, February 27

Sustaining Via CBS

Sunday, 5:30-6 p.m.

Producer-director, John Dietz; writer, Peter Lyon; music is under the direction of Robert Stringer. Cast: Anthony Ross, Jean Carson, Joan Loring, Paul Luther, John Forsythe, Maurice Gasfield, Les Damon, Louis Van Rotten.

Current Hooperating for the program (Started February 27).....None

Average Hooperating of shows of that type (Sustaining).....None

Current Hooperating of program preceding (Festival of Song).....5.4

Current Hooperating of program following (Family Hour of Stars).....6.9

CURRENT HOOPERATING OF SHOWS ON OPPOSITION NETWORKS

ABC: Sustaining.....None

NBS: Quick as a Flash.....7.5

NBC: Robert Merrill.....4.7

In an effort to capitalize further on that phony quality, glamour, the Columbia Broadcasting System (CBS) has fashioned a half-hour program about Broadway which has detective Danny Clover, its chief character, covering that section of town.

This dick is a swell egg. No snap judgment for him. He considers all the angles. Take the case of the theater critic who was shoved against a lamppost and killed, which may give some Broadway characters ideas. The finger pointed to either a chorus girl or the operator of a night club. Danny wasn't fooled. He took his time and found it was a hackie, the same one who discovered the body, but who it later turned out was the father of the girl. The specific angle that brings out the Broadway touch was that the critic had recently condemned a play because it was corny, but he himself was bumped off by a father defending his daughter's honor.

Despite the fact that the writing was slick, the direction competent and Anthony Ross a fine lead with an unusual voice quality, what makes this program different from others of its kind is hard to say. It's good formula, but the formula seems to be wearing thin.

Leon Morse

Billboard Magazine reviewed the premiere of *Broadway Is My Beat* in its March 12 1949 issue

CBS Mulls Summer 'Green Lama' Show

NEW YORK, May 21.—One of the newest Columbia Broadcasting System (CBS) possibilities for a sustaining spot on the web this summer is a mystery show called *The Green Lama* which will originate from the West Coast. The program is about a character who spent 10 years in Tibet and emerges from his monastic existence to crusade for justice.

It will probably go into the 5:30 to 6 spot Sunday evening, replacing *Broadway Is My Beat*.

Billboard Magazine announces replacement of *Broadway Is My*

Is My Beat."

Now call us pedantic, but if CBS Network, CBS-KNX Radio, Radio Recorders of Hollywood, The Billboard, Broadcasting Magazine and the Armed Forces Radio and Television Service ALL deemed the series' name to be "*Broadway Is My Beat*," then who are *we* to doubt the originators' intent?

Here's a perhaps irreverant--*but heartfelt*--suggestion for 'OTR World': Would it not make far more sense to spend at *least* as much time

ACTUALLY LISTENING TO MORE THAN THREE MINUTES OF THE CANON to get title names, performers, synopses, character names and *AFRTS versus CBS Network* renditions correctly identified, as on arguing about this canon's title? Is that too extreme? Have we--*yet again*--overstepped our bounds?

The titles in current circulation for *Broadway Is My Beat* are almost entirely apocryphal. There were less than a handful of *announced* titles for the series. And as we've come to observe over the past five years of documenting over 560 radio canons of the era, a great number of the circulating apocryphal titles range between wildly inaccurate and simply inattentive. Most of these titles--erroneous or otherwise--have been in circulation for as long as 40 years. In the case of scripts by *Morton Fine* and *David Friedkin*, the traditional 'OTR' *malpractice* of simply listening to the first two to five minutes of a broadcast to assign it an apocryphal title does both great script writers a great disservice. But such is the continuing state of 'OTR World.' In 'OTR World' one simply can't make book, podcast, cassette or CD money fast enough by bothering with *trivialities* like *actually listening* to what one claims 'vast expertise' in. Far better to just keep cheating, making it up as you go and throwing historical accuracy out the window. "Ka-Ching, Ka-Ching, Ka-Ching." *That's* what matters. And so it goes . . .

'OTR' *being* 'OTR,' virtually none of the circulating AFRTS or AFRTS-FEN Rebroadcast exemplars are accurately--or honestly--credited. Indeed, many dealers and groups have gone to great lengths to *adulterate* circulating AFRTS exemplars to give them the *appearance* of commercial broadcasts. We've corrected this long-standing malpractice and oversight further below. As it turns out, well over a third of the circulating exemplars are from AFRTS transcriptions.

*Beat for Green Lama for the
summer from May 28 1949
forward*

"Ignorant" To Use TV Track for AM Version of Show

NEW YORK, June 25.—One of the first instances of transcribing sound on a TV show and using it for AM will take place when *It Pays To Be Ignorant* takes over the 9:30 to 10 p.m. spot on the Columbia Broadcasting System's network facilities, beginning Tuesday, July 5. The transcription will be made from the show's TV version which is on CBS-TV Monday evenings, 8:30 to 9 p.m.

It Pays To Be Ignorant was originally slated to go off the air, but this inexpensive method of presenting the program apparently reversed the thinking of CBS program execs. It is replacing *Strike It Rich* which takes a hiatus.

Among the other replacements at CBS will be *Broadway Is My Beat* for the FBI in *Peace and War*. The substitution begins Thursday, July 7, in the 8 to 8:30 p.m. spot.

*Billboard Magazine
announcement of Broadway Is My
Beat replacing The FBI In Peace
and War from July 2 1949*