

baseball game on radio. Arlin went on to broadcast the first football and tennis play-by-play on radio as well—and the rush to capture the sporting life was on.

CBS Radio carried the World Series between Chicago and Philadelphia in 1929, and the Mutual Broadcasting System broadcast the first professional championship football game in 1940 between the Washington Redskins and Chicago Bears. Since that time, virtually every sporting event from arm wrestling to the Olympics has found its way onto radio.

Going for the gold, again

With the advent of the picture tube, the golden age of radio programing appeared to fade. As small monochrome screens found their way into American homes, the old serials and mysteries and comedies and game shows shifted to television, and impending doom was foretold from all corners of the radio industry. Radio would fold its tent and disappear, according to prevailing wisdom.

Enter Todd Storz.

Television's rising tide did not discourage the KOWH(AM) Omaha general manager, who recognized the same concept that *Your Hit Parade* producers understood years earlier. While Top 40 did not spring full blown from Storz, he and Dallas broadcaster Gordon McClendon did develop the theory of hit rotation that was to shape the next 40 years of radio programing. As Top 40 slowly shifted from its childhood of Patti Page and Perry Como to its Elvis Presley-Buddy Holly adolescence, radio began to find a second wind.

Rock 'n' roll, a term widely credited to disk jockey Alan Freed but which actually derives its name from a 1922 blues song, was born (much to the dismay of mothers and fathers who saw no resemblance to *Your Hit Parade* of yesteryear). When CBS signed off the last episode of *Suspense* in 1963, Beatlemania and other rock 'n' roll animals were set to change the radio waves forever. Despite such subsequent ventures as ABC's *Theatre Five* and CBS's *Radio Mystery Theatre*, music now piloted the air. In 1970 Casey Kasem began advising America's youth to "keep reaching for the stars" as he counted down radio's Top 40, and today Howard Stern pushes the entertainment envelope with his daily dose of shocker schtick.

For those searching for a radio romance, the golden days are not dead and gone. The romance is here and now, in the news and the sports and the talk and the music and the shock of jocks and the prairie home companionship that comes from radio today. ■

GETTING THE PICTURE: TV TAKES THE STAGE



Arguably the first television performer, *Felix the Cat* takes a spin on a turntable in this 1930 NBC TV test. It would be a decade-plus before he would have much company.

By Steve McClellan
and John Eggerton

Delayed perhaps a decade by World War II, television programing took root in the late 1940's on four national networks—ABC, CBS, NBC and DuMont.

In its first years, network TV was mostly live and New York-based, drawing on established radio stars and formats, the New York theater and vaudeville. Some of radio's biggest names would make it big in TV as well, including Jack Benny and George Burns with series, and Bob Hope with innumerable specials, while other stars and shows failed to translate to the new medium. Radio's *Gangbusters*, for instance, had a brief tenure on TV in 1952. The show with which it alternated in its half-hour slot was also a carryover from radio: *Dragnet*.

One of the first of television's "Golden Age" offerings to take hold was *Kraft Television Theatre*, which debuted on NBC in 1947. The live program ran more than a decade, producing some 650 plays. Many other drama anthologies followed: *Studio One*, *Playhouse 90*, *Ford Theatre*, *Goodyear Playhouse* and *The Hallmark Hall of Fame*, the last of which continues that tradition of quality drama.

Not surprisingly, early TV drama had the feel of theater, both because it was live and because television was still primarily speaking in the language of the stage, in essence broadcasting a live theater. It would take time for television to

find its own voice and picture.

That time was not accorded The DuMont Television Network, however,

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