

Tonight's Radio

(Programs in MST)

TONIGHT'S SUGGESTIONS

- 6:30—A Cappella chorus of First Congregational church, Washington, D. C., in concert over CBS network.
- 7:00—Walter Damrosch's orchestra over NBC network.
- 7:00—"Miner's Sweetheart," play in Hank Simmon's Showboat Hour over CBS network.
- 10:00—Winnie Lightner, Joe E. Brown in "Hold Everything" over NBS network.

483.6—KTAR Phoenix—620

Morning

- 7:00—Early Peptimists program.
- 7:20—Inspirational period, Gov. John C. Phillips, speaker.
- 7:30—Optimists keep fit class.
- 7:50—Kiddies health class.
- 8:00—Col. C. H. Rutherford.
- 8:05—Musical program.
- 8:30—Pipe organ recital, George Weiss.
- 9:30—Musical program.
- 10:00—Housekeepers' period.
- 10:45—The Arizona Republican radio newspaper (15 m.)

Afternoon And Night

- 12:01—Musical program (1 hr.)
- 3:00—Musical program.
- 3:45—The Arizona Republican radio newspaper (15 m.)
- 4:30—Stock market quotations.
- 4:40—Better English Episode.
- 4:45—In Storyland with Big Sister.
- 5:00—Business announcements.
- 6:00—Newsacting.
- 6:05—Musical program.
- 7:00—Kay Robinson and his music.
- 8:00—One act radio skit, direction of Dorothy Selfert Dodge.
- 8:30—Navy talk by Chief Yeoman F. G. Hunter.
- 8:40—Musical program.
- 9:00—Cecil and Sally in "The Funniest Things."
- 9:10—Mike Seidel and his orchestra.
- 10:00—Harry Owens and his band.
- 11:00—The Arizona Republican radio newspaper (15 m.)

215.7—KOY Phoenix—1390

Morning

- 7:00—Tomorrow's Outing.
- 7:30—Huffograms.
- 8:00—Book Man.
- 8:05—"Good Morning, World."
- 8:30—Radio varieties.
- 9:00—Shopping suggestions.
- 9:20—Opening stock quotations.
- 9:30—Homemakers' hour.
- 11:00—Music and poetry appreciation.
- 11:30—Tom and Wash.

Afternoon And Night

- 12:01—Closing stock quotations.
- 12:30—Valley farmers, radio service.
- 1:00—Musical novelties.
- 1:30—KOY's kiddies' party (1 hr.)
- 4:00—"We suggest...."
- 4:30—Request program.
- 5:00—Progressive merchants' hour.
- 6:30—Arizona entertainers.
- 7:15—Five Pointers.
- 7:30—Baseball results.
- 7:35—Old time fiddlers' contest.
- 8:30—Tom and Wash.
- 9:00—Specialty program (1 hr.)

SOUTHERN CLEAR CHANNEL STATIONS

- 288.3—KRLD Dallas—1040
 - 8:00—Hour from WABC.
 - 9:00—Night club hour.
- 374.8—WFAA Dallas—800
 - 8:00—One hour from WEAF.
 - 9:00—Orchestra (30 m.); WJZ.
 - 10:00—Quartet and orchestra (1 hr.)
- 288.3—KTHS Hot Springs—1040
 - 6:00—Hour from WEAF.
 - 7:00—Orchestra; singers; orchestra.

405.2—WSB Atlanta—740

- 6:30—From WEAF (2 1/2 hrs.)
- 9:00—Feature (30 m.); WJZ (30 m.)

NATIONAL NETWORKS

Far West NBC Chain

- 7:00—Walter Damrosch's orchestra over KGO, KSL, KOA, KGW, KFI, KOMO.
- 8:00—B. A. Rolfe's orchestra over KOA, KGO, KFI, KSL, KGW, KOMO, KHQ.
- 9:30—Amos 'n' Andy over KOA, KSL, KECA, KGO, KHQ, KGW, KOMO.
- 9:45—Prohibition Poll over KOA, KSL.
- 10:00—"Hold Everything" over KGO, KOMO, KFI, KGW, KHQ (repeat).
- 10:30—Penrod Stories from KGO.
- 11:15—Spotlight review from KGO.

Far West CBS Chain

- 6:30—A Capella chorus over KLZ, KVI, KFPY.
- 7:00—Hank Simmons' Showboat over KLZ, KDYL, KVI, KFPY.
- 8:00—Movies hour over KLZ, KDYL, KHJ, KPRC, KNX, KOIN, KFPY.
- 9:30—Guy Lombardo over KLZ, KDYL.

FAR WEST STATIONS

468.5—KFI Los Angeles—640

- 7:00—NBC programs.
- 9:30—Robert Hurd, tenor.
- 10:00—NBC program.
- 10:30—Mixed quartet with James Burroughs.
- 11:00—Wall Perrin's orchestra.

285.5—KNX Hollywood—1050

- 7:45—KNX string quintet.
- 8:00—Studio program.
- 9:00—Musical comedy hour.
- 10:00—Russian-American Art club.
- 10:45—Studio program.

315.6—KFWB Hollywood—950

- 10:00—The Aristocrats.
- 10:30—Dance music.

440.9—KPO San Francisco—680

- 9:00—NBC program.
- 10:15—KPO salon orchestra, Dorothy Lewis contralto.
- 11:00—Dance music.

265.3—KSL Salt Lake—1130

- 7:00—NBC programs.
- 10:15—Organ recital.
- 11:15—Vagabond of the Air.
- 12:15—Midnight review.

361.2—KOA Denver—830

- 6:30—NBC programs.
- 10:00—Harry Halstead and his orchestra.
- 10:30—Penrod stories.
- 11:00—Spotlight review.

CENTRAL CLEAR CHANNEL STATIONS

293.9—KYW Chicago—1020

- 7:30—WJZ (30 m.); orchestra.
- 8:15—Miss Ad Taker; orchestra.
- 9:00—News; State Street; WJZ.
- 9:45—Dance music (4 1/4 hrs.)

344.6—WENR Chicago—870

- 11:00—Dance frolic (1 hr.)

416.4—WGN-WLIB Chicago—720

- 8:00—Hour from WEAF.
- 9:00—News; feature; dance (4 1/4 hrs.)

344.6—WLS Chicago—870

- 8:00—Sociability Time.
- 8:30—Barn dance (2 1/2 hrs.)
- 447.5—WMAQ Chicago—670
 - 7:00—WABC (1 hr.); Home Hunters.
 - 8:30—Talk; orchestra; Water Boys.
 - 9:30—Amos-Andy; concert orchestra.
 - 10:00—Dance music (3 hrs.)

370.2—WCCO Minneapolis-St. Paul—810

- 7:30—Music (30 m.); WABC (1 hr.)
- 9:00—Two hours of dance music.

275.1—KMOX St. Louis—1090

- 6:00—Piano duets; feature; baritone.
- 6:15—Same as WABC (2 1/4 hrs.)
- 9:00—Willie and Lillie; news.
- 9:30—Dance music (2 hrs.)

428.3—WLW Cincinnati—700

- 7:30—WJZ (30 m.); Honoluluans.
- 8:30—Cossacks; Murdock Williams.
- 9:15—Organ and dance; Doodlesockers.
- 11:00—All night party (3 hrs.)

(1929-43), variety programs like *The Jack Benny Program* (1932-55), crime stories like *The Shadow* (1937-54) and *Perry Mason* (1943-55), and sports. Unfortunately, many of these shows, like the popular Amos 'n' Andy show and serialized Westerns like *The Lone Ranger*, were based on racist African American and Native American stereotypes, which prevailed in movies and later in TV, too. Chicago's WSBC finally broadcast the first radio show in the US with an all-Black cast in 1929 with their "All-Negro Hour," a variety show devoted specifically to Black performers that sought to stop the spread of negative racist stereotypes. Its host, Jack L. Cooper, continued to create radio programming for WSBC centered on the Black experience, including *Search for Missing Persons* (1938), a show that reunited African American migrants from the South with lost friends and relatives. In 1948 the first Black-owned radio station (WERD) began broadcasting in Atlanta, GA. It would take over 20 years for the first Native American-owned and operated radio station to open in Alaska (KYUK-AM).

Despite the Great Depression, radio ownership grew in the 1930s. The 1930 census recorded radio sets in about 12 million households. By the 1940, that number had more than doubled, with 28 US million households owning radios. President Roosevelt's Fireside chats, which he began just after his first inauguration in 1933, would carry over from an economic crisis to a world war. During the war, radios were essential to people on the homefront, as they waited for updates about the war and their loved ones who were serving overseas. After the war, however, production of appliances soared, including the manufacture of the televisions (developed in the 1920s, but put on hold during the war). Though radios were everywhere you could imagine – in planes, trains, and automobiles, in homes and buildings all over – by 1955 about half the American population had TVs, and radio programming was being replaced with television programming. Some radio shows would successfully bridge that gap, including *The Adventures of Superman* (moved to TV in 1952), *Dragnet* (moved to TV in 1951, but continued on the radio as well until 1957), and *I Love Lucy* (known on the radio as *My Favorite Husband*; moved to TV with the new name in 1951). Today, the vast majority of American households have multiple televisions in their home instead of just one. Though much of our entertainment comes in video form these days, there are still over 15,000 radio stations in the US, with approximately 88 of them in the Phoenix listening area. And streaming services give local radio stations an even wider range.

MORE INFO: This Means War!
 'Twas the night before Halloween in 1938, when many Americans had the tradition of relaxing in their homes and listening to their radios after a big Sunday dinner. This time, though, when they turned on their radios they heard, to their horror, that a Martian cylinder had crashed into a field in New Jersey. Martians erupted from the crash site, firing a heat ray that killed 7,000 members of the National Guard. It was terrible! Some people began to panic, particularly after learning that more cylinders were crashing across the nation. They called police stations, newspaper offices, radio stations, fire stations – anyone who they thought might

Power Failure Brings Terror

CONCRETE, Wash., Oct. 30 (AP)—Women fainted and men prepared to take their families into the mountains for safekeeping tonight when electric power failed during a nationwide radio dramatization of H. G. Wells' "War of the Worlds."

At a highly effective point in the program, when all sorts of monsters were flocking down on New Jersey from the planet Mars, lights went out in most of the homes of this town of 1,000. For a time the town verged on mass hysteria.

Because of the power failure many persons actually thought the invasion had reached Washington state.

Phoenicians Feel Hysteria

The half-attention with which many individuals listen to the radio was never better illustrated than last night during the Orson Welles broadcast of "The War of the Worlds," by H. G. Wells.

Several score Phoenicians called the Arizona Republic asking, "Is it true that meteors have wiped out 3,000 persons in New Jersey?" and, "Please give us all the details of the catastrophe in the East."

One inquirer belligerently declared the news department was "deliberately lying" because editors insisted there had been no untoward incidents in New Jersey.

Mars Invasion Radio Play Terrorizes East

NEW YORK, Oct. 30—(AP)—Hysteria among radio listeners throughout the nation and actual panicky evacuations from sections of the metropolitan area resulted from a too-realistic radio broadcast tonight describing a fictitious and devastating visitation of strange men from Mars.

Excited and weeping persons all over the country swamped newspaper and police switchboards with the question:

"Is it true?"

It was purely a figment of H. G. Wells' imagination, with some extra flourishes of radio dramatization by Orson Welles. It was broadcast by the Columbia Broadcasting System.

But the anxiety was immeasurable.

New York police were unable to contact the Columbia Broadcasting System studios by telephone, so swamped was its switchboard, and a radiocar was sent there for information.

A woman ran into a church in Indianapolis screaming: "New York destroyed; it's the end of the world. You might as well go home to die. I just heard it on the radio." Services were dismissed immediately.

Five boys at Brevard (N. C.) College fainted and panic gripped the campus for half an hour with many students fighting for telephones to inform their parents to come and get them.

Tears Are Shed
 At Fayetteville, N. C., people with relatives in the section of New

switchboards were deluged with calls from frightened people.

"End of World" Feared
 In Atlanta, there was worry in some quarters that "the end of the world had arrived."

It finally got so bad in New Jersey that the state police put reassuring messages on the state teletype, instructing their officers what it was all about.

And all this despite the fact that the radio play was interrupted four times for the announcement: "This is purely a fictional play."

Newspaper switchboard operators quit saying, "Hello." They merely plugged in and said: "It's just a radio show."

The Times-Dispatch in Richmond, Va., reported some of their telephone calls came from people who said they were "praying."

Queries Received

The Kansas City bureau of the Associated Press received queries on the "meteors" from Los Angeles, Salt Lake City, Beaumont, Tex., and St. Joseph, Mo., in addition to having its local switchboard flooded with calls.

One telephone informant said he had loaded all his children into his car, had filled it with gasoline, and was going somewhere.

"Where is safe?" he wanted to know.

Residents of Jersey City, N. J., telephoned their police frantically, asking where they could get gas masks. In both Jersey City and Newark, hundreds of citizens ran out into the streets.

have answers about what was going on. But what was actually happening was...Nothing! There were no Martians, no heat rays, no cylinders, nothing. There was no attack whatsoever. It was all a work of fiction, based on a book by HG Wells written four decades prior, and turned into a radio program by Orson Welles and his team – writer Howard Koch, producer John Houseman, and veteran radio actor Paul Stewart.

There's no definitive answer as to how many people were fooled by the broadcast, but the FCC (Federal Communications Commission) did field many complaints about the broadcast, which they investigated to see if any laws were broken (there weren't). Even as far away as Phoenix, the newspaper reported people calling in to learn about the “catastrophe in the East.”

Was the program that good? You be the judge! You can listen to the entire [War of the Worlds radio broadcast](#) from the Internet Archive.

Learn more about old radios from the [Vintage Radio and Communications Museum of Connecticut](#). Explore the origins of Spanish-language radio here in the US from the [National Museum of American History](#). Discover the Golden Age of Black radio from the [Archives of African American Music & Culture](#).

Information for this article was found in the Arizona Republic (June-December 1922); [PBS](#); the [FCC](#); the [Hancock Historical Museum](#); the [Nobel Prize website](#); the [Archives of African American Music & Culture](#); the [Southwest Museum of Engineering, Communications and Computation](#); [History Hub](#); [Smithsonian Magazine](#); the [Digital Public Library of America](#); [White House History](#); the [Baseball Hall of Fame](#); [History](#); [MeTV](#); [Statista](#); and [Nielsen](#).