

War of the Worlds

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The War of the Worlds (radio drama)

The War of the Worlds

Genre	Radio show
Running time	60 minutes
Home station	CBS Radio
Starring	<div><ul style="list-style-type: none">Orson WellesFrank ReadickKenny DelmarRay Collins</div>
Announcer	Dan Seymour
Writer(s)	<div><ul style="list-style-type: none">Howard Koch (adaptation)Anne FroelickH.G. Wells (novel)</div>
Director(s)	Orson Welles
Producer(s)	<div>John Houseman</div> <div>Orson Welles</div>
Exec. producer(s)	Davidson Taylor (for CBS)
Narrated by	Orson Welles
Recording studio	Columbia Broadcasting Building, 485 Madison Avenue, New York
Air dates	since October 30, 1938
Opening theme	Piano Concerto No. 1, by Pyotr Ilyich Tchaikovsky

The War of the Worlds is an episode of the American radio drama anthology series *The Mercury Theatre on the Air*. It was performed as a Halloween episode of the series on October 30, 1938, and aired over the Columbia Broadcasting System radio network. Directed and narrated by actor and future filmmaker Orson Welles, the episode was an adaptation of H. G. Wells' novel *The War of the Worlds* (1898).

The first two thirds of the 60-minute broadcast were presented as a series of simulated news bulletins, which suggested to many listeners that an actual alien invasion by Martians was currently in progress. Compounding the issue was the fact that, the *Mercury Theatre on the Air* was a sustaining show (it ran without commercial breaks), adding to the program's realism. Although there were sensationalist accounts in the press about a supposed panic in response to the broadcast, the precise extent of listener response has been debated.

In the days following the adaptation, however, there was widespread outrage and panic by certain listeners, who had believed the events described in the program were real.^[1] The program's news-bulletin format was described as cruelly deceptive by some newspapers and public figures, leading to an outcry against the perpetrators of the broadcast. The episode secured Welles's fame.

Background

H. G. Wells's original novel relates the story of an alien invasion of Earth. The radio play's story was adapted by and written primarily by Howard Koch and Anne Froelick with input from Welles and the rest of the *Mercury Theatre on the Air* staff. The setting was switched from 19th-century England to contemporary Grover's Mill, an unincorporated village in West Windsor Township, New Jersey in the United States of America. The program's format was a (simulated) live newscast of developing events. To this end, Welles played recordings of Herbert Morrison's radio reports of the *Hindenburg* disaster for actor Frank Readick and the rest of the cast, to demonstrate the mood he wanted.

The broadcast employed techniques similar to those of *The March of Time*, the CBS news documentary and dramatization radio series.^[2] Welles was a member of the program's regular cast, having first performed on *The March of Time* in March 1935.^[3] *The Mercury Theatre on the Air* and *The March of Time* shared many cast members, as well as sound effects chief Ora D. Nichols.



Orson Welles in 1937 (age 21), photographed by Carl Van Vechten

The first two thirds of the 55½ minute play was a contemporary retelling of events of the novel, presented as news bulletins. This approach was not new. Ronald Knox's satirical newscast of a riot overtaking London over the British Broadcasting Company in 1926 had a similar approach (and created much the same effect on its audience). Welles had been influenced by the Archibald MacLeish dramas *The Fall of the City* and *Air Raid*, the former of which had used Welles himself in the role of a live radio news reporter. However, the approach had never been taken with as much continued verisimilitude, and the innovative format has been cited as a key factor in the confusion that followed.

Though realistic, the play does use timeskips, at one point going from the start of a battle to its final casualty count within a minute.

A 2005 BBC report suggested, that Welles may have been influenced by that 1926 broadcast by Ronald Knox on BBC Radio. Knox's hoax broadcast mixed breathless reporting of a revolution sweeping across London with dance music and sound effects of destruction. Knox's broadcast caused a minor panic among listeners, who did not know that the program was fictional.

Plot summary

The program, broadcast from the 20th floor at 485 Madison Avenue in New York City, starts with an introduction from the novel, describing the intentions of the aliens and noting that the adaptation is set in 1939, a year ahead of the actual broadcast date.^[4] The program continues with a weather report and an ordinary dance band remote featuring "Ramon Raquello and His Orchestra" (actually the CBS orchestra under the direction of Bernard Herrmann) that is interrupted by news flashes about strange explosions on Mars. Welles makes his first appearance as the (fictional) famous astronomer and Princeton professor Richard Pierson, who dismisses speculation about life on Mars.

The news grows more frequent and increasingly ominous as a cylindrical meteorite lands in Grover's Mill, New Jersey. A crowd gathers at the site. Reporter Carl Phillips (Readick) relates the events. The meteorite unscrews, revealing itself as a rocket machine. Onlookers catch a glimpse of a tentacled, pulsating, barely mobile Martian

inside before it incinerates the crowd with Heat-Rays. Phillips's shouts about incoming flames are cut off in mid-sentence. (Later surveys indicate that many listeners heard only this portion of the show before contacting neighbors or family to inquire about the broadcast. Many contacted others in turn, leading to rumors and confusion.)

Regular programming breaks down as the studio struggles with casualty updates, firefighting developments and the like. A shaken Pierson speculates about Martian technology. The New Jersey state militia declares martial law and attacks the cylinder; a message from their field headquarters lectures about the overwhelming force of properly equipped infantry and the helplessness of the Martians in Earth's gravity until a tripod alien fighting machine rears up from the pit.

The Martians obliterate the militia, and the studio returns, now describing the Martians as an invading army. Emergency response bulletins give way to damage reports and evacuation instructions as millions of refugees clog the roads. Three Martian tripods from the cylinder destroy power stations and uproot bridges and railroads, reinforced by three others from a second cylinder as gas explosions continue. An unnamed Secretary of the Interior (Kenny Delmar) advises the nation. (The secretary was originally intended to be a portrayal of Franklin D. Roosevelt, then President, but CBS insisted this detail, among others, be changed. Welles directed Delmar to nonetheless imitate Roosevelt's voice.)

A live connection is established to a field artillery battery. Its gun crew reports damaging one machine and a release of black smoke/poison gas before fading into the sound of coughing. The lead plane of a wing of bombers broadcasts its approach and remains on the air as their engines are burned by the Heat-Ray and the plane dives on the invaders. Radio operators go active and fall silent, most right after reporting the approach of the black smoke. The bombers destroyed one machine, but cylinders are falling all across the country.

This section ends famously: A news reporter, broadcasting from atop the CBS building, describes the Martian invasion of New York City – "five great machines" wading across the Hudson River, poison smoke drifting over the city, people running and diving into the East River "like rats", others "falling like flies" – until he, too, succumbs to the poison gas. Finally, a despairing ham radio operator is heard calling, "2X2L calling CQ. Isn't there anyone on the air? Isn't there anyone on the air? Isn't there... anyone?"

After an intermission for station identification, in which announcer Dan Seymour mentions that the show is fiction, the last third is a monologue and dialogue. Welles returns as Professor Pierson, describing the aftermath of the attacks. The story ends, as does the novel, with the Martians falling victim to earthly pathogenic germs, to which they have no immunity.

After the play, Welles informally breaks character to remind listeners that the broadcast was a Halloween concoction, the equivalent, as he puts it, "of dressing up in a sheet, jumping out of a bush and saying, 'Boo!'". Popular mythology holds this "disclaimer" was hastily added to the broadcast at the insistence of CBS executives as they became aware of panic inspired by the program; in fact, it had appeared in Koch's working script for the play.^[5]

Public reaction

Some listeners heard only a portion of the broadcast and, in the atmosphere of tension and anxiety prior to World War II, took it to be an actual news broadcast.^[1] Newspapers reported, that panic ensued, with people across the Northeastern United States and Canada fleeing their homes. Some people called CBS, newspapers or the police in confusion over the realism of the news bulletins.^{[6][7]}



The New York Times headline from October 31, 1938

Future *Tonight Show* host Jack Paar had announcing duties that night for Cleveland CBS affiliate WGAR. As panicked listeners called the studio, Paar attempted to calm them on the phone and on air by saying, "The world is not coming to an end. Trust me. When have I ever lied to you?" When the listeners started charging Paar with "covering up the truth", he called WGAR's station manager for help. Oblivious to the situation, the manager advised Paar to calm down, saying it was "all a tempest in a teapot."^[8]

In Concrete, Washington, phone lines and electricity went out due to a short-circuit at the Superior Portland Cement Company's substation. Residents were unable to call neighbors, family or friends to calm their fears. Reporters who heard of the coincidental blackout sent the story over the news-wire, and soon Concrete was known worldwide.^[9]

Within one month, newspapers had published 12,500 articles about the broadcast and its impact. Adolf Hitler cited the panic, as Richard J. Hand writes, as "evidence of the decadence and corrupt condition of democracy."^[10]

Causes

Later studies indicate that many missed the repeated notices about the broadcast being fictional, partly because *The Mercury Theatre on the Air*, an unsponsored cultural program with a relatively small audience, ran at the same time as the NBC Red Network's popular *Chase and Sanborn Hour*. About 15 minutes into *Chase and Sanborn*, the first comic sketch ended and a musical number began, and many listeners began tuning around the dial at that point. According to the American Experience program *The Battle Over Citizen Kane*, Welles knew the schedule of *Chase and Sanborn* and scheduled the first report from Grover's Mill at the 12-minute mark to heighten the audience's confusion. As a result, some listeners happened upon the CBS broadcast at the point the Martians emerge from their spacecraft. Because the broadcast was unsponsored, Welles and company could schedule breaks at will rather than structuring them around necessary advertisements. As a result, the only notices that the broadcast was fictional came at the start of the broadcast and about 40 and 55 minutes into it.

A study by the Radio Project discovered that some who panicked presumed that Germans, not Martians, had invaded.^[11]

"The shadow of war was constantly in and on the air. People were on edge", wrote Welles biographer Frank Brady:

For the entire month prior to *The War of the Worlds*, radio had kept the American public alert to the ominous happenings throughout the world. The Munich crisis was at its height. Adolf Hitler, in his address to the annual Nazi party congress at Nuremberg in September, called for the autonomy of the Sudetenland, an area on the Czech border regions populated by three million Sudeten Germans, as they were called. Hitler ranted and lied over German radio ... For the first time in history, the public could tune into their radios every night and hear, boot by boot, accusation by accusation, threat by threat, the rumblings that seemed inevitably leading to a world war.^[12]

Extent

Later studies suggested the panic was less widespread than newspapers had indicated at the time. During this period, many newspaper publishers were concerned that radio, a new medium, would render them obsolete. In that time of yellow journalism, print journalists took the opportunity to suggest, that radio was dangerous by embellishing the story of the panic that ensued.^[13]

Hand cites studies by unnamed historians, who "calculate[d] that some six million heard the CBS broadcast; 1.7 million believed it to be true, and 1.2 million were 'genuinely frightened'". NBC's audience, by contrast, was an estimated 30 million.^[10]

Robert E. Bartholomew grants, that hundreds of thousands were frightened but calls evidence of people taking action based on their fear "scant" and "anecdotal".^[14] Indeed, contemporary news articles indicate, that police were swamped with hundreds of calls in numerous locations, but stories of people doing anything more than calling authorities mostly involve only small groups. Such stories were often reported by people, who were panicking themselves.^[11]

Aftermath

In the aftermath of the reported panic, CBS responded to public outcry by pointing to reminders throughout the broadcast that it was a performance. Welles and Mercury Theatre escaped punishment but not censure; CBS is believed to have had to promise never again to use "we interrupt this program" for dramatic effect. However, many radio commercials to this day do start with the phrase "We interrupt this program". The notoriety of the broadcast led the Campbell Soup Company to sponsor the show; *The Mercury Theatre on the Air* was renamed *The Campbell Playhouse*.

Many listeners sued the network for "mental anguish" and "personal injury". All suits were dismissed, except for a claim for a pair of black men's shoes (size 9B) by a Massachusetts man, who spent his shoe money to escape the Martians. Welles insisted the man be paid.^[15]

A meeting between H.G. Wells and Orson Welles was broadcast on Radio KTSA San Antonio, a CBS affiliate, on October 28, 1940. Wells expressed a lack of understanding of the apparent panic and suggested it may have been only pretense, like the American version of Halloween, for fun. The two men and their radio interviewer joked with embarrassment about the matter.

Legacy

On December 14, 1988, the original radio script for *The War of the Worlds* was sold at auction at Sotheby's in New York by author Howard Koch. The typescript bears the handwritten deletions and additions of Orson Welles and producer John Houseman. It was thought to have been the only copy of the script known to survive.

"The police came in after the broadcast and seized whatever copies they could find as evidence, I suppose", Koch told *The New York Times*. "There was a question that we had done something that might have criminal implications." Expected to bring between \$25,000 and \$35,000,^[16] the script sold for \$143,000 — setting a record for an article of entertainment memorabilia.^[17] "I had a private offer of \$60,000", Koch said after selling the 46-page script, which had been in his file cabinet for years. "They advised me to take the gamble. I guess it was the right gamble."^[18]

A second surviving *War of the Worlds* radio script — Welles's own directorial copy, given to an associate for safekeeping — was auctioned June 2, 1994, at Christie's in New York. Estimated to bring \$15,000 to \$20,000, the script was sold for \$32,200.^[19] The successful bidder was filmmaker Steven Spielberg, whose collection also includes one of the three balsa "Rosebud" sleds from *Citizen Kane*. Spielberg adapted *The War of the Worlds* for a feature film in 2005.^{[20][21]}

The New Jersey Township of West Windsor, where Grover's Mill is located, commemorated the 50th anniversary of the broadcast in 1988 with four days of festivities including art and planetarium shows, a panel discussion, a parade, burial of a time capsule, a dinner dance, film festivals devoted to H. G. Wells and Orson Welles, and the dedication of a bronze monument to the fictional Martian landings. Howard Koch, an author of the original radio script, attended the 49th anniversary celebration as an honored guest.^[22]

Awards

On January 27, 2003, the Mercury Theatre broadcast of *The War of the Worlds* was made part of the National Recording Registry of the Library of Congress.^[23]

Re-airings and adaptations

Since the original *Mercury Theatre* broadcast, there have been many re-airings, remakes, reenactments and new dramatizations of the original. Many American radio stations, particularly those that regularly air old time radio programs, re-air the original program as a Halloween tradition.

- In February 1949, Leonardo Paez and Eduardo Alcaraz produced a Spanish-language version of Welles's 1938 script for Radio Quito in Quito, Ecuador. The broadcast set off panic in the city. Police and fire brigades rushed out of town to engage the supposed alien invasion force. After it was revealed, that the broadcast was fiction, the panic transformed into a riot. Hundreds attacked Radio Quito and *El Comercio*, a local newspaper, that had participated in the hoax by publishing false reports of unidentified objects in the skies above Ecuador in the days preceding the broadcast. The riot resulted in at least six deaths, including those of Paez's girlfriend and nephew. Paez moved to Venezuela after the incident.^{[14][24][25]}
- WKBW in Buffalo, New York, has aired several versions of its own radio dramatization, the first in 1968.
- [KHOW, Denver / WBIG, Washington, D.C.] Two different remakes created by writer/producer Bob Karson aired ten years apart, both on Halloween night. The first, "War of the Worlds 1987", on KHOW in Denver, ended with a 10-minute mostly ad-libbed monologue by Charlie Martin (the acerbic half of the Hal and Charlie morning show), in the station's bomb shelter, as the last man on earth. Karson's "War of the Worlds 1997" on Washington, D.C. station WBIG-FM treated the nation's capitol to a Martian invasion. In addition to a speech from Bill Clinton above the mayhem in Air Force One, this version has a scene, where mayor Marion Barry tries to communicate with one of the capsules, and is zapped. (Both were played by actors.)
- WSWO near Dayton, Ohio, has its own dramatization.
- In 1975 the ABC Television Network broadcast a telemovie docudrama about the 1938 broadcast called *The Night That Panicked America*, starring Vic Morrow, Meredith Baxter and Paul Shenar as Orson Welles.
- National Public Radio aired a remake on the 50th anniversary of the *Mercury Theatre* play in 1988. It starred Jason Robards, Steve Allen (who as a youth listened to the 1938 broadcast), Douglas Edwards, Scott Simon and Terry Gross. It was nominated for a Grammy Award for "Best Spoken Word or Nonmusical Recording".^[26]
- In 1994, L.A. Theatre Works and Santa Monica, California public radio station KCRW broadcast the original play before a live audience. The cast included Leonard Nimoy, John de Lancie, Dwight Schultz, Wil Wheaton, Gates McFadden, Brent Spiner, Armin Shimerman, Jerry Hardin, and Tom Virtue. De Lancie directed. It was accompanied by an original sequel called "When Welles Collide" co-written by de Lancie and Nat Segaloff featuring the same cast as themselves.^[27]
- In 2002 a re-enactment of the radio play produced by Premiere Radio Networks and starring Glenn Beck was broadcast live from the XM Satellite Radio studios in Washington, D.C..^[28]
- Northwest Missouri State University aired a TV version of the original show for their 2006 Halloween special, supplemented by fake footage of an interview with an astronomy professor, the aliens landing outside of Maryville, Missouri, and people running through the streets in terror.

- In 2010, Hungarian university station Első Pesti Egyetemi Rádió re-created the broadcast in Hungarian, using the 1938 sound effects as if it were broadcast on a fictional Hungarian radio station in 1938.^[29]
- In 2010, Bricolage Production Company performed the radio play as part of its Midnight Radio series, changing the names of the locations to settings in and around Pittsburgh.^[30]
- In March 2011, Toronto's Art of Time Ensemble staged a show about the presentation of the radio drama featuring Marc Bendavid, Nicholas Campbell and Don McKellar, sound effects artist John Gzowski, and ten musicians performing a newly commissioned medley of Bernard Herrmann film scores.^[31]
- In July 2012, Polskie Radio Program III broadcasted remake of play, where aliens attacked Wrocław in present time. It included phone conversations with listeners, scientists and politicians and also parts of Les Misérables radio series by Welles.

Influence

It is sometimes said the news of the Japanese attack on Pearl Harbor was received with skepticism by the American public, as a consequence of the radio performance.^[32] In the 1943 film *Air Force*, when the attack is reported on the radio a character asks if they have Orson Welles tuned in.^[33]

The plot of the 1994 TV movie *Without Warning* centers around Earth being hit by three meteor fragments. The filmmakers acknowledged their debt to *The War of the Worlds*, and the film was first broadcast on CBS TV on the 56th anniversary of the radio broadcast. It was broadcast with a disclaimer identifying it as fictional, as the 1983 TV movie *Special Bulletin* had been. NBC placed disclaimers in an October 1999 TV movie dramatizing possible effects of the Y2K bug though it was unlikely to be confused with reality.



Monument in Van Nest Park, Grover's Mill, New Jersey, memorializing the fictional Martian landing site (October 1988)

In 2005, Danish radio station P2 announced a plan to broadcast a remake of *The War of the Worlds* on September 3 of that year. As the broadcast was about to start, an announcer interrupted the show to report a fake story about a biological terrorist attack on Copenhagen.

References in fiction

- In the 1946 Looney Tunes cartoon short *Kitty Kornered*, a group of house-cats which includes a Sylvester look alike get revenge on Porky Pig for putting them outside for the night by disguising themselves as aliens and waking him with a fake radio alert about "men from Mars".
- In Woody Allen's 1987 film *Radio Days*, the broadcast prompts a female character's date to abandon her in the car and run away in panic, making her have to walk six miles home. The next day, the date calls her but she refuses a further invitation by claiming she has "married a Martian".
- Arthur C. Clarke's *2001: A Space Odyssey* and Michael Crichton's *Sphere* both cite the Welles broadcast as evidence that, in the event of an actual alien arrival, it would be more prudent to anticipate mass panic on the part of humanity rather than wonder and awe.
- The 1968 novel *Sideslip* by Ted White and Dave Van Arnham takes place in an alternative history, where aliens took advantage of the confusion following the broadcast to carry out an actual invasion.
- In the 1984 film *The Adventures of Buckaroo Banzai Across the 8th Dimension*, aliens arrive on Earth in Grover's Mill, and hypnotize Welles, causing him to pass the broadcast off as a drama, when it is indeed factual.

- In the 1990 film *Spaced Invaders*, a crew of dimwitted Martians intercepts radio signals from a rebroadcast of the performance and believes the entire Martian invasion fleet is moving in, leading them to land on Earth.
- A 1957 *Westinghouse Studio One* episode, "The Night America Trembled", depicts a semi-fictionalized version of the broadcast and the audience reaction. A 1975 made-for-television film, *The Night That Panicked America*, offers a similar dramatization of the event.
- In the fictional history of the *War of the Worlds* TV series, Welles was hired by the government to orchestrate the broadcast in order to cover up a reconnaissance mission by the same aliens, who would launch an all-out war 15 years later.
- In a Halloween episode of *Hey Arnold!*, Arnold and Gerald conduct a radio broadcast in an attempt to scare the residents of Arnold's boarding house. The broadcast is inadvertently picked up by a paranormal investigator, who mistakes it as legitimate and re-broadcasts it across the city as a real news bulletin.^[34]
- The *Doctor Who* audio drama *Invaders from Mars* is set in New York City at the time of the broadcast. Unusual events occurring in the city's underworld mirror the radio story.
- "Battle for the Planet", an *Animaniacs* segment starring Pinky and the Brain, features the Brain's plan to recreate the broadcast and take over the world during the panic he believes (wrongly) will ensue. Instead, the much more sophisticated viewing audience finds the obvious hoax hilarious.
- The *TaleSpin* episode "War of the Weirds" centers around several characters' competing and escalating hoaxes about travel to Mars and Martian invasions.
- In an episode of *The Flintstones*, a radio broadcaster sparks panic in Bedrock by warning of an imminent invasion by the "Way-Outs", which is really just a music group resembling The Beatles wearing odd costumes.
- In an episode of the short-lived animated series adaptation of *Dennis the Menace*, Dennis and his cohorts visit a radio station studio to record a radio play for a school project. Their play is accidentally broadcast, which deprives invading Martians of the element of surprise and leads to their defeat by the townspeople.
- In the 1987 *Newhart* episode "Take Me to Your Loudon", local TV programmer Michael Harris tries to duplicate Welles' feat, and succeeds, by airing the 1953 movie version of *War of the Worlds* and sending the entire town into panic.
- *Touched by an Angel* features parts of the original broadcast in a 1996 Halloween episode titled "The Sky is Falling", where an old man had to deal with the trauma he endured during the nationwide panic, including the death of his father due to a misfire by a paranoid citizen.
- The November 4, 2007, episode of *Cold Case* deals with a fictional murder, that took place during the panic surrounding the original 1938 radio broadcast.
- In "Panic", a 1997 episode of HBO's *Perversions of Science*, alien invaders disguised as humans mistakenly believe, that a *War of the Worlds* -style broadcast is announcing an unexpected invasion of Earth by their people.
- *The Simpsons* has alluded to the broadcast several times. In "Radio Bart", Homer buys Bart a microphone, that can be used to broadcast on nearby radios. Bart tricks Homer into believing a Martian has eaten the President of the United States. Marge mentions the broadcast in passing during the introduction to "Treehouse of Horror IV". And "Treehouse of Horror XVII" features a segment titled "The Day the Earth Looked Stupid", in which a hoax broadcast inspires a brief panic in Springfield circa 1938. Aliens then destroy Springfield after no one believes they are really aliens.
- In the *Futurama* episode "Lrrreconcilable Ndndifferences", the (fictional) head of Welles (voiced by Maurice LaMarche) is recruited to re-perform his famous broadcast to make an alien ruler's wife believe he had actually conquered Earth.
- An *Adventures in Odyssey* episode, "Terror From the Skies", is based on and makes many references to *The War of the Worlds*. Like Orson Welles' broadcast, it features a dramatized radio broadcast, that tells about an alien

invasion of Earth.

- EC Comics did a story in *Weird Science*, where a TV network decides to televise a remake of the broadcast. To avoid confusion, they publicize the event weeks ahead of time. A real invasion occurs the same night, and as the station breaks into the hoax report with a real report, no one believes it.
- In *Superman* #62 (January/February 1950) published by DC Comics, Welles learns of an imminent Martian invasion. Everyone except Superman dismisses Welles's radio warnings as another hoax.
- Crimson Glory's song "March to Glory", an introduction to their album *Astronomica*, contains clips from *The War of the Worlds* other 20th-century radio broadcasts. The next song on the album is entitled "War of the Worlds", and is about an alien invasion.
- Pinback's song "Boo" from the album *Blue Screen Life* uses sound bites from the broadcast, including the infamous "2X2L calling CQ" line, at the beginning. The sound bites correlate to the lyrics of the song, which describe a sinking submarine.
- In *Metal Gear Solid 3: Snake Eater*, Para-Medic recalls her family believing the broadcast in a conversation with Snake.
- In both the 1955 film version and 2011 stage version of *The Ladykillers*, Mrs. Wilberforce mentions, that one of her neighbors had reported a suspected alien invasion, but that it had turned out, that she had fallen asleep in front of the radio and woken up whilst a sci-fi series was being played.
- In the *Arthur* episode "D.W. Aims High", the character of D.W. Read shows fear of aliens. Her father explains, that it's okay to be afraid by telling D.W. about Orson Welles's radio broadcast of *The War of the Worlds*.
- In the *Wingin' It* episode "Announce of Prevention", first aired in 2012, protagonist Carl Montclair recreates the radio play on the advice of Drama teacher Mrs Lennox. The premise of the episode is, that Carl is placed in charge of the school's tannoy announcements to help Principal Malone pass his evaluation by promoting studying. With the help of his guardian angel Porter Jackson, Carl convinces the entire school, that an alien invasion is taking place, and that the only way to defend against the attackers is to study science and find their weaknesses. Carl later follows this up with a fake zombie invasion.
- In a segment of Taz-Mania entitled The Man from M.A.R.S. Taz listens to a spoof of *The War of the Worlds* and is convinced, that Earth was being invaded by Martians after seeing Marvin the Martian arriving for a R&R vacation at Tazmania and disrupts his vacation thinking, that Marvin the Martian was going to invade earth.

Current ownership

The estate of scriptwriter Howard Koch owns the rights to the radio broadcast.^{[35][36]}

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- [2] Fielding, Raymond, *The March of Time, 1935–1951*. New York: Oxford University Press 1978 hardcover ISBN 0-19-502212-2 page 13
- [3] Welles, Orson, and Peter Bogdanovich, edited by Jonathan Rosenbaum, *This is Orson Welles*. New York: HarperCollins Publishers 1992 ISBN 0-06-016616-9 hardcover, pages 74, 333
- [4] In the intro, Welles says, "In the thirty-ninth year of the twentieth century came the great disillusionment."
- [5] Howard Koch, *The Panic Broadcast*, 1970.
- [6] "Radio Listeners in Panic, Taking War Drama as Fact" (<http://www.war-of-the-worlds.org/Radio/Newspapers/Oct31/NYT.html>) (reprint). *New York Times*. 1938-10-31. . "In Newark, in a single block at Heddon Terrace and Hawthorne Avenue, more than twenty families rushed out of their houses with wet handkerchiefs and towels over their faces to flee from what they believed was to be a gas raid. Some began moving household furniture. Throughout New York families left their homes, some to flee to near-by parks. Thousands of persons called the police, newspapers and radio stations here and in other cities of the United States and Canada seeking advice on protective measures against the raids."
- [7] Campbell, W. Joseph. (2010). *Getting it wrong : ten of the greatest misreported stories in American Journalism*. Berkeley: University of California Press. pp. 39. ISBN 978-0-520-26209-6.

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- The Martian Panic Sixty Years Later (<http://www.csicop.org/si/9811/martian.html>) from CSICOP
- The Martian Invasion (<http://www.engl.duq.edu/servus/FirstClass/Stewart102.html>) describes instances of panic, outcry over the panic and the responses by the FCC and CBS
- Once Upon a Time, When Radio Was King... (<http://www.emmanuellevy.com/article.php?articleID=264>) Orson Welles' Broadcast of War of the Worlds, by Emanuel Levy
- BBC report on the 1926 Knox riot hoax (http://www.bbc.co.uk/radio4/factual/the_riot_that_never_was.shtml)

External links

- The Mercury Theatre Online (<http://www.mercurytheatre.info/>) With downloadable MP3 of the 1938 broadcast.
- [<http://www.archive.org/details/OrsonWellesMrBruns> Mp3 download (<http://www.archive.org/details/OrsonWellesMrBruns>) from the Internet Archive
- History of the *War of the Worlds* broadcast (<http://www.war-of-the-worlds.co.uk/>)
- War-of-the-worlds.org (<http://www.war-of-the-worlds.org/Radio/>)
- Site about broadcast maintained by West Windsor, New Jersey – the site of the fictional landing (<http://www.waroftheworlds.org/>)
- mp3 of King Daevid MacKenzie's "Echoes of a Century" (<http://www.radio4all.net/proginfo.php?id=13189>) 2005 program which contains sections of the *Chase & Sanborn* and *Mercury Theatre* broadcasts of October 30, 1938, edited together in a manner approximating the sequence believed to have generated the reported panic
- Who's Out There? (<http://www.archive.org/details/gov.archives.arc.649442>) NASA film with commentary on the 1938 broadcast and extraterrestrial life (1975)
- The imagination, prognostications, and politics of H. G. Wells (<http://www.worldandi.com/newhome/public/2004/january/writerspub.asp>) from worldandi.com (January 2004)
- www.worldradioday.org (<http://www.worldradioday.org>) - website dedicated to promoting the October 30th (The War of the Worlds date) as **World Radio Day** by UNESCO

The War of the Worlds (radio 1968)

The War of the Worlds was a radio drama, originally aired by Buffalo, New York radio station WKBW on October 31, 1968. It was a modernized version of the original radio drama aired by CBS in 1938.

Martians in Buffalo?

WKBW program director Jeff Kaye, a big fan of the original Orson Welles version from three decades earlier, wondered what *The War of the Worlds* would sound like if it was made using up-to-date (for 1968) radio news equipment, covering the "story" of a Martian invasion. Up until this point, most radio renditions of the 1938 broadcast were simply script re-readings with different actors or had minor variations to account for significantly different geographical locations. Kaye decided to disregard the original script entirely, move the action to Grand Island, New York, and use actual WKBW disc jockeys and news reporters as actors.

Initially, a script was written for the news reporters to act out; however, upon hearing the rehearsals, it was evident that the news reporters were not adept at scripted radio acting. So instead, Kaye wrote an outline based on the events that were to occur, and the news reporters were then asked to describe the events as they would covering an actual news story. The results were much more realistic for its time, and this was the process used for the actual broadcast.

Reaction

Despite an exhaustive advertising campaign by WKBW for this show, several people were still convinced upon listening to it that the events unfolding in the show were genuine. Among those fooled included a local newspaper, several small-town police officers and even the Canadian military, which dispatched troops to the Peace Bridge. Although the public concern over the legitimacy of the broadcast was not as great as in 1938, creator Kaye and director Dan Kriegler feared that they were going to lose their jobs as a result of the broadcast; Kaye claimed that he actually submitted his resignation, certain that he was going to be fired the next day. However, no one involved in the broadcast was fired and the resignation was not accepted.

It was a generally-conceived notion before the broadcast that a mass hoax, even one as unintentional as the 1938 program, could never be duplicated again by a lone radio broadcast. The rise of television as a preferred news medium was a factor in this notion that radio could no longer produce such a drastic response from its audience. The fact that the WKBW broadcast could unintentionally re-create that response on a smaller scale surprised many people and garnered a lot of post-broadcast attention on the radio station. In this way, it was a successful marketing gimmick.

Versions

1968: The original and longest of the broadcasts. Sandy Beach was the disc jockey in the opening.

1971: Jackson Armstrong was the DJ at the beginning of this broadcast. This version was edited down to 63 minutes from the 1:18 original.

1973: Shane "The Cosmic Cowboy" was the opening DJ and the rest of the broadcast was identical to the 1971 version.

1975: Considered by many to be the weakest of the versions, this edition contained sloppy editing done to eliminate on-air talent no longer with the station.

External links

- WKBW Radio's Presentation of War of the Worlds ^[1]
- REELRADIO presents WKBW's 1971 War of the Worlds ^[2], a recording of the 1971 broadcast
- WKBW and the "War of the Worlds" ^[3]
- Science Fiction Radio: War of the Worlds ^[4]
- The War Of The Worlds (WKBW, Buffalo, 1968-71-75) ^[5]

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The War of the Worlds (1953 film)

<i>The War of the Worlds</i>	
Film poster	
Directed by	Byron Haskin
Produced by	George Pal
Screenplay by	Barré Lyndon
Based on	<i>The War of the Worlds</i> by H. G. Wells
Narrated by	Sir Cedric Hardwicke
Starring	Gene Barry Ann Robinson
Music by	Leith Stevens
Cinematography	George Barnes
Editing by	Everett Douglas
Distributed by	Paramount Pictures
Release date(s)	• August 26, 1953
Running time	85 minutes
Country	United States
Language	English
Budget	\$2 million
Box office	\$2,000,000 (US rentals) ^[1]

The War of the Worlds (also known promotionally as *H. G. Wells' The War of the Worlds*) is a 1953 science fiction film starring Gene Barry and Ann Robinson. It is a loose adaptation of the H. G. Wells classic novel of the same name, and the first of a number of film adaptations based on Wells' novel. Produced by George Pal and directed by Byron Haskin from a script by Barré Lyndon, it was the first of several adaptations of Wells's work to be filmed by Pal, and is considered to be one of the great science fiction films of the 1950s. It won an Oscar for its special effects and was later selected for inclusion in the National Film Registry of the Library of Congress.

Plot synopsis

The film begins with a series of illustrations by artist Chesley Bonestell depicting the planets of our Solar System. The narrator explains why the Martians find Earth the only world worthy of invasion.

Wells' novel is updated to the early 1950s California. Dr. Clayton Forrester (Gene Barry), a scientist with Manhattan Project, is fishing with colleagues when a large meteorite crash lands near the town of Linda Rosa. At the impact site, he meets Sylvia Van Buren (Ann Robinson) and her uncle, Pastor Matthew Collins (Lewis Martin). The meteorite appears to have landed at an angle and seems far lighter than normal for its large size; it is also slightly radioactive and too hot to examine closely. Forrester decides to wait in town overnight for the rock to cool down.

Later that evening, a hatch on top of the meteor slowly opens; a mechanical, cobra-shaped head emerges, supported by the long neck of a Martian war machine. When three men who remained behind to guard the site approach the arm waving a white flag, it fires a heat-ray that vaporizes them and destroys a nearby electrical tower, knocking out

power in Linda Rosa. When the lights go out Dr. Forrester discovers that all of the town's watches have also stopped, all at the same time; he also finds his compass points towards the meteorite site and away from magnetic north. Forrester and the sheriff go to investigate and are attacked by the heat-ray. Both manage to survive and raise the alarm.

Amid reports that other meteorite-ships are landing throughout the world, the Marines surround the original landing site. Three large copper-colored, Manta Ray-shaped war machines rise from the crash site and begin to slowly advance. Pastor Collins approaches them, reciting Psalm 23, his Bible held up high as a sign of peace and goodwill; the Martians fire, disintegrating him instantly. The Marine force immediately opens fire but each war machine is protected by an impenetrable force field. The Martians then use their heat and disintegrator rays to send the rest of the military force into full retreat.

Forrester and Van Buren escape the carnage in a small military spotter plane, but later crash land, barely avoiding colliding with other Martian war machines now on the move. They eventually hide in an abandoned farmhouse, but are trapped when another meteorite-ship lands nearby. Later, a Martian electronic eye on a long, flexible arm inspects the ruined house's interior, but fails to spot them. When a lone Martian explorer later confronts them, Forrester wounds it with an axe. Forrester saves a sample of Martian blood and quickly uses the axe to sever the arm of the returning electronic eye; he then grabs the undamaged camera housing. The hovering war machine blasts the farmhouse, but Van Buren and Forrester just make it to safety. They eventually rejoin Forrester's co-workers at Pacific Tech in Los Angeles. From the blood sample and the electronic eye's optics, the scientists make deductions about Martian eyesight and physiology, in particular that they are physically weak and have anemic blood.

In a desperate bid to stop the invaders, a United States Air Force Northrop YB-49 Flying Wing bomber drops an atomic bomb on three war machines, but to no effect, due to their protective force fields; the Martians continue to advance and the government orders an evacuation. The Pacific Tech group must now come up with something, because they estimate the Earth can be conquered in just six days. As they evacuate, widespread panic among the populace scatters the Pacific Tech group; a mob steals their trucks and wrecks their equipment, and in the chaos Forrester and Van Buren are separated.

All seems lost; humanity is helpless against the Martians. Forrester searches for Van Buren in the burning ruins of Los Angeles, now under attack. He remembers something she told him, and he eventually finds her in a church with other refugees, waiting for the end. An approaching war machine suddenly crashes into a building, then another one falls nearby. Forrester soon discovers that the invaders are dying. As in H. G. Wells' novel, the Martians have no biological defenses against the Earth's viruses and bacteria. The smallest creatures that "God in His wisdom had put upon this Earth" have saved mankind from extinction.

Differences from the Wells book

As noted by Caroline Blake,^[2] the film is very different from the original book in its attitude toward religion, as reflected especially in the depiction of clergymen as characters. "The staunchly secularist Wells depicted a cowardly and thoroughly uninspiring Curate, whom the narrator regards with disgust, with which the reader is invited to concur. In the film, there is instead the sympathetic and heroic Pastor Collins who dies a martyr's death.... Also the film's final scene in the church, strongly emphasizing the Divine nature of Humanity's deliverance, has no parallel in the original book."

Cast

<ul style="list-style-type: none"> • Gene Barry as Dr. Clayton Forrester • Ann Robinson as Sylvia van Buren • Les Tremayne as General Mann • Bob Cornthwaite as Dr. Pryor • Sandro Giglio as Dr. Bilderbeck • Lewis Martin as Pastor Dr. Matthew Collins • Housely Stevenson Jr. as General Mann's aide • Paul Frees as Radio reporter 	<ul style="list-style-type: none"> • Bill Phipps as Wash Perry • Vernon Rich as Colonel Ralph Heffner • Henry Brandon as Cop at crash site • Jack Kruschen as Salvatore • Sir Cedric Hardwicke as Voice of commentary/Narrator • Charles Gemora as the Martian • Gertrude W. Hoffmann as Elderly Woman News Vendor (uncredited)
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Production

The film opens with a prologue in black and white and switches to Technicolor during the opening title sequence. George Pal originally planned for the final third of the film to be shot in the new 3-D process to visually enhance the Martians' attack on Los Angeles. The plan was dropped prior to actual production of the film, presumably being deemed too expensive.^[3] World War II stock footage was used to produce a montage of destruction to show the worldwide invasion, with armies of all nations joining together to fight the invaders.

The California city of Corona was used as the shooting location of the fictitious town of Linda Rosa. St. Brendan's Catholic Church, located at 310 South Van Ness Avenue in Los Angeles, was the setting used in the final scene in which some desperate people of Los Angeles gathered to pray.

On the commentary track of the Special Collector's DVD Edition of *War of the Worlds*, Ann Robinson and Gene Berry point out that the cartoon character Woody Woodpecker is seen in a tree top, center screen, when the first Martian meteor-ship crashes through the sky near the beginning of the film. Woody's creator *Walter Lantz* and George Pal were close friends. Pal tried to always include the Woody character, out of friendship and good luck, in many of his productions; in Pal's first feature *Destination Moon* a Woody Woodpecker short is an integral part in the film.

Special effects

An effort was made to avoid the stereotypical flying saucer look of UFOs. The Martian war machines (designed by Al Nozaki) were instead sinister-looking machines that were shaped like manta rays floating above the ground. Three Martian war machine props were made out of copper for the film. The same blueprints were used a decade later to construct the alien spacecraft in the film *Robinson Crusoe on Mars* (also directed by Byron Haskin) and was supposedly melted down as part of a copper drive. The model that Forrest Ackerman had in his collection was actually a replica made from the *Robinson Crusoe on Mars* blueprints; it was constructed by Ackerman's friends Paul and Larry Brooks.

Each machine was topped with an articulated metal arm, culminating in a cobra-like head, housing a single electronic eye that operated both like a periscope and a weapon. The electronic eye housed the Martian heat ray, which pulsed and fired beams of red sparks, all accompanied by thrumming and a high-pitched clattering shriek when the ray was fired. The distinctive sound effect of the weapon was created by an orchestra performing a written score, mainly through the use of violins and cellos. For many years, it was utilized as a standard ray-gun sound on children's television shows and the science-fiction anthology series *The Outer Limits*, particularly in the episode "The Children of Spider County".

The machines also fired a green ray (referred to as a skeleton beam) from their wingtips, generating a distinctive sound, disintegrating the target; this seems to have been a substitute for the chemical weapon black smoke described in Wells' novel. The sound effect (created by striking a high tension cable with a hammer) was reused in *Star Trek: The Original Series*, accompanying the launch of photon torpedos. Another prominent sound effect was a chattering,

synthesized echo, perhaps representing some kind of Martian sonar, that can be described as sounding like electronic rattlesnakes.

The disintegration effect took 144 separate matte paintings to create. The sound effects of the war machines' rays firing were created by mixing the sound of three electric guitars being recorded backward. The Martian's scream in the ruined farmhouse was created by a sound mix of a microphone scraping along dry ice being combined with a woman's scream recorded backward.

There were many problems trying to create the walking tripods of Wells' novel. It was eventually decided to make the Martian machines float on three invisible legs. To show their existence, subtle special effects lights were to be added directly under the moving war machines; however, in the final film, these only appear when one of the first machines can be seen rising from the landing site. It proved too difficult to mark out the invisible legs when smoke and other effects had to be seen beneath the machines, and the effect used to create them created a major fire hazard. In all of the subsequent scenes, however, the three invisible leg beams create small fires where they touch the ground.

Response

The War of the Worlds had its official premiere in Hollywood on February 20, 1953, although it did not go into general theatrical release until the autumn of that year.^[4] The film was both a critical and box office success. It accrued \$2,000,000 in distributors' domestic (U.S. and Canada) rentals, making it the year's biggest science fiction film hit.^[5]

The New York Times review noted, "[The film is] an imaginatively conceived, professionally turned adventure, which makes excellent use of Technicolor, special effects by a crew of experts, and impressively drawn backgrounds...Director Byron Haskin, working from a tight script by Barré Lyndon, has made this excursion suspenseful, fast and, on occasion, properly chilling."^[6] "Brog" in *Variety* felt, "[It is] a socko science-fiction feature, as fearsome as a film as was the Orson Welles 1938 radio interpretation...what starring honors there are go strictly to the special effects, which create an atmosphere of soul-chilling apprehension so effectively [that] audiences will actually take alarm at the danger posed in the picture. It can't be recommended for the weak-hearted, but to the many who delight in an occasional good scare, it's sock entertainment of hackle-raising quality."^[7]

The film was nominated for three Academy Awards, winning in the category Special Effects.^[8]

- Film Editing
- Special Effects
- Sound Recording (Loren L. Ryder)

In 2011, *The War of the Worlds* was deemed culturally, historically, or aesthetically significant by the United States Library of Congress and was selected for preservation in the National Film Registry.^[9] The Registry noted the film's release during the early years of the Cold War and how it used "the apocalyptic paranoia of the atomic age".^[10] The Registry also cited the film's special effects, which at its release were called "soul-chilling, hackle-raising, and not for the faint of heart".^[10]

American Film Institute lists

- AFI's 100 Years...100 Movies – Nominated^[11]
- AFI's 100 Years...100 Thrills – Nominated^[12]
- AFI's 100 Years...100 Heroes and Villains:
 - Martians – #27 Villains
- AFI's 10 Top 10 – Nominated Science Fiction Film^[13]

Cultural relevance

- The 1988 *War of the Worlds* TV series is essentially a sequel of this film. Ann Robinson reprises her role as Sylvia Van Buren in three episodes.
- *Mystery Science Theater 3000* named one of its lead characters, the mad scientist Dr. Clayton Forrester, as a homage to the film.
- In *Independence Day*, invading aliens are defeated in part by infecting the mothership with a computer virus. There are also several other references to Pal's film: the failed attempt to use an atomic bomb is replaced with a nuclear armed cruise missile being launched by a B-2 Spirit bomber and Captain Hiller being based in El Toro, CA, which Dr. Forrester mentions in Pal's film as being the home of the Marines, which make the first assault on the invading Martians.
- Steven Spielberg's 2005 adaptation, though an adaptation of the original Wells novel, does feature several references to the original film: Gene Barry and Ann Robinson have cameo appearances near the end, and the invading aliens have three-fingered hands but are depicted as reptile-like, three-legged walking tripods. There is also a long, snake-like alien camera probe deployed by the invaders in much the same manner as in the 1953 film.

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- [13] AFI's 10 Top 10 Ballot (<http://www.afi.com/drop/ballot.pdf>)

External links

- Interview with War of the Worlds star Ann Robinson (<http://www.atomicmonsters.com/flash/video/am.htm>)
- *The War of the Worlds* (<http://www.imdb.com/title/tt0046534/>) at the Internet Movie Database
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War of the Worlds (2005 film)

<i>War of the Worlds</i>	
Theatrical poster	
Directed by	Steven Spielberg
Produced by	Kathleen Kennedy Colin Wilson
Screenplay by	Josh Friedman David Koepp
Based on	<i>The War of the Worlds</i> by H.G. Wells
Narrated by	Morgan Freeman
Starring	Tom Cruise Dakota Fanning Justin Chatwin Miranda Otto Tim Robbins Morgan Freeman
Music by	John Williams
Cinematography	Janusz Kamiński
Editing by	Michael Kahn
Studio	Amblin Entertainment Cruise/Wagner
Distributed by	Paramount Pictures DreamWorks Pictures
Release date(s)	<ul style="list-style-type: none"> • June 28, 2005 (Kuwait) • June 29, 2005 (United States)
Running time	116 minutes
Country	United States
Language	English
Budget	\$132 million ^[1]
Box office	\$591,745,550 ^[1]

War of the Worlds is a 2005 American science fiction disaster film and a loose adaptation of H. G. Wells's novel of the same name, directed by Steven Spielberg and written by Josh Friedman and David Koepp. It stars Tom Cruise as Ray Ferrier, a divorced dock worker estranged from his children (Dakota Fanning and Justin Chatwin) and living separately from them. As his ex-wife drops their children off for him to look after for a few days, the planet is invaded by aliens (loosely based on H. G. Wells' Martians) driving Tripods and as earth's armies are defeated, Ray tries to protect his children and flee to Boston to rejoin his ex-wife.

War of the Worlds marks Spielberg and Cruise's second collaboration, after the 2002 film *Minority Report*. The film was shot in 73 days, using five different sound stages as well as locations at Connecticut, Staten Island, California, Virginia, and New Jersey. The film was surrounded by a secrecy campaign so few details would be leaked before its release. Tie-in promotions were made with several companies, including Hitachi. The film was released in United States on 29 June and in United Kingdom on 1 July. *War of the Worlds* was a box office success, and became 2005's fourth most successful film both domestically, with \$234 million in North America, and worldwide, with \$591 million overall.

Plot

A narrator (Morgan Freeman) begins the movie by explaining how other intelligent lifeforms from space have been observing and studying Earth and its inhabitants in envy and made plans against humans.

The movie then switches to show life from the perspective of Ray Ferrier (Tom Cruise), a container crane operator at a New Jersey port, who is estranged from his children. He is visited by his ex-wife, Mary Ann (Miranda Otto), who drops off the children, Rachel (Dakota Fanning) and Robbie (Justin Chatwin), as she is going to visit her parents in Boston. Robbie takes Ray's car out without his permission, so Ray starts to search for him. Ray notices a strange wall cloud, which starts to send out powerful lightning strikes, disabling all electronic devices in the area, including cars, forcing Robbie to come back. Ray heads down the street to investigate. He stops at a garage and tells Manny the local mechanic, to replace the solenoid on a dead car.

Ray reaches the place where multiple lightning bolts struck the ground and witnesses the ground heaving up as a massive machine with three long legs climbs out. The Tripod gives off a loud blaring sound before opening fire with heat-rays, vaporizing bystanders and destroying everything in its path. Ray manages to barely escape; he packs up his kids and leaves in the vehicle Manny repaired as the Tripod destroys the town. He drives to Mary Ann's house to take refuge that night. As they are sleeping in the basement of the house, loud explosions occur during night as the Tripod heat ray color flashed through the windows and the family hide in a lower room in the basement. The next morning, he discovers a crashed Boeing 747, which was most likely taken down by one of the Tripods, that has demolished the street outside the house. He meets a news team taking provisions from the flight and surveying the wreckage. The reporter shows him footage of Tripods all over the Earth, with the unknown pilots entering the machines through the lightning strikes. She speculates that the machines were in place for thousands of years meaning the invasion was being planned for a long time.

Ray decides to take the kids to Boston to be with their mother. Robbie, desperate to join the fight against the aliens in vengeance, tries to leave with the U.S. military, but Ray and Rachel stop him. They are forced to abandon their car after a mob surrounds them and takes the vehicle by force. Ray breaks down in front of his children, due to his fear of being unable to protect them. They later survive a Tripod attack which causes the sinking of a Hudson River ferry. The family then ends up in the middle of a battle between the military and the Tripods. The military clearly is at the disadvantage as none of their weapons have any effect on the Tripods. Their only mission is to delay the Tripods' advance until the refugees clear the area. Realizing that Robbie is beyond reason and that his priority is now protecting his daughter who is almost taken by another family. Torn between his son and his daughter, Ray lets him go to save Rachel. Immediately afterwards the Tripods destroy all military resistance, presumably also killing Robbie. While escaping, Ray and Rachel are offered shelter by Harlan Ogilvy (Tim Robbins), who vows revenge on the aliens after his family was killed by them.

While hiding in Harlan's basement, they witness the Tripods spreading a strange red weed substance everywhere. They all hide from a snake-like probe and a group of four aliens who explore the basement. The next morning, Ogilvy suffers a mental breakdown while witnessing a Tripod harvesting blood and tissue from a human. Concerned that Ogilvy's yelling and ranting will attract the Tripods, Ray reluctantly kills Ogilvy to silence him to protect Rachel at all costs. The basement hideout is exposed when a second probe catches them sleeping. Ray cripples the probe using an axe, but Rachel runs outside and is caught by the Tripod. As he chases after the Tripod and Rachel, Ray

finds a grenade bandolier with several hand grenades in a destroyed Humvee and detonates one of them to attract the Tripod's attention. He is captured as he planned and placed in the same basket with Rachel and several other prisoners. Ray discovers Rachel is in shock after she witnesses a captive being sucked up into the ship to be harvested. As Ray finally calms her down, the aliens select Ray to pull him inside for harvesting, but the other prisoners in a group effort manage to pull him back. However, when he was partially inside the Tripod, Ray pulled the pins out of the remaining grenades, causing a massive internal explosion, destroying the Tripod and freeing the captives.

Ray and Rachel arrive in Boston, where they notice the red weeds are starting to dry up and disintegrate. The Tripods also begin to act erratically and appear to also be dying. Ray notices that a flock of birds landing on a machine, indicating its force fields are down. Ray alerts nearby soldiers, who fire shoulder-launched missiles at the machine, destroying it. As a crowd approaches the downed machine, a hatch falls opens, releasing red weed fertilizer and revealing a weak alien that lets out a final growl before it dies. Ray and Rachel reach Mary Ann's parents' (portrayed by Ann Robinson and Gene Barry, the stars of the 1953 film) house and find to their surprise, Robbie, who has somehow survived the hilltop massacre. A scene is shown of the massive wreckage from the destroyed

The narrator then returns to explain how from the moment the aliens arrived on Earth, despite their superior weaponry and technology, they were doomed due to the tiny bacteria, viruses and particles that were in Earth's air and water. Unlike humans, who had gained their immunity from the toll of a billion deaths they suffered through history, the aliens had not "earned the right" to live on Earth.

Cast

- Tom Cruise as Ray Ferrier
- Dakota Fanning as Rachel Ferrier
- Justin Chatwin as Robbie Ferrier
- Miranda Otto as Mary Ann Davis
- Tim Robbins as Harlan Ogilvy
- Rick Gonzalez as Vincent
- Lenny Venito as Manny the Mechanic
- Lisa Ann Walter as Cheryl
- Ann Robinson as Grandmother, played a lead role in the 1953 film.
- Gene Barry as Grandfather, played a lead role in the 1953 film.
- David Alan Basche as Tim
- Roz Abrams as Herself
- Camillia Sanes as News Producer
- Amy Ryan as Neighbor with Toddler
- Morgan Freeman as the narrator
- Channing Tatum as Boy in Church Scene (uncredited)
- Dee Bradley Baker as Alien vocals (uncredited)

Production

Development

After collaborating in 2002's *Minority Report*, Steven Spielberg and Tom Cruise were interested in working together again. Spielberg stated about Cruise, "He's such an intelligent, creative partner, and brings such great ideas to the set that we just spark each other. I love working with Tom Cruise."^[2] Cruise met with Spielberg during the filming of Spielberg's *Catch Me If You Can* (2002) and gave three options of films to create together, one of them being an adaptation of *The War of the Worlds*.^[2] Spielberg chose *The War of the Worlds* and stated, "We looked at each other

and the lights went on. As soon as I heard it, I said 'Oh my God! *War of the Worlds* – absolutely.' That was it."^[2]

The film is Spielberg's third on the subject of alien visitation, along with *Close Encounters of the Third Kind* and *E.T. the Extra-Terrestrial*. Producer and longtime collaborator Kathleen Kennedy notes that with *War of the Worlds*, Spielberg had the opportunity to explore the antithesis of the characters brought to life in *E.T.* and *Close Encounters of the Third Kind*. "When we first started developing *E.T.*, it was a much edgier, darker story and it actually evolved into something that was more benign. I think that the edgier, darker story has always been somewhere inside him. Now, he's telling that story."^[2] Spielberg stated that he just thought it would be fun to make a "really scary film with really scary aliens", something which he had never done before.^{[2][3]} Spielberg was intent on telling a contemporary story, with Kennedy stating the story was created as a fantasy, but depicted in a hyper-realistic way.^[2]

"For the first time in my life I'm making an alien picture where there is no love and no attempt at communication."

– Steven Spielberg^[4]

Josh Friedman delivered a screenplay, which was then rewritten by David Koepp.^{[5][6]} After re-reading the novel, Koepp decided to do the script following a single narrator, "a very limited point of view, from someone on the very periphery of events rather than someone involved in events", and created a list of elements he would not use due to being "cliché", such as the destruction of landmark buildings. Some aspects of the book were heavily adapted and condensed: Tim Robbins' character was an amalgam of two characters in the book, with the name borrowed from a third. While changing of the setting from 19th century to present day, Koepp also tried to "take the modern world back to the 1800s", with the characters being devoid of electricity and modern techniques of communication.^[7]

Spielberg accepted the script after finding it had several similarities to his personal life, including the divorce of his parents (Ray and Mary Ann's divorce), and because the plight of the fictional survivors reflects his own uncertainty after the devastation of the 11 September attacks.^[3] For Spielberg, the characters' stories of survival needed to be the main focus, as they featured the American mindset of never giving up.^[3] Spielberg described *War of the Worlds* as "a polar opposite" to *Close Encounters*, with that movie featuring a man leaving family to travel with aliens, while *War of the Worlds* focused on keeping the family together.^[3] At the same time, the aliens and their motivations would not be much explored, as "we just experience the results of these nefarious plans to replace us with themselves".^[8]

Although accepting the script, Spielberg asked for several changes. Spielberg had been against the idea of the aliens arriving in spaceships, since every alien invasion movie used such a vehicle.^[6] The original Martian cylinders were discarded, where Spielberg replaced the origins of the Tripods with stating they were buried underground in the Earth long ago.^{[4][6]}

Filming

Filming took place in Virginia, Connecticut, New Jersey, California, and New York. The film shooting lasted an estimated 72 days.^[9] Spielberg originally intended to shoot *War of the Worlds* after *Munich*, but Tom Cruise liked David Koepp's script so much that he suggested Spielberg postpone the former while he would do the same with *Mission: Impossible III*. Most of *Munich*'s crew was brought in to work on *War of the Worlds* as well.^[4] In 2004, the production



Destroyed Boeing 747 used on the *War of the Worlds* set. Currently, visitors can view the destroyed airliner set during the Universal Studios's back-lot-tour.

crews quickly were set up on both coasts to prepare for the start date, scouting locations up and down the Eastern Seaboard and preparing stages and sets which would be used when the company returned to Los Angeles after the

winter holiday. Pre-production took place in only three months, essentially half the amount of time normally allotted for a film of similar size and scope. Spielberg notes, however, "This wasn't a cram course for *War of the Worlds*. This was my longest schedule in about 12 years. We took our time."^[2] Spielberg collaborated with crews at the beginning of pre-production with the use of previzualization, considering the tight schedule.^[9]

The scene depicting the first appearance of the Tripods was filmed in Newark, New Jersey.^[10] Later, Spielberg filmed several scenes in Virginia.^[11] The continuous scene was filmed in California.^[12]

The ferry scene was filmed in the New York town of Athens, and Mary Ann's parents house was located in Brooklyn (but was featured in the film in Boston).^[2] For the scene involving a crashed Boeing 747, the production crew bought an out-of-use airplane, with transportation costs of \$2 million,^[13] destroyed it into pieces, and built houses around them.^[2] The destroyed plane was kept for the Universal Studios back-lot tour.^[13] Ray's house was filmed in Bayonne, New Jersey (with a soundstage doubling the interior); meanwhile, the valley war sequence was filmed in Lexington, Virginia and Mystery Mesa in California. The scene where the tripod is shot down and crashes through a factory was filmed in Naugatuck, Connecticut. Some filming was also done on the Korean War Veterans Parkway in Staten Island, NY.^{[2][14]} The film used six sound stages, spread over three studio lots.^[2]

Design and visual effects

Industrial Light & Magic was the main special effects company for the movie.^[15] While Spielberg had used computers to help visualize sequences in pre-production before, Spielberg said, "This is the first film I really tackled using the computer to animate all the storyboards."^[2] He decided to employ the technique extensively after a visit to his friend George Lucas.^{[2][15]} In order to keep the realism, the usage of computer-generated imagery shots and bluescreen was limited, with most of the digital effects being blended with miniature and live-action footage.^[16]

The design of the Tripods was described by Spielberg as "graceful," with artist Doug Chiang replicating aquatic lifeforms,^[16] At the same time, the director wanted a design that would be iconic while still providing a tribute to the original Tripods, as well as intimidating so the audience would not be more interested about the aliens inside than on the vehicle itself.^[8] The visual effects crew tried to blend organic and mechanical elements in the Tripods depiction, and made extensive studies for the movements of the vehicle to be believable, considering the "contradiction" of having a large tank-like head being carried by thin and flexible legs.^[17] Animator Randal M. Dutra considered the movements themselves to have a "terrestrial buoyance", in that they were walking on land but had an aquatic flow, and Spielberg described the Tripods as moving like "scary ballet dancers". Most of the alien elements revolved around the number three – the Tripod had three eyes, and both the vehicle and the aliens had three main limbs with three fingers each.^[8] Visual effects supervisor Pablo Helman considered depicting the scale of the Tripod as challenging, considering "Steven wanted to make sure that these creatures were 150 feet tall",^[16] as it was the height described by Wells in the novel.^[8] The aliens themselves had designs based on jellyfish, with movements inspired by red-eyed tree frogs,^[17] and an amphibian quality particularly on the wet skin. A styrofoam alien was used as a stand-in to guide the actors in the basement scene.^[8] Spielberg did not want any blood or gore during the Heat-Ray deaths; in the words of Helman, "this was going to be a horror movie for kids". So the effects crew came up with the vaporization of the bodies, and considering it could not be fully digital due to both the complexity of the effect and the schedule, live-action dust was used alongside the CGI ray assimilation and particles.^[16] Digital birds followed the Tripods in most scenes to symbolize a premonition of death, which Chiang compared to vultures and added that "you don't know if these birds are going to the danger or away from it, if you should follow them or run away."^[8]

During the scene where Ray's minivan is attacked by a mob, Janusz Kaminski and Spielberg wanted a lot of interactive lights, so they added different kinds of lights, including Coleman lamps, oil lanterns, flashlights and Maglights.^[2] The IL&M crew admitted that the destruction of the Bayonne Bridge was the toughest scene to be made with heavy usage mix of CGI effects and live action elements,^[18] and a four-week deadline so the shot could be used in a Super Bowl trailer.^[16] The scene originally had only a gas station exploding, but then Spielberg suggested blowing up the bridge as well.^[16] The scene involved Tripods shooting a Heat-Ray towards the minivan

and minivan escapes from it involved a lot of CGI layers to work out. Over 500 CGI effects were used in the film.^[19] Costume designer Joanna Johnston created 60 different versions of Ray's leather jacket, to illustrate the degrees to which he is weathered from the beginning of the journey to the end. "He begins with the jacket, a hoodie, and two t-shirts," explains Johnston. One piece of Dakota Fanning's costume that takes on a special importance is her lavender horse purse: "I wanted her to have something that made her feel safe, some little thing that she could sleep with and put over her face," Johnston notes. "That was the lavender horse purse. We tied it up on a ribbon and Dakota hung it on her body, so it was with her at all times." Johnston dressed Robbie for an unconscious emulation of his father, "They're more alike than they realize, with great tension on the surface," Johnston says.^[2]

Music

Longtime Spielberg collaborator John Williams composed the music score of *War of the Worlds*. It was the first time Williams had to compose with an incomplete Spielberg film, as only the first six reels, totalling sixty minutes, were ready for him to use as reference.^[20] He considered the score "a very serious piece," which had to combine "necessary frightening atmosphere" with "propulsively rhythmic drive for the action scenes" –^[21] the music would be symbolically "pulling forward" vehicles in chase scenes such as Ray driving out of Bayonne or the Tripod attacking the Hudson ferry. Williams added small nods to classic monster movie scores by having orchestras doing a "grand gesture" in scenes overlooking Tripods. To increase the scariness, Williams added a female chorus with a crescendo resembling a shriek – which would "humanize" the track representing "victims that go out without saying an 'ouch' – they're gone before they can say that" – for the Tripod attacks, and a nearly inaudible male choir – which Williams compared to "Tibetan monks, the lowest known pitch our bodies can make" – for the aliens exploring the basement. The only deviation from orchestras were electronic sounds for the opening and closing narrations.^[20]

A soundtrack album was released by Decca Records, that featured the film's music and Morgan Freeman's opening and closing narration.^{[22][23]} The songs "Little Deuce Coupe" and "Hushabye Mountain" are also featured in the movie, the former sung by Tom Cruise, and the latter by Dakota Fanning.^{[24][25]}

Themes

The film was described as an anti-war film, as civilians run and only try to save themselves and their family instead of fighting back the alien Tripods.^[26] Debra J. Saunders of *San Francisco Chronicle* described the film as "If aliens invade, don't fight back. Run." Saunders compared the film to *Independence Day*, where the civilians do run, but they support the military efforts.^[26] Many reviewers considered the film tried to recreate the atmosphere of the September 11 attacks, with bystanders struggling to survive and the usage of missing-persons displays.^[27] Spielberg declared to *Reader's Digest* that beside the work being a fantasy, the threat represented was real: "They are a wake-up call to face our fears as we confront a force intent on destroying our way of life."^[28] Screenwriter David Koepp stated that he tried not to put explicit references to September 11 or the Iraq War, but said that the inspiration for the scene where Robbie joins the army were teenagers fighting at the Gaza Strip – "I was thinking of teenagers in Gaza throwing bottles and rocks at tanks, and I think that when you're that age you don't fully consider the ramifications of what you're doing and you're very much caught up in the moment and passion, whether that's a good idea or not."^[7] Retained from the novel is the aliens being defeated, not by men's weapons, but the planet's smallest creatures, bacteria, which Koepp described as "nature, in a way, knowing a whole more than we do".^[8]

Even so, the troops who fought the evening engagement against the aliens, while employing the most powerful weaponry they possessed, fought them not to defeat them, but to buy what time they could for the refugees' retreat as revealed by conversations among the troops during the battle. Their willingness to face inevitable death for the sake of the civilians remained a constant theme throughout the film, where soldiers were not portrayed deserting or running away.

Release

War of the Worlds premiered at the Ziegfeld Theatre on 23 June 2005. There, Tom Cruise revealed his relationship with Katie Holmes.^[29] Six days later, on 29 June, the film was released in approximately 3,908 theaters across America.^[1]

Secrecy

Spielberg kept most of the parts secret in the filmmaking, as the cast and crew were left confused about how the aliens looked.^[30] When asked about the secrecy of the screenplay, David Koepp answered, "[Spielberg] wouldn't give [the screenplay] to *anybody*". Koepp explained he would e-mail it to him, and he would give a section of the script that was relating to whatever somebody was doing.^[30] Miranda Otto thought of not even discussing the story with her family and friends. Otto said, "I know some people who always say, 'Oh, everything's so secret.' I think it's good. In the old days people didn't get to know much about movies before they came out and nowadays there's just so much information. I think a bit of mystery is always really good. You don't want to blow all of your cards beforehand."^[31]

Spielberg admitted after keeping things secret for so long, there is in the end the temptation to reveal too much to the detriment of the story at the press conference of *War of the Worlds*. So, Spielberg only revealed the hill scene, where Ray tries to stop his son from leaving, stating "to say more would reveal too much."^[32] The secrecy caused *The Sun* to claim the film would surpass *Titanic*'s 200 million budget, which at the time held the record for the most expensive film ever made.^[33] The actual budget of the film was US \$132 million.^{[1][34]}

Marketing and home media releases

Paramount Pictures Interactive Marketing debuted a human survival online game on its official website, *waroftheworlds.com*, on 14 April to promote the film.^[35] Hitachi collaborated with Paramount Pictures for a worldwide promotional campaign, under the title of "*The Ultimate Visual Experience*". The agreement was announced by Kazuhiro Tachibana, general manager of Hitachi's Consumer Business Group.^[36] Kazuhiro stated, "Our 'The Ultimate Visual Experience' campaign is a perfect match between Spielberg and Cruise's pursuit of the world's best in film entertainment and Hitachi's commitment to the highest picture quality through its digital consumer electronic products."^[36]

The film was released on VHS and DVD on 22 November 2005, with both a single-disc edition and a two-disc special edition featured production featurettes, documentaries and trailers.^[37] The film grossed \$113,000,000 in DVD sales, bringing its total film gross to \$704,745,540, ranking tenth place in the 2005 DVD sales chart.^[38]

Although Paramount had the worldwide theatrical rights, the US DVD rights were with DreamWorks, while Paramount had international DVD rights. *War of the Worlds* was one of the last DreamWorks DVD releases to be distributed by Universal Studios Home Entertainment, since Paramount would announce its acquisition of DreamWorks a few weeks after the DVD release (it was completed in February 2006, though DreamWorks would later become independent again). Because of the Paramount/DreamWorks merger, Paramount now has inherited the rights originally with DreamWorks, and future re-releases on any media will be distributed by Paramount (which had produced the 1953 version alone). Paramount released the film on Blu-Ray on 1 June 2010.

Reception

Box office

On 29 June 2005, the film grossed approximately US\$21 million worldwide,^[39] and earned the thirty-eighth biggest opening week gross with grossing \$98,826,764 in 3,908 theatres, averaging \$25,288 in each theater.^[40] Meanwhile, on Independence Day weekend, *War of the Worlds* grossed \$64,878,725 in 3908 theatres also, giving an average of \$16,601.^[41] This is the third-biggest film opening on Independence Day weekend.^[42] The film earned \$200 million in 24 days, ranking thirty-seventh place in the list of fastest films to gross \$200 million.^[43] The film has grossed \$591,745,550 worldwide,^[1] making it the fourth highest grossing film of 2005, and the sixty-sixth highest grossing film worldwide.^{[44][45]}

Reviews

The movie gained positive critical consensus. Review aggregator website Metacritic gave it an average score of 73 based on 40 reviews.^[46] On another website, *Rotten Tomatoes*, *War of the Worlds* currently garners a 74% "fresh" rating based on 250 reviews and the critical consensus stating [that] "Steven Spielberg's adaptation of War of the Worlds delivers on the thrill and paranoia of H.G. Wells' classic novel while impressively updating the action and effects for modern audiences."^[47] Among *Rotten Tomatoes*' Top Critics, which consists of popular and notable critics from the top newspapers, websites, television and radio programs, the film's reception was more ambivalent with a score of 67% based on 42 reviews.^[48]

James Berardinelli praised the acting and considered that focusing the narrative on the struggle of one character made the film more effective, but described the ending as weak, even though Spielberg "does the best he can to make it cinematically dramatic".^[49] *Total Film*'s review gave *War of the Worlds* 4 out of 5 stars, considering that "Spielberg finds fresh juice in a tale already adapted for film, TV, stage, radio and record", and describing the film as having many "startling images", comparing the first Tripod attack to the Omaha Beach landing from *Saving Private Ryan*.^[50]

Los Angeles Times' Kenneth Turan, who felt the special effects were unusual, stated that Spielberg may actually have done his job in *War of the Worlds* "better than he realizes", showing how fragile the world is. Turan claimed Spielberg raised a most provocative question: "Is the ultimate fantasy an invasion from outer space, or is it the survival of the human race?"^[51] However, *Broomfield Enterprise*'s Dan Marcucci and Nancy Serougi did not share Berardinelli and Turan's opinion. They felt that Morgan Freeman's narration was unnecessary, and that the first half was "great" but the second half "became filled with clichés, riddled with holes, and tainted by Tim Robbins".^[52]

Michael Wilmington of the *Chicago Tribune* gave the film three and a half stars (out of four), saying "*War of the Worlds* definitely wins its battle, but not the war." Wilmington stated the film brought the viewers on a wild journey through two sides of Spielberg: the dark and the light. He also said the film contained a core sentiment similar to that of Spielberg's *E.T. the Extra-Terrestrial*.^[53] About.com's Rebecca Murray gave a positive review, stating, "Spielberg almost succeeds in creating the perfect alien movie", with criticism only for the ending.^[54] Jonathan Rosenbaum of *Chicago Reader* praised the special effects and Cruise's performance.^[55] Roger Ebert criticized the "retro design" and considered that despite the big budget, the alien invasion was "rudimentary" and "not very interesting", regarding the best scenes as Ray walking among the airliner wreckage and a train running in flames, declaring that "such scenes seem to come from a kind of reality different from that of the tripods."^[56]

The French film magazine *Cahiers du cinéma* ranked the film as 8th place in its list of best films of the 2000s.^[57] Japanese film director Kiyoshi Kurosawa listed the film as the best film of 2000-2009.^[58]

Awards

War of the Worlds was nominated for three Academy Awards, Visual Effects, Sound Mixing (Andy Nelson, Anna Behlmer and Ron Judkins), and Sound Editing, losing all to *King Kong*.^[59] The film was nominated for six Saturn Awards,^[60] and won Best Performance by a Younger Actor (Dakota Fanning).^[61] The film won a Golden Reel Award for Sound Effects & Foley,^[62] an World Soundtrack Award for Best Original Soundtrack,^[63] and three VES Awards for its special effects,^[64] and was nominated for three Empire Awards, three Satellite Awards, and an MTV Movie Award. In a less positive light, Cruise's performance was nominated for Worst Actor at the Razzie Awards.

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External links

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 - *War of the Worlds* (<http://tcmdb.com/title/title.jsp?stid=581118>) at the TCM Movie Database
 - *War of the Worlds* (http://www.rottentomatoes.com/m/war_of_the_worlds/) at Rotten Tomatoes
 - *War of the Worlds* (<http://www.boxofficemojo.com/movies/?id=waroftheworlds.htm>) at Box Office Mojo
 - *War of the Worlds* (<http://www.metacritic.com/movie/waroftheworlds>) at Metacritic
-

H. G. Wells' The War of the Worlds (2005 film)

<i>H.G. Wells' The War of the Worlds</i>	
Directed by	Timothy Hines
Produced by	Susan Goforth
Written by	Timothy Hines Susan Goforth
Based on	<i>The War of the Worlds</i> by H. G. Wells
Starring	Anthony Piana
Music by	Jamie Hall
Editing by	Timothy Hines
Distributed by	Pendragon Pictures
Release date(s)	June 14, 2005
Running time	180 min.
Language	English
Budget	\$25 million (est.) ^[1]

H.G. Wells' The War of the Worlds (also known as *The Classic War of the Worlds* or simply as *War of the Worlds*) is one of three film adaptations of H. G. Wells' classic novel of the same name released in 2005, about a Martian invasion of Earth. This version was produced by the independent film production company Pendragon Pictures and unlike the other film adaptations which were set in current day in the United States, it was the first set in the book's original time period and location, in the Victorian era of the late 1890s in England. The film is shot entirely with colour schemes to resemble the film quality of the early 20th century, and has been noted for its "extreme faithfulness" to Wells' novel.^[2] It received mostly negative reviews by critics and was released on DVD in America. The movie has recently been released through GAGA on DVD in Japan. The film has altogether sold over half a million DVDs in the United States and Canada. Two additional versions of the 2005 film were released: a trimmed-down *Director's Cut*, and a *Classic* edition, re-edited with new footage. A full reboot of the film was released in 2012, reframing Wells' story as actual history, set in a documentary discovering that history.

Synopsis

The early part of the film follows the experience of a late 19th century journalist, known as "the writer", who races through London to be reunited with his wife in Leatherhead as an army of Martians attacks the planet, driving in massive Tripods and taking control of the Earth. The film also shows the adventures of his brother, who accompanies two women to the coast of England in an attempt to escape the aliens.

Main cast

- Anthony Piana - The Writer/The Brother
 - Jack Clay - Ogilvy
 - John Kaufmann - The Curate
 - Darlene Sellers - Mrs. Elphinstone
 - James Lathrop - The Artilleryman
 - Susan Goforth - The Wife
-

- Jamie Lynn Sease - Miss Elphinstone

Production history

The film's development dates back to 2000, when Pendragon Pictures approached Paramount with plans for their version, but with no results. Director Timothy Hines had long desired to make his own version of the story since he read the original novel at the age of eight. He had always wanted to tell the tale just as it was in the novel, but he eventually settled on a modern retelling, much like the original 1953 film and the 2005 Spielberg adaptation. Hines' version was to take place in Seattle, with a Martian attack preceded by neutralizing electromagnetic power, so that events could be kept as similar to the novel as possible.

Anticipation for the film began to stir in July 2001, specifically from many anxious Wells fans. In a 2004 interview with *Scifidimensions.com*,^[3] Hines stated that after early Microsoft employees and others in the computer industry saw his desktop film, *Bug Wars*, a package of \$42 million was assembled for the updated modern version. Katie Tomlinson was supposed to lead the cast as the lead character Jody, the foreign correspondent, and Susan Goforth was also set to star. Hines was also planning to shoot the film in the brand new Sony CineAlta HD system which George Lucas had used to film *Star Wars Episode II: Attack of the Clones*.^[4]

Production began in early September 2001, with plans to move into principal photography by October of that year, and a Halloween 2002 target release date. *Businessweek*^[5] reported that Hines abandoned this approach after the World Trade Center attacks.^[3] Two weeks later, with the support of Charles Keller, the director of the H. G. Wells Society, Hines began writing a new script with producer Susan Goforth, while they were filming *Chrome*. The new direction taken was that this version was to be adapted directly from the Wells novel.

Little information appeared about the film until 2004, when it was revealed that the principal photography had finished under the cover title of *The Great Boer War*, and the producers planned to release the film on March 30, 2005. That date came and went with no film release; the film never opened in theaters, but was released in North America on DVD in June 2005. In a series of questions presented by audiences,^[6] Hines claimed that the film never saw a theatrical release due to exhibitors pulling out, either from being bullied by Paramount, or through fear of reprisal from the studio.

The 2005 book *War of the Worlds: From Wells to Spielberg* devotes a chapter to the Pendragon film, and states that the budget was "approximately \$25 million."^[1]

Dark Horse

In July 2006, Pendragon Pictures announced in a press release that the Dark Horse Comics *H.G. Wells' The War of the Worlds* comic possessed visual similarities to Pendragon's film. Pendragon set up a website poll showing image comparisons. In April 2008, the company publicly announced the legal settlement of the matter, stating it "apologizes for any misconception its press release or later internet poll may have caused."^{[7][8]}

Reception

Although the film's score by Jamie Hall was well received,^{[9][10]} the film as a whole saw mixed reviews by critics; who, while often praising the good intentions behind the project and its faithfulness to the source material,^[2] variously described the result as "unendurable"^[11] and "terrible in almost every way a movie can be",^[12] with "awful" effects.^[13]

Reviewers invoked the work of Ed Wood,^[12] and the worst of *Mystery Science Theater 3000*.^[14] But one reviewer suggested the performances were like that in British period melodramas, and favorably likened the work to that of Karel Zeman.^[15]

Hines himself said of the movie, "I wanted to make *War of the Worlds*. But what I made was something that has a macabre cult following, like an Ed Wood movie. [...] I've learned a lot since my first outing. My heart is really in the new *War of the Worlds* – *The True Story*."^[16]

Re-releases

To date the film has been re-released twice, available in 17 countries including Japan.

H.G. Wells' The War of the Worlds: Director's Cut

Released: September 2005

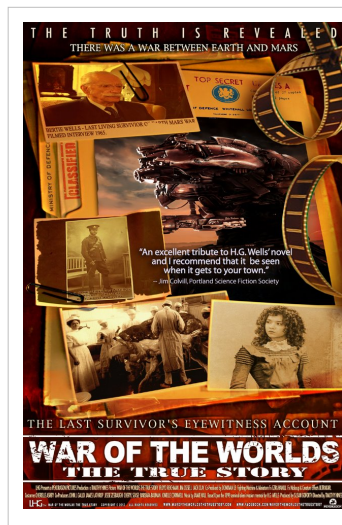
Reviewers complained about the original film's three hour running time,^{[9][12]} and this version cut about forty-five minutes. The version was only available in regions 2 and 4, and thus not available in the United States and Canada.

The Classic War of the Worlds

Released: December 25, 2006

This edition is the special final cut edit of *H.G. Wells' The War of the Worlds* and is 125 minutes long, fifty-five minutes shorter than the original film. It has added scenes, re-edits, and re-tooled special effects. The director says this is the definitive version. *The Classic War of the Worlds* replaces the 3 hour rough cut version, *H.G. Wells' The War of the Worlds*, that was widely distributed and is now discontinued.

War of the Worlds – The True Story



Theatrical poster

Directed by	Timothy Hines
Produced by	Susan Goforth
Based on	<i>The War of the Worlds</i> by H.G. Wells 1898
Narrated by	Jim Cissell
Starring	Floyd Reichman Jim Cissell Jack Clay
Music by	Jamie Hall

Studio	Pendragon Pictures
Release date(s)	June 14, 2012
Language	English

Reboot

In 2012, a reboot was released. *War of the Worlds – The True Story* is a documentary-style drama, directed by Timothy Hines, which revisits Wells' novel, portraying the events of the book as history.

Concept

In the film, Martians actually invaded the Earth in 1900, and the last survivor of that battle was filmed giving his eyewitness account of the Martian invasion. That footage disappeared until 2006, when it was found in the basement vault of a condemned house, along with previously unknown footage of the Martian invaders and their ten-story-high machines of war.

The film bases its documentary approach on the 1938 Orson Welles CBS radio broadcast of *War of the Worlds*, by presenting itself as a true account of actual events.^[17] Director Timothy Hines said, in reference to this technique, "When Orson Welles broadcast *War of the Worlds* on the radio in the 30s, he presented it in such a way as to not clearly identify that it was a work of fiction. He did it for the drama. And many people took the fictional news broadcast as a real news broadcast. People believed they were hearing an actual invasion from Mars that night. We are approaching the story in the same way, as if it were an actual news documentary."^{[18][19]}

The film premiered in Seattle on June 14, 2012 to begin its 50-theatre tour of the United States.^{[20][17]}

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External links

WOTW

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The True Story

- Official website (<http://www.waroftheworldsthetruestory.com>)

H. G. Wells' War of the Worlds (2005 film)

<i>H. G. Wells' War of the Worlds</i>	
Poster	
Directed by	David Michael Latt
Produced by	David Rimawi
Written by	David Michael Latt, Carlos De Los Rios
Based on	<i>The War of the Worlds</i> by H. G. Wells
Starring	C. Thomas Howell Rhett Giles Tinarie Van Wyk-Loots Andy Lauer Peter Greene Jake Busey
Music by	Ralph Rieckermann
Editing by	David Michael Latt
Distributed by	The Asylum
Release date(s)	• June 28, 2005
Running time	90 minutes
Country	United States
Language	English

H. G. Wells' War of the Worlds (also known as *Invasion* and *H. G. Wells' The Worlds in War* internationally, or simply as *War of the Worlds*) is a science fiction horror mockbuster by The Asylum. It is one of three 2005 film adaptations of H. G. Wells' 1898 science fiction novel *The War of the Worlds*.

Much like Steven Spielberg's film version, *War of the Worlds* is a modernized adaptation, but was released by independent production company The Asylum, whose budget may be more on par with the Pendragon film version. No theatrical release date had been planned; instead the film was a direct-to-DVD release. All three were released in June of the same year.

The story tells the experience of an astronomer, George Herbert (C. Thomas Howell), who is separated from his wife and son when a Martian army invades the planet, driving massive "walkers". He tries to make his way to Washington, D.C. to reunite with them as the human race faces extinction.

Unlike other adaptations, The Asylum intended to make this *War of the Worlds* film a horror film. It was rated R in the United States and 15 in the United Kingdom for strong violence and gore, language and some nudity. Director David Michael Latt describes the film as *The Pianist* with aliens instead of Nazis, comparing the tale of one man's story of survival.

The DVD was released on June 28, one day before Spielberg's film, and has a few notable stars including C. Thomas Howell, Peter Greene, and Jake Busey. The alternate title of *Invasion* is likely for the film's overseas distribution since Paramount claim to own exclusive film rights to the *War of the Worlds* title in the European Union. The film is one of The Asylum's most successful, having sold over 100,000 copies from Blockbuster upon its release. The original poster has a striking resemblance to the *Independence Day* poster.

The film was followed with a sequel in 2008, *War of the Worlds 2: The Next Wave*, directed by C. Thomas Howell.

Plot

Astronomer George Herbert and his wife Felicity are celebrating their 10th wedding anniversary. He and his son Alex look at Mars through their telescope. Instead, they see a meteor-like object. George's boss calls him in to investigate the object. Felicity takes Alex to Washington, D.C. without George, who promises to meet them when he is done working.

As George drives to work, his radio makes strange noises. His car then shuts down right as a large, flaming object crashes into the nearby hills. He goes to the crash site and finds a massive meteor in a crater. All of the cars and cellphones have somehow been disabled. A young woman named Audrey runs into George. She is scared because her boyfriend Max (Edward DeRuiter) fell into the crater. George encourages Max to climb out, but the young man is distracted by activity coming from the meteor. Suddenly, metallic tentacles grabs Max and other people around the crater. Slowly, a large, crab-like Martian walker climbs out and fires a heat-ray at the scattering humans. George manages to escape and makes his way home, where nothing electrical works. He starts walking toward Washington where he hopes to find his family at the Lincoln Memorial. He sets off to locate his brother, Matt, a Army Ranger in nearby Hopewell.

The next day, George comes to a bridge where soldiers are holding back civilian refugees. A mother, who believes the Martians are just terrorists tells George that Washington, along with New York City and Los Angeles, were invaded first. Another meteor crashes nearby and a walker attacks the soldiers. George escapes and runs into a soldier named Kerry Williams, whose entire squad was lost in battle. He agrees to travel with George to Hopewell. They meet Lt. Samuelson, who is outraged that the aliens killed his family and interested in George because he is a scientist. He tells George that Washington was completely wiped out and there are no survivors, not even the President. George and Kerry reach Hopewell, but the town was already invaded by walkers. They find Matt, who is fatally wounded. He eventually dies of his wounds while George and Kerry are separated during a new attack, with George escaping in a canoe.

After spending a day drifting downstream, George develops an extreme fever and spends two days in an abandoned car. He is found by Pastor Victor, an Australian. They find an unscathed neighborhood and find food and clothes at the veterinarian's home. George and the Pastor hide upstairs from the aliens' poisonous gas, where they find several vials of rabies vaccines. A giant explosion causes the house to collapse. George wakes hours later to find that a meteor has destroyed the neighborhood. He observes the aliens draining blood from living humans.

George plans to use a rabies vaccine against them. When a Martian enters the house, George injects it with the rabies vaccine and it quickly retreats. The alien returns and sprays acid over Victor, killing him in seconds. George hides the house's ruins until the aliens abandon the crater days later. He again runs into Kerry and Samuelson. Kerry insists that George cannot fight them, but Samuelson suddenly shoots Kerry in the head. George then kills Samuelson and finally reaches Washington, which lies in ruin. Unable to find his family, he sees a single Martian and surrenders to it, having lost everything to the invaders. The alien however drops dead. Out of nowhere, a group of survivors appear and reveal that the aliens have been dying for several days from an airborne virus. Alex and Felicity are among the survivors and the family is tearfully reunited.

The Martians have been killed by bacteria, and with most of humanity wiped out, the survivors are left to rebuild.

Cast

- C. Thomas Howell as George Herbert
- Andy Lauer as Sgt. Kerry Williams
- Rhett Giles as Pastor Victor
- Tinarie Van Wyk-Loots as Felicity Herbert
- Jake Busey as Lt. Samuelson
- Peter Greene as Matt Herbert
- Dashiell Howell as Alex Herbert
- Edward DeRuiter as Max

Adapting the novel

Director/editor/executive producer/co-writer David Michael Latt (who admits to never seeing the Byron Haskin/George Pal version or the 1988 television series, but has been a fan of the H.G. Wells novel since childhood) made it clear that his film changed certain aspects from the source material outside of the time and location. Most notable is that the tripods have been changed to six-legged crab-like machines called "walkers" (a result of allowing the effects team creative freedom).

The aliens are indeed Martians (though the film never states this, but is confirmed with an opening credit sequence using shots of the Red Planet's landscape), but they bear little resemblance to their novel's counterparts. Whereas Wells described his invaders as bear-sized tentacled creatures, the film's Martians are insect-like with four tentacle-like legs. These aliens also have the ability to spit acid from their feet, which melts anything. At the end of the legs three tongue-like appendages closely resemble the Martian fingers from Byron Haskin's 1953 film version of *The War of the Worlds* and the 1988 television series version.

The war machines are crab-like "walkers" with six legs. A Heat Ray is built into the machine's "head", and is fired from a single eye. The fighting machines do not appear to have protection against modern artillery (avoiding the "invisible shields" seen in the 1953 film version and Steven Spielberg's 2005 film), leaving their ability to conquer unexplained. The aliens do have a substance similar to the black smoke, but is more of a dense green toxic gas unable to rise above ground level, allowing survivors to escape by getting to high places.

The protagonist is George Herbert, a reference to H. G. Wells. Rather than being a writer, as in the novel, he is an astronomer. The film leaves the *eve of the war* storyline and its characters almost completely absent. He also has a son, who is portrayed by Dashiell Howell, who is actually the son of George's actor C. Thomas Howell.

Despite these differences, George goes through much of what befalls the novel's protagonist, even in sacrificing himself to the Martians, only for them to drop dead of infection. He is also separated from his family and tries to reunite with once the invasion begins. Like the novel, they are alive in the conclusion. George's brother, a Ranger, is less fortunate; he is seen only briefly after being fatally wounded in an attack by the invaders. In the book, the narrator's brother has a much bigger role in the story.

A major deviation from the text is that the protagonist actually tries to produce a means of stopping the Martians, but the film does not show if his efforts cause their eventual downfall.

The novel's Artilleryman is divided into two characters. The first, Kerry Williams, exhibits the defeated status. He accompanies George as they move to unaffected areas, meeting soldiers oblivious to the danger they will soon face, until they become separated when George takes refuge underwater to elude the Martians. After his ordeal in the ruined house, George encounters same defeated Williams again. Instead, the other personality, portrayed in the novel's later stages, is Lt. Samuelson.

The novel's unnamed Curate is film's Pastor Victor. While the two are very similar, the pastor is fairly calm and is sure that the invasion is the Rapture. However, his faith is deeply shaken when he meets a congregant who screams against God for the loss of her family, causing the Pastor to question why he himself has yet to be taken.

Unlike the Curate, the Pastor keeps his composure when he's trapped in the ruined house as he wrestles with his thoughts. Where the Curate had to be subdued in the novel, the Pastor regains his faith just before he is killed by the Martians.

Some of the chapters on the DVD are given the same name to chapters in the novel, a similar idea used in the Dreamworks version.

David Michael Latt and producing *War of the Worlds*

David Michael Latt often expresses his fascination for H.G. Wells' novel in the DVD's Audio Commentary and Behind the scenes features. He had written a script for *War of the Worlds* a year before production of the film, and upon learning that Dreamworks were making their own *War of the Worlds* film, The Asylum soon began production.

David Michael Latt based the themes of the film (internationally titled *Invasion*) on the 2002 film *The Pianist*, which tells the true story of a Polish Jew who struggles to survive the battle between the Wehrmacht and the a Jewish resistance in the Second World War. Latt used the similar themes of a man's survival as civilization around him reduces to ruin, stating:

"I tell my friends [War of the Worlds] is like The Pianist, but instead of Nazis you have aliens."

Like the protagonist of *The Pianist*, the main character of *War of the Worlds* is not shown to have any kind of resistance or plans to fight back, only a persistence to keep alive. The film is considered by some to be the darkest retelling of Wells' novel, and described by actor Andy Lauer as a "*sci-fi noir*".

The casting for Andy Lauer was almost sudden, himself having an interest of working with The Asylum. Latt had concerns about Tinarie Van Wyk-Loots' casting, assuming she may object to her naked sequence at the beginning of the film. However, Van Wyk-Loots had no objections and was more than happy in starring in *War of the Worlds*, being a fan of science fiction (admitting to have seen "every episode of *Star Trek* ever made"). The casting of C. Thomas Howell seemed to be more complicated, as he was currently starring in an American TV show. David Michael Latt and Andy Lauer were confident in getting Howell in the film, and Howell was happy to read the script and accepted (in fact, he was so happy with the film that he would eventually direct the sequel). Howell offered his son Dashiell as a role to play Alex Herbert, when he found that Latt was looking for an eight-year-old to fill in the role. Jake Busey's audition was successful, having won the role on the first day of auditions. His scenes were all filmed in one day. He tells that one of his favorite films as a child was the 1953 *War of the Worlds*.

The development of *Invasion's* plot and characters was a challenge. Adapting the characters and plot faithfully from the novel was tricky to retell for a modern audience, so there are some significant changes. For example, readers will notice that the "eve of the war" arch is almost absent from the film, skipping the novel's earlier characters and details of the "safe and tranquil" world before the invasion begins. This is, however, easy to understand because of the film's length. The film also ignores the sub-plot of *Book One: The Coming of the Martians*, in which the book's perspective shifts to the narrator's brother, who accompanies two women to safety and witnesses the battle between the aliens and the HMS Thunderchild. A sub-plot would violate the nature of the film, and also increase its length.

Sequel

On April 1, 2008, a sequel, *War of the Worlds 2: The Next Wave*, was released. C. Thomas Howell directed the film and reprised the role of George Herbert, and his son Dash Howell reprised the role of Alex. The film also starred Christopher Reid.

External links

- *H.G. Wells' War of the Worlds* ^[1] Official page.
- *H.G. Wells' War of the Worlds* ^[2] at the Internet Movie Database
- *H.G. Wells' War of the Worlds* ^[3] at Rotten Tomatoes

References

[1] <http://www.theasylum.cc/product.php?id=10>

[2] <http://www.imdb.com/title/tt0449040/>

[3] http://www.rottentomatoes.com/m/10005602-hg_wells_war_of_the_worlds/

War of the Worlds 2: The Next Wave

<i>War of the Worlds 2: The Next Wave</i>	
DVD cover	
Directed by	C. Thomas Howell
Produced by	David Michael Latt, David Rimawi, Paul Bales
Written by	Steve Bevilacqua (story) Eric Forsberg (screenplay)
Based on	<i>The War of the Worlds</i> by H. G. Wells
Starring	C. Thomas Howell Christopher "Kid" Reid Kim Little Fred Griffith Dashiell Howell
Music by	Ralph Rieckermann
Cinematography	Mark Atkins
Editing by	Ross H. Martin
Distributed by	The Asylum
Release date(s)	• April 1, 2008
Running time	85 minutes
Language	English
Budget	\$500,000 (estimated)

War of the Worlds 2: The Next Wave is a 2008 direct-to-DVD science fiction film starring and directed by C. Thomas Howell. The film was produced and distributed independently by low-budget film studio The Asylum.

War of the Worlds 2: The Next Wave is a sequel to the 2005 science fiction horror film *H. G. Wells' War of the Worlds* (titled internationally as *Invasion*), which is a modernized adaptation of H. G. Wells' novel *The War of the Worlds* and mockbuster of Dreamworks' adaptation of the same novel. The film was released by independent film company The Asylum. Whereas the previous film, directed by David Michael Latt, gained a fairly good critical reaction from critics, selling 100,000 DVDs upon its release, *War of the Worlds 2* received a largely negative reaction from critics.

The post-apocalyptic science fiction film was directed by and starred C. Thomas Howell, reprising the role of George Herbert. A new wave of Martian walkers resumes the invasion of Earth, and begins capturing humans including George's son. As he and his companion Pete (Christopher Reid) attempt to rescue him, a fleet of United States Air Force jets attempt an air raid on Mars in a final battle against the aliens.

War of the Worlds 2 was released directly onto DVD in 2008, possibly because that year held the 110th anniversary of the novel's release, with an R rating in the United States and an 18 certificate in the United Kingdom. The film is often played on the British Horror Channel, and is now beginning to broadcast on the Syfy channel. The plot bears little resemblance to the novel.

Plot

The film begins with clips from *War of the Worlds* and the voice of George Herbert, who explains that despite years of searching for extraterrestrial life, mankind could never have predicted the invasion. He tells us that the aliens fed on human blood which infected them, wiping the invaders out. He then states "*for some, the nightmare had only just begun*".

Two years later, a town is seen, populated with silent refugees. Among them is Shackleford and Sissy. Suddenly, three Tripods land in the city. People are struck by a Heat-Ray, disintegrating them. Shackleford and Sissy run to their hideout. Shackleford grabs a syringe and takes a sample of Sissy's blood. He then injects it into himself.

George Herbert and his son Alex are living in their house, left undamaged by the first invasion. One morning, George recognises a familiar disturbance on the radio, the same heard during the first invasion. He takes Alex to the basement and promises he will be back when he is finished with his work. He goes to a United States air base, where he reveals to Major Kramer and scientists there that his studies suggests the aliens are creating a space time hole between Earth and Mars. A fleet of F-22 fighter jets, with the deep-space flight capabilities, fly through this time hole and raid the planet Mars.

George goes to get his son back to the base, only to find a Tripod standing outside his home. Alex is then hit by a smaller weapon from the tripod. Remembering humans were kidnapped by the first wave of machines, he realizes the weapon is a teleporter. He escapes to an abandoned city and wakes up the next morning to find a man named Pete running from a Tripod. George throws himself before the machine offering himself and hoping to find his son once he's teleported. He wakes up inside the machine with Pete and they both escape with Sissy, who seems to know her way around the organic interior. Meanwhile, the Martians begin a second invasion, attacking recovering cities such as London and Paris. Major Kramer leads the fleet of jets to chase the alien mothership through the time hole and back to Mars.

George, Pete and Sissy find themselves in the town from the start of the film. Shackleford reveals that the town is a fake, created by the Tripods as a place for human prisoners to live on Mars. Shackleford wants to destroy the aliens in the same way bacteria did them in during the first invasion. Shackleford and Sissy are dying from a virus which is lethal to the Tripods. Before he dies he convinces George to inject his infected blood into himself. George and Pete are kidnapped again and wind up inside the mothership, where they find Alex in a cocoon. George injects his infected blood into a pod holding a brain which is telepathically connected to all of the Tripods. The virus quickly spreads through their minds and deactivates the alien machines, ending their second invasion.

George, Pete and Alex find Kramer's jet and escape just as the mothership begins to explode. George somehow survives the infection, and the humans celebrate while listening to the radio, which undergoes some static interference, indicating a third invasion, and the characters spend a few moments in silence before the film ends.

Cast

- C. Thomas Howell as George Herbert
- Christopher Reid (entertainer) as Pete
- Dashiell Howell as Alex Herbert
- Fred Griffith (actor) as Major Kramer

Soundtrack

The film's music was composed by Ralph Reickermann, a former composer for The Asylum. The film features the single "*You Came into my Life*" which featured the vocals of singer John Brown Reese.

External links

- War of the Worlds 2: The Next Wave official site ^[1]
- *War of the Worlds 2: The Next Wave* ^[2] at the Internet Movie Database
- *War of the Worlds 2: The Next Wave* ^[3] at Rotten Tomatoes

References

[1] <http://www.theasylum.cc/product.php?id=141>

[2] <http://www.imdb.com/title/tt1183733/>

[3] http://www.rottentomatoes.com/m/war_of_the_worlds_2_the_next_wave/

way, as if it were an actual news documentary."^{[2][3]}

Release

The movie opened with a successful world premiere in Seattle June 14.^{[4][5][6]}

References

- [1] Moira Macdonald "'War of the Worlds' faux doc and 'Casablanca' highlight special films" (http://seattletimes.com/html/movies/2015684925_atatheater22.html), "Seattle Times", July 21, 2011
- [2] Staff Writers "War Of The Worlds Mock Documentary Is Coming" (http://www.spacedaily.com/reports/War_Of_The_Worlds_Mock_Documentary_Is_Coming_999.html), "Space Daily", March 12, 2010
- [3] dougevil "War of the Worlds: The True Story Gives It Another Go" (<http://www.dreadcentral.com/news/46445/war-worlds-true-story-gives-it-another-go>), "Dread Central", August 14, 2011
- [4] SeattlePI "Images and details revealed in the new War Of The Worlds The True Story TV Spot." (<http://www.seattlepi.com/business/press-releases/article/Images-and-details-revealed-in-the-new-War-Of-The-3644152.php>), "Seattle PI", June 19, 2012
- [5] Moira Macdonald "'War of the Worlds' faux doc and 'Casablanca' highlight special films" (http://seattletimes.com/html/movies/2015684925_atatheater22.html), "Seattle Times", July 21, 2011
- [6] PTLeader "Here & Elsewhere: PT native launches 'War of the Worlds'" (<http://ptleader.com/main.asp?SectionID=101&SubSectionID=471&ArticleID=31560>) "ptleader.com", June 6, 2012

External links

- Official website (<http://www.waroftheworldsthetruestory.com>)

War of the Worlds (TV series)

<i>War of the Worlds</i>	
Format	Science fiction
Created by	Greg Strangis
Starring	Jared Martin Lynda Mason Green Philip Akin (1988-1989) Richard Chaves (1988-1989) Adrian Paul (1989-1990)
Country of origin	United States
No. of episodes	43 (List of episodes)
Production	
Running time	45 minutes.
Broadcast	
Original channel	Syndicated
Audio format	Stereo
Original run	October 10, 1988 – May 14, 1990

War of the Worlds is a television program that ran for two seasons, from 1988 to 1990. The series is an extension of the original 1953 film *The War of the Worlds*, using the same War Machine, often incorporating aspects from the film, radio adaptation, and original novel into its mythology.

Though the original film's producer, George Pal, conceived of a TV series from the same film sometime in the seventies,^[1] it was not until the late eighties that a series was finally realized, this time by television producer Greg Strangis. The show was a part of the boom of first run syndicated television series being produced at the time. It was later shown in reruns on the Sci Fi Channel.

The series was filmed in Toronto, Ontario, Canada.

Premise

According to the series, rather than being killed outright by germs at the end of the 1953 film, the aliens had all slipped into a state of suspended animation. Their bodies were stored away in toxic waste drums and shipped to various disposal sites within the United States (ten such sites are known to exist in the country^[2]), and a widespread government cover-up combined with a condition dubbed “selective amnesia” has convinced most people that the invasion had never happened.

Since the concept of vastly intelligent life on Mars had lost its plausibility by the time of the series, the aliens are revealed to actually be from Mor-Tax--a garden planet 40 light-years away in the Taurus constellation orbiting a dying sun.

Thirty-five years later, in 1988 (modern day when the series began), a terrorist group calling itself the People's Liberation Party accidentally irradiates the drums containing the aliens while raiding dumpsite Fort Jericho. The radiation destroys the bacteria that are keeping the aliens unconscious. Once free, the aliens take possession of the bodies of the six terrorists who overran the site. From there they use a series of human bodies and crudely-adapted Earth technology to find means of appropriating the planet, both in purging the plague that is humanity and developing a permanent means to inoculate themselves against the planet's indigenous bacteria. Their attempt to successfully make Earth into their new homeworld is imperative for in roughly five years, three million colonists

from Mor-Tax are expected to arrive.

An eclectic group is formed by the government to deal with the new alien threat, and the series follows their missions and adventures (and, often, failures) in fighting the aliens. The Blackwood Project, named after its central member, consists of the following:

- Dr. Harrison Blackwood (Jared Martin)--Astrophysicist whose parents were killed in the 1953 invasion. He was adopted following the events of the film by Dr. Clayton Forrester and Blackwood's character is played very much to resemble Forrester down to his demeanor, dress, and even his speech and appearance. He is a pacifist and a vegetarian, and is often seen practicing many alternative health techniques such as yoga.
- Dr. Suzanne McCullough (played by Lynda Mason Green)--Microbiologist and single mother to Debi. She firmly embraces standard procedure in her work, which causes friction with Blackwood and his chaotic and eccentric work habits.
- Norton Drake (played by Philip Akin)--A long-time friend of Harrison, he is a paraplegic computer genius who is granted mobility via a voice-activated wheelchair named Gertrude. He is often portrayed as being cool and laid back with a good sense of humour. In earlier episodes he had a pseudo-Caribbean accent; this was later dropped.
- Lt. Col. Paul Ironhorse (played by Richard Chaves)--Native American military man. He is very conservative and often clashes with the other members of the team, especially Blackwood who is his political and philosophical opposite.

First season synopsis

Opening narration (spoken in voice-over by Martin in character as Blackwood):

In 1953, Earth experienced a War of the Worlds. Common bacteria stopped the aliens, but it didn't kill them. Instead, the aliens lapsed into a state of deep hibernation. Now the aliens have been resurrected, more terrifying than before. In 1953, the aliens started taking over the world; today, they're taking over our bodies!^[3]

Along with other sci-fi/horror series that ran in syndication in the late 1980s (such as *Friday the 13th: The Series* and *Freddy's Nightmares*), *War of the Worlds* constantly pushed the “acceptable content” envelope, regularly featuring violence on par with the R-rated horror movies of the time. Gore is commonplace in the first season: dead aliens and their tossed-away hosts’ bodies melt in a grotesque puddle and the malicious Mor-Taxans have no compunctions about mutilating any person who gets in their way. One of their trademark methods of murder would be gouged-out eyes courtesy of the third arm that would often burst out from their chest.

During the first season, the aliens are led by a triumvirate known as the Advocacy. They are a part of their society's ruling class, overseeing the invasion force on Earth while their leaders, the invisible and never heard Council, remain back on Mor-Tax. Outfitted throughout most of the season in contamination suits that pump coolant to counteract the killing heat of the radiation they need, they stay in their base of operation: a cavern in the Nevada desert, which is perfect due to the ambient radiation from atomic bomb tests. Due to the risks to their lives, they rarely venture into the outside world because without the Advocacy the lower classes would have no guidance and be useless.

Their goal is to pick up where they left off in 1953 by making way on Earth for the three million colonists heading in exodus from their dying world. Their major objective in order to accomplish this terraforming is to remove humanity from the planet. The aliens' hatred of human beings goes beyond simple prejudice. Having come from a planet that can be compared to the Garden of Eden based on its description, the aliens see that humans do nothing but desecrate what they would call a paradise, and most importantly, a new home. Without humans in the way, they can restore the vegetation, and better replicate the conditions of their deceased world. To carry out a successful war, they seek out weapons (some of which are their own left behind from previous visitations), help amass their army, and engage in infiltration and all sorts of acts of warfare. But to make things more problematic, they must also find immunity against the germs that befell them in 1953.

The simplicity of the alien invasion storyline is countered in the first season by the addition of anomalous entities whose motives are only partially explained:

- Quinn--an alien trapped in a human host since the invasion of '53, mysteriously immune to bacteria, and ready to play both of the major warring factions against each other for his own favor.
- The Qar'To--an unknown alien race represented by a synthetic life form sent to Earth, they have sinister reasons for wanting the Mor-Taxans dead and humanity preserved.
- Project 9--a shadow government organization much like the Blackwood Project, but more interested in alien research than in resisting or countering the Mor-Taxan invasion plans.

A number of recurring allies are presented for the Blackwood team. Sylvia Van Buren (a character from the George Pal film reprised by the original actress, Ann Robinson), who was a colleague of Dr. Forrester, has since the end of the war developed the ability to sense the aliens and is prone to fairly accurate precognitive visions. The aliens' scientific arsenal has little power over the supernatural powers of shaman Joseph Lonetree (whose presence is seemingly foreshadowed in the first episode). The team even makes friends with the remaining Grover's Mill militia of 1938 who had their own run-in with the aliens.

A recurring element in the series is the number three. This is an extension of the film, wherein the aliens' physiology, technology and society are rooted in multiples of three: from their caste system (ruling class, soldiers, and scientists) to their bodies (three arms with three fingers), weaponry (in "The Resurrection", they make bolas with three weighted ends), and even their mating cycle is every nine years (three times three years). The appearance of the number in some form is sprinkled throughout the season in reference to the aliens.

The episodes all had (often ironic) Biblical titles, such as "The Walls of Jericho", "To Heal the Leper", and "Among the Philistines".

"To Life Immortal" (*too doe nakotae*^[4] as it would be said in the aliens' native tongue), a phrase by which the aliens seem to sum up their belief system, is a common exchange between aliens, as a pledge to their shared goal or as a battle cry before honorable self-sacrifice. It later became a popular catchphrase among the show's fans.

Second season

Opening voice-over:

"There's rioting breaking out through the city. Fire is continuing to burn everywhere. Troops are shooting people. My God, I...I don't know why! There's a woman dying in front of me, and no one's helping her! There are conflicting reports about who or what started the chaos. Will someone tell me what's happening? This is madness! What is this world coming to?"

—a news reporter on scene

The creative team of Season 1 was replaced, bringing in Frank Mancuso, Jr., who was also busy producing *Friday the 13th: The Series*. Many aspects of the show were retooled, such as removing the black humor and Biblical references.

The modern-day setting of the first season shifted to a not-too-distant future of "Almost Tomorrow" where the world has since spiraled into a dismal state with its economy, environment, and government all beaten down. Of the few characters that return for the second season, most are killed off in the season premiere, including fan favorites Norton and Ironhorse. The aliens of the first season are replaced by the Morthren, from Mothrai, who have an unexplained connection to the first season aliens from Mor-Tax. The show is inconsistent in revealing whether or not the Morthren are indeed a new race of aliens, a sub-culture of the season one aliens, or something else altogether.

Whereas bacteria and radiation are constant problems for the Mor-Tax, the Morthren have quickly found a cure-all means for this by transmutating into human bodies. With this, they forwent the ability to possess human bodies, retaining only one human body. Their equivalent of body-swapping is a cloning machine that makes exact copies of

someone, only differing in that the duplicates would be loyal to the Morthren cause and their existence tied to the original. Ironically, as sores are the telltale signs of alien possession in the first season, a lack of scars or any physical flaw was a telltale sign of a clone, as the Morthren are fixated with perfection. While the Eternal is their god, the Morthren are led by Malzor (played by Denis Forest, who had a large part in the Season 1 episode "Vengeance Is Mine"). Just under him was the scientist Mana (Catherine Disher, whose husband also played a major role in a Season 1 episode) with Ardix (Julian Richings who appeared briefly in "He Feedeth Among the Lillies") as her assistant.

Meanwhile, with General Wilson missing, the Cottage destroyed, and two team members lost in battle, the remnants of the team, with mercenary John Kincaid (Adrian Paul), seek shelter. They take up base in an underground hideout in the sewers. Some of the characters experience shifts, such as Harrison carrying a gun, becoming more sullen and losing his more quirky personality traits. The friction between the militaristic Ironhorse and the other team members was not transferred with Kincaid, who got along well with everyone, who themselves became more militaristic in season 2. The show's theme of warfare between two races, and all the issues that come with it, was replaced by a theme of a bleak life on a desolate world.

The series was canceled two episodes shy of a full season.

Series end

The story ends with the final episode of the second season. In desperation, Malzor makes a final attempt to eliminate all life forms native to Earth. Fearing for his human friend Debi, the young alien boy named Ceeto attempts to interfere. Blackwood and his team are introduced to a faction of aliens willing to make peace with the human race. Together, they use a device that stores the history of the aliens' homeworld.

In that history, Malzor is shown to be a scientist who creates crystals needed to power starships. The crystals provide a wealth of energy but require much energy to produce. Studying other planets, they discover on Earth the signs of an engineered nuclear explosion, suggesting the existence of a burgeoning technological society on Earth. The leader of the Mothren - Malzor's father-in-law - orders a major expedition to Earth, to be led by Malzor's wife and powered by large quantities of Malzor's crystal. Malzor is reluctant, not only because he fears for his wife, but also because he knows the dire consequences posed by large-scale production of the crystal. His fears are realized on both counts. The expedition is a failure - the Mothren are shown dying in large numbers, their ships failing. Worse, in mass-producing and empowering the crystals, the Mothren have severely altered their own planet's ecological and meteorological systems. Enraged by the Mothren leader's insistence on the expedition, Malzor murders him and usurps his position. Obsessed with Earth, and resigned to the destruction of Mothrai, Malzor accelerates crystal production needed to power a second invasion. The history comes to an end with Malzor preparing a last-minute escape from the doomed world.

Learning the truth, the aliens turn on Malzor. Ceeto is killed by Malzor, further alienating Mothrai. When the Blackwood group finds the aliens, Debi shoots Malzor dead, preventing his plans from reaching fruition. With this, the Morthren call off the war, and the heroes walk out into a suddenly sunny world.

Many facts concerning the Morthren past revealed in the episode contradict various aspects of the mythology established both in previous second season episodes, and especially those from the first season. Mothren are shown observing the catastrophic end of their expedition of 1953 from the safety of their homeworld - but the images they observe are taken from the last few minutes of the 1953 film, suggesting that it had been the Mothren all along who had invaded the Earth, and not the Mor-Taxians. Many fans have also pointed out the contradiction posed by the finale - in which the clearly warlike behavior of the aliens in 1953 grew out of what had been a mission of exploration.

Loose ends

The first season's finale, "The Angel of Death", introduces a synth from the planet Qar'To (which is in the same system as Mor-Tax) named Q'Tara who arrives on Earth and begins killing aliens right and left in effort of finding the Advocacy, without whom the aliens would be lost and helpless. The Blackwood Team is happy to have such a powerful ally (who can shoot "atomic bullets" and can easily detect aliens) on their side who seems to be fighting the same enemy. In fact, after the aliens launch a surprise attack on them all, Q'Tara even goes the extra mile to heal the fatally wounded team members. Although she is shown to be doing well so far, she reports that she needs to bring in reinforcements.

Just as she is preparing to leave Earth, she makes a last report in a strange native language (subtitled), which states that her mission is incomplete, and that humanity as a future food source is still in danger. This cliffhanger—combined with the plans of the rogue alien Quinn vying for his own global dominance—would potentially bring millions of more aliens and their leaders to Earth in a short strand of years. Under these scenarios, the show painted a future in which many friends and foes would be battling for the planet. Ultimately, however, this potential was lost, as many plots, back-stories, and characters were never picked up and carried into the second season.

Another element that was being built was the issue of why no one remembers the invasion of '53 (something that is the centre of the show's criticism). Many hints of the true explanation were dropped in many episodes, but this was something that season two never even acknowledged, much less answered. Some believe that, as the synth constantly says "Remember nothing" and appears to be able to change people's memories, the aliens are somehow involved in wiping humanity's collective memory. The first season also touches upon a government conspiracy as demonstrated in the discovery of a whitewash of the alien reconnaissance mission that took place in Grover's Mill in 1938 that was forgotten because of the infamous radio broadcast made by Orson Welles. A few online sources claim, unverified, that the 1953 film audiences know is also a film within the show's universe, and was produced for the same purpose on a wider scale. Though the show gives no clear evidence of such a thing, this would, however, explain some discrepancies, such as the noticeable difference in the aliens' appearance, and would also leave room for the idea that the global destruction depicted in the film may have been exaggerated from the show's reality. Another theory is that the aliens were somehow able to manipulate human memory, possibly to ensure surprise in the future should they fail and recuperate or for the colonists when they arrive. This is supported in an episode in which an alien object, regardless of its original purpose, is capable of radically altering a human being's personality. How any of these theories tie into the real explanation (separately or even all together) remains unseen and the issue of debate.

The post-apocalyptic cyberpunk atmosphere for season two is never fully explained, although a radio newscaster in the first episode hints that the legalization of narcotics may have led to the deterioration of American society.

Notable guest stars

The first season featured some recognisable actors in the series. Aside from getting Ann Robinson to reprise her role as Sylvia van Buren from the film, the series also obtained John Colicos (from *Battlestar Galactica* and *Star Trek*) as rogue alien Quinn who, while only appearing twice, was no doubt intended to play an integral part of the series as it went on (the character's power-hungry nature and middleman status between two worlds is noticeably reminiscent of Colicos' role as Count Baltar). The list of notable guests begins in the show's very start with John Vernon appearing in the first two episodes as General Wilson. Other actors throughout the series: Patrick Macnee, Greg Morris, Jeff Corey, John Ireland, Colm Feore, and James Hong.

The series was also the early working ground for future stars. Aside from exclusive season two star Adrian Paul (of *Highlander* fame), the second season also featured the first onscreen appearance of (a then very young) Mia Kirshner. The second season also gave more screentime to Rachel Blanchard, who only had minor play in the first season.

Home video releases

The series was not officially made commercially available for over 15 years, although VHS rental copies were released in the UK and have been sold on such markets as eBay. Fans were doubtful of the series being released as many reported that since it ended its initial run Paramount seemingly denied the show existed, bootleg copies being the only means of viewing the series. On November 1, 2005, Paramount Home Entertainment officially released season 1 on DVD in Region 1.^[5] The set's release coincided with the DVD re-release of the 1953 film from which the show was spawned (the updated version from Steven Spielberg being released on DVD later the same month). A common criticism of the DVDs has been the poor image quality; fans in particular also point out the omission of the alien hand animation that had been inexplicably removed from every episode.^[6] The set contains no special features. It does, however, allow the viewer to jump to a chapter, which are divided by act, including the opening and closing credits, but are not available via any menu. It also includes closed captioning, but these may not be entirely reliable as there are several clear errors - for example, it is inconsistent in how it spells the name of the aliens' homeworld, neither of which is the canonical spelling. By contrast, however, in a few episodes, the captioning refers to the Advocates by the name of their original host bodies from the pilot episode (i.e. Chambers, Urick, and Einhorn), even in the absence of the original actors.

The Second and final season was released on October 26, 2010, nearly five years after the release of the first season.^[7]

In Region 2, Revelation Films will release season 1 on DVD in the UK on April 30, 2012.^[8] Season 2 will be released on July 9, 2012.^[9]

Notes

- [1] George Pal's War Of The Worlds TV Series (Circa 1975) (http://www.war-of-the-worlds.co.uk/war_of_the_worlds_tv_pal.htm)
- [2] Dumpsite locations are visible on a map from the episode "The Last Supper".
- [3] This is the quote originally used. For reasons unknown a different take of Martin's reading is used in the second half of the season. The quote is verbatim of the first except he now says that the aliens are "more terrifying than **ever** before."
- [4] This spelling can be seen onscreen in "Among the Philistines" on Norton's computer monitor. Another spelling variation is visible as well, but it is not seen clearly enough.
- [5] <http://www.tvshowsondvd.com/news/War-Worlds/3894>
- [6] Brief DVD review at The Complete War of the Worlds Website (<http://www.war-of-the-worlds.org/Series/Schedules.shtml>)
- [7] "War of the Worlds: The Second Invasion" Comes to DVD At Last with the Second and Final Season (<http://www.tvshowsondvd.com/news/War-Worlds-Season-2/14212>), *TV Shows on DVD*, August 9, 2010
- [8] <http://www.amazon.co.uk/War-Of-The-Worlds-Season/dp/B00790RMRS>
- [9] <http://www.amazon.co.uk/War-Of-Worlds-Complete-Season/dp/B007IV5GQM>

External links

- *War of the Worlds* (<http://www.imdb.com/title/tt0094578/>) at the Internet Movie Database
- *War of the Worlds* (<http://www.tv.com/show/4495/summary.html>) at TV.com
- War of the Worlds (<http://www.war-ofthe-worlds.co.uk/>) detailed section on *War of the Worlds* TV series plus other adaptations in film and TV
- The Complete *War of the Worlds* Website (<http://www.war-of-the-worlds.org>)

War of the Worlds: New Millennium

<i>War of the Worlds: New Millennium</i>	
First cover to the novel <i>War of the Worlds: New Millennium</i> by Douglas Niles.	
Author(s)	Douglas Niles
Cover artist	Julie Bell
Country	United States
Language	English
Genre(s)	Science fiction novel
Publisher	Tor Books
Publication date	June 2005
Media type	Print (Hardcover)
Pages	332 pp (first edition, hardback)
ISBN	ISBN 0-7653-1142-9 (first edition, hardback)
OCLC Number	57692736 ^[1]
Dewey Decimal	813/.54 22
LC Classification	PS3564.I375 W36 2005

War of the Worlds: New Millennium is a science fiction novel by Douglas Niles, released in 2005 by Tor Books.

After the most recent unmanned mission to Mars inexplicably fails, interest in the Red Planet is still high. The whole world watches as a bright spot of light appears daily on the Martian surface. As they continue, theories abound about what is causing it. Telescopes pick up movement in space: something came from Mars and is headed towards Earth.

As explained in the Author's Note ^[2] of the novel, H. G. Wells wrote the original *The War of the Worlds* prior to any modern military conflict (such as World War I or World War II). This novel is the Martian invasion of Earth in 2005, in effect updating the Martians and the military's actual and doctrinal responses.

Plot summary

After a remote Mars Rover (Vision) loses contact with Earth, a series of flashes appear on the face of Mars, once every Martian day (24 hours, 37 minutes). The flashes baffle scientists at first, until strange objects are discovered heading towards Earth. A space shuttle is sent out to investigate, and becomes the first casualty in the Martian attack on Earth.

The first of the eleven objects sends out a 1 million volt electromagnetic pulse (EMP) which becomes known simply as the Pulse. The first pulse covers North America, and knocks out all computer circuitry and most sophisticated electronics. The second and third objects contain EMPs for Eurasia and Antarctica, effectively immobilizing the world. The remaining objects release canisters which plummet to Earth and strategically impact around major population centers.

As planes crash and cars stop, Alex DeVane tries to get to NASA headquarters to deal with the Pulse and what it means. After the canisters hit, and bombing appears to have no effect, the United States Army sends out an infantry division to investigate and attack the aliens. The canister opens, and the Martians exit in armored saucers held up on tractor beam-like legs. They are also armed with lasers that burn through anything they touch. The ring of tanks, infantry, and artillery fire on the Martians, but to no effect. They destroy the group and continue the invasion.

The U.S. Army rallies and fights bravely, but loses every battle. The Martians also have a poison gas weapon that lasts about 30 minutes, but is lethal. They destroy and kill for the sake of doing so, and seem to breathe in the death and destruction they are causing.

Ironically, this smell leads doctors and scientists to speculate on the nature of the Martians, and the large amount of bacteria they seem to thrive upon. Although successful with nuclear weapon attacks, the Americans try a penicillin/antibiotic bomb, which seems to stop the landers after only a slight delay. Further experimentation by Markus DeVane later proves that any bread-based mold will quickly put down a Martian. This solution is communicated to the survivors, and the invasion is stopped.

Characters

- **Alex DeVane** – Project manager for the Manned Mission to Mars program.
- **Mark DeVane** – Father of Alex, former professor, and expert on Mars
- **Duke Hayes** – A-10 Warthog pilot
- **Nate Hayes** – space shuttle pilot, brother to Duke Hayes

Major themes

- Alien invasion of Earth.
- Loss of technology as hi-tech equipment is rendered useless.

Allusions/references to other works

This novel is an "update" to the H.G. Wells classic *The War of the Worlds*. As noted in the Author's Note^[1], the one supposition made is that the original novel could never have appeared for the *New Millennium* novel to work.

Allusions/reference to actual history, geography and current science

- The early unmanned mission to Mars are mentioned as happening prior to the Vision rover mission.
- In North Korea, the army there launches a nuclear missile at a group of Martian landers.
- A nuclear attack by Pakistan on the landers causes a retaliatory strike by India.

Release details

- 2005, U.S.A., Tor Books ISBN 0-7653-1142-9, Pub date June 2005, Hardcover

Footnotes

[1] <http://worldcat.org/oclc/57692736>

[2] Niles, Douglas (June 2005). *War of the Worlds: New Millennium* (1st ed.). Tor books. pp. 9–10. ISBN 0-7653-1142-9.

H. G. Wells' The War of the Worlds (comics)

H.G. Wells' The War of the Worlds is a comic adaptation of H. G. Wells' *The War of the Worlds* by Ian Edginton and D'Israeli. The same team earlier created the comic *Scarlet Traces*, and several characters from it can be seen in this series, as well as this series reusing the designs of the Martians and their machines.

In July 2006, Pendragon Pictures announced in a press release that the comic possessed visual similarities to Pendragon's film *H. G. Wells' The War of the Worlds*. Pendragon set up a website poll showing image comparisons. In April 2008, the company publicly announced the legal settlement of the matter, stating it "apologizes for any misconception its press release or later internet poll may have caused."^[1]^[2]

Publication

It has been released as a webcomic^[3] and as a graphic novel:

- *H.G. Wells' The War of the Worlds* (with Ian Edginton and D'Israeli, Dark Horse, 72 pages, 2006 ISBN 1-59307-474-3)

Notes

- [1] Olson, Kevin Noel (July 31, 2006). "Pendragon Tries to Start War of the Worlds With Dark Horse" (<http://www.comicsbulletin.com/news/115435839557491.htm>). . Retrieved 2010-08-09.
- [2] "Pendragon Pictures Official Web page" (<http://web.archive.org/web/20080424022532/http://www.pendragonpictures.com/index.html>). Archived from the original (<http://www.pendragonpictures.com/index.html>) on 2008-04-24. . Retrieved 2010-08-09. Announcement of settlement on homepage.
- [3] War of the Worlds eComic (<http://www.darkhorse.com/Features/eComics/883/H-G-Wells-The-War-of-the-Worlds>)

References

- *H. G. Wells' The War of the Worlds* (<http://www.comics.org/series/17654>) at the Grand Comics Database
- *H. G. Wells' The War of the Worlds* (<http://comicbookdb.com/issue.php?ID=85977>) at the Comic Book DB

External links

- Dark Horse page (<http://www.darkhorse.com/Books/13-190/H-G-Wells-The-War-of-the-Worlds-HC>)
 - War of the Worlds comic (http://www.war-ofthe-worlds.co.uk/dark_horse_war_worlds.htm) at War of the Worlds.co.uk
 - War of the Worlds comic annotations (<http://scarlettracesannotations.googlepages.com/waroftheworlds>)
-

Superman: War of the Worlds

<i>Superman: War of the Worlds</i>	
<div>NO IMAGE AVAILABLE</div> <p>If this infobox is not supposed to have an image, please add " noimage=yes".</p>	
Publication information	
Publisher	DC Comics
Format	One-shot
Genre	, steampunk, superhero
Publication date	1999
Number of issues	1
Main character(s)	Clark Kent, Lois Lane, Lex Luthor
Creative team	
Writer(s)	Roy Thomas
Artist(s)	Michael Lark
Letterer(s)	Willie Schubert
Colorist(s)	Noelle Giddings

Superman: War of the Worlds is a DC Comics *Elseworlds* published in 1999. Written by Roy Thomas with Michael Lark as the artist, Willie Schubert as the letterer and Noelle Giddings as the colorist.

The story is a rough adaptation of the H. G. Wells novel *The War of the Worlds*, but is primarily based on the *Superman* mythology. Wells' story is transported from early 20th-century Britain to 1938 Metropolis where the Martian invasion is met with a Golden Age Superman, who is not blessed with the full range of powers he has in modern times.

Characters

Most characters of the story are based on the cast from *The War of the Worlds* or DC Comics characters.

Main characters

- **Clark Kent:** After crashing on earth and being adopted by Jonathan and Martha Kent, Clark was told that he should hide his powers. He was told that humanity would fear him, but when the time is right, he would use his powers for the good of mankind. As Superman, he battles the Martian invaders.
- **Lois Lane:** Lois is a reporter at the *Daily Star*.
- **Dr. Lex Luthor:** a brilliant American scientist with a full head of red hair.
- **The Martians:** invaders from the Red Planet bent on conquering Earth.

Supporting characters

- **Perry White:** Lead reporter of the *Daily Star*.
- **George "Chief" Taylor:** Editor-in-Chief of the *Daily Star*, who witnesses the tripod's attack on Metropolis and is killed by one.
- **Jimmy Olsen:** Red-haired employee of the *Daily Star*, who survives the Martians' attack on the *Daily Star*.
- **Professor Ogilvy:** The astronomer from H.G. Wells' book, who documents the explosions on Mars' surface and is a witness to the first sighting of the Martians.

(Note that until *Superman* #7, George Taylor was Editor-in-Chief of the *Daily Star* at which Clark Kent and Lois Lane worked. Perry White replaced him^[1]).

Plot

Earth is being watched by the envious eyes of Mars. On the red planet a cold and unsympathetic civilization plans to invade our world. Far away, an even older world, Krypton, sends its last son to Earth. The baby Kal-El is found by the Kents and develops super strength, the ability to run faster than a railway engine, leap an eighth of a mile and has near-impenetrable skin. After the passing away of his elderly foster parents, Clark vows to use his powers to benefit mankind.

In 1938, explosions are seen on Mars, but Earth doesn't pay much attention to them. Clark applies for a job at the *Daily Planet*, where he meets Lois. Perry White sends Clark and Lois to report on a meteor, which has crashed the previous night. They arrive just in time to see Professor Ogilvy and Doctor Luthor investigating the meteor, which is in fact a giant metal cylinder. The lid unscrews and the crowd around the cylinder cries in horror as they see a Martian emerge. Professor Ogilvy waves a white flag in hopes of communicating with the Martians, but is incinerated by one of their weapons. The crowd starts to panic as more shots are fired. When Clark protects Lois from the rays, his civilian clothes are burned off revealing Superman's costume underneath.

The Army arrives and prepares to deal with the cylinder when it opens and tripods emerge. The five tripods start firing at the army, whose weapons are useless against the metal hulls. Superman picks up a cannon and beats a tripod with it. As he finishes off the Martian inside, the four remaining tripods walk to Metropolis. Lois meets up with Lex and they retreat to Lex's laboratory. Earth's forces are being massacred until Superman joins the fight in Metropolis. Superman fights the tripods as best he can, but is subdued by another alien weapon, the black smoke. The tripods capture Lois, blast Clark with their heat ray and imprison him.

Three weeks later, Superman is held captive by the Martians, who are being helped by a now-bald Luthor after a Heat-Ray burned off all of his hair. All of Earth's major cities have been conquered and many humans have been reduced to slaves or cattle. Luthor reveals that Earth's bacteria have been making many Martians sick, and that they are studying Clark, who he deduces is in fact an alien like them. At Luthor's request, Lois has been kept alive, mostly to keep Superman in check. Lex deduces that Clark's Kryptonian biology is canceling the deadly effects of Earth's bacteria, which is why the Martians around him are not sick.

The Martians now no longer need Luthor to help them study Superman and they prepare to devour him. Lois and Luthor free Clark and he starts fighting the Martians. After leveling the ones inside the ship and the ones tending to their human prisoners, Lois recoils from Superman, telling him that she can't bear to have an alien touch her after what the Martians have done. Tripods arrive and Superman takes them down as best he can. The last tripod discards its legs and begins to fly. As Superman finally takes it down, he dies from exhaustion and from the wounds he received from the Heat-Rays.

Acting on Clark's insight, Luthor quickly finds a way to destroy the remaining Martians. Earth's nations begin their road to recovery. Germany, Japan, Italy and the former Soviet Union elect semi-democratic governments while Great Britain turns to fascism and chooses Oswald Mosley as its Leader. Lex Luthor and Lois Lane later marry. John Nance Garner becomes President and Lex becomes the new Vice President. A statue of Clark Kent is erected in front

of the new League of Nations as a testament to his bravery.

References

[1] http://supermanica.superman.nu/wiki/index.php/George_Taylor

- *Superman: War of the Worlds* (<http://www.comics.org/series/6010>) at the Grand Comics Database
- *Superman: War of the Worlds* (<http://comicbookdb.com/issue.php?ID=38250>) at the Comic Book DB

External links

- Superman: War of the Worlds (http://www.war-ofthe-worlds.co.uk/superman_2.htm) at War of the Worlds.co.uk

Sherlock Holmes's War of the Worlds

<i>Sherlock Holmes' War of the Worlds</i>	
Author(s)	<ul style="list-style-type: none">Manly Wade WellmanWade Wellman
Country	United Kingdom
Language	English
Genre(s)	<ul style="list-style-type: none">MysteryScience fiction

Sherlock Holmes's War of the Worlds (currently retitled as of 2009 as *The Further Adventures of Sherlock Holmes: The War of the Worlds*) is a sequel to H. G. Wells' science fiction novel *The War of the Worlds*, written by Manly Wade Wellman and his son Wade Wellman, and published in 1975. It was inspired by a viewing of *A Study in Terror*. It is a pastiche which combines H. G. Wells' extraterrestrial invasion story with Sir Arthur Conan Doyle's Sherlock Holmes and Professor Challenger stories.

Overview

The story consists of the tales of Sherlock Holmes, Dr. Watson, and Professor Challenger in London during the Martian invasion.

Background

The underlying philosophy of the book is very different to, indeed contradictory to, the original Wells story in which the idea is repeatedly expressed of humans being completely helpless before the Martian invaders, as are other creatures towards the humans.

In various parts of the Wells book, Martian/Human is compared to human/cow, human/rabbit, human/ant etc. The Humans' final deliverance, due to the Martians' succumbing to earthly bacteria, is completely unconnected to their own efforts. Conversely, in the present book Holmes, Watson and Challenger are plucky and resourceful humans, continually confronting and outwitting the Martians and completely undeterred by the invaders' technological superiority. The story features a romantic relationship between Holmes and his landlady Mrs. Hudson, which Watson is completely oblivious to.

Alternate versions

- Titan Books' 2009 reprint of the novel is titled *The Further Adventures of Sherlock Holmes: The War of the Worlds*.

References

External links

- Profile from a War of the Worlds site (http://www.war-ofthe-worlds.co.uk/sherlock_war_worlds.htm)
 - Sherlock Holmes's War of the Worlds* (<http://www.isfdb.org/cgi-bin/title.cgi?38135>) title listing at the Internet Speculative Fiction Database
-

The War of the Worlds: Next Century

<i>The War of the Worlds: Next Century</i>	
Theatrical release poster	
Directed by	Piotr Szulkin
Written by	Piotr Szulkin
Music by	Józef Skrzek
Cinematography	Zygmunt Samosiuk
Editing by	Elżbieta Kurkowska
Release date(s)	20 February 1983
Running time	92 minutes
Country	Poland
Language	Polish

The War of the Worlds: Next Century (Polish: *Wojna światów - następne stulecie*) is a 1981 Polish film by Piotr Szulkin which is inspired by the classical novel of H. G. Wells, *The War of the Worlds*. It had its premiere on 20th February 1983.

Plot

The film starts from the position close to the literary inspiration suggested in the title, but rather from developing it in the same manner as the novel it is used as a witty commentary on the political situation of Poland in the period of the Polish People's Republic.

The film starts with the arrival of a more advanced civilization from Mars which purports to have a friendly attitude towards Earthlings. The place visited by the Martians resembles a police state in which a huge role is played by television, which is used as a propaganda tool.

The main character of the film, Iron Idem (Roman Wilhelmi) is a news presenter who has a popular TV program, *Iron Idem's Independent News*. However, the news that is presented on his program is carefully chosen by Idem's boss (Mariusz Dmochowski) who later orders the kidnapping of Idem's wife (Krystyna Janda). Iron Idem is forced to collaborate with the state apparatus, which is controlled by blood thirsty Martians, and encourages people to give blood.

After being thrown out of his flat, Idem has a chance to observe stupefied citizens who fall victim to the repression of the state apparatus. Finally, the main protagonist rebels and criticizes society during a TV Super Show which is a concert organized as a farewell to the Martians.

On the day after the Martians departure the Earth's mass media change their perception of the whole situation and the visit from Mars is viewed as an aggressive invasion and Iron Idem is shown as the main collaborator. He is sentenced to death and killed but only on the television screen. In reality he leaves the television studio and steps into the outside world which is covered by mist.

External links

- *The War of the World: Next Century* ^[1] at the Internet Movie Database

References

- [1] <http://www.imdb.com/title/tt0083335/>

Adaptations of *The War of the Worlds*

The War of the Worlds (1898) is a science fiction novel by H. G. Wells. It describes the memoirs of an unnamed narrator in the suburbs of London, England who recounts an invasion of Earth by an army of Martians with military technology far in advance to human science. It is said to be the first story that details a human conflict with, and overall defeat by, an extraterrestrial race.

Following its publication, *The War of the Worlds* rapidly entered popular culture. Through the 20th and 21st centuries, the novel has been adapted into a number of different mediums, including radio, television and film. These have been produced with varying degrees of faithfulness towards the original text, with many of the more famous adaptations, such as Orson Welles' 1938 radio adaptation and the 2005 film directed by Steven Spielberg, choosing to set the events in a contemporary setting. In addition, many adaptations, including both of the above, have relocated the plot from its original setting of England in favour of the United States.

Film

- 1953: *The War of the Worlds* (1953 film), produced by George Pal and directed by Byron Haskin, for Paramount Pictures
- 1981: *The War of the Worlds: Next Century*, a Polish film by Piotr Szulkin
- 2005: *H. G. Wells' The War of the Worlds* (2005 film), directed by Timothy Hines, for Pendragon Pictures
- 2005: *H. G. Wells' War of the Worlds (2005 film)*, directed by David Michael Latt (titled *Invasion* or *The Worlds in War* internationally), for The Asylum.
 - 2008: *War of the Worlds 2: The Next Wave*, sequel to the Asylum's film, directed by C. Thomas Howell
- 2005: *War of the Worlds* (2005 film), directed by Steven Spielberg, for Paramount Pictures.
- 2012: *War of the Worlds - The True Story* a sci-fi/horror mock documentary movie, by Pendragon Pictures

Also

- *The Night That Panicked America*, a film that follows Orson Welles' radio broadcast based on Wells' novel.
- *Scary Movie 4*, a spoof comedy that uses Steven Spielberg's film version as its plot.
- *Mars Attacks!*, a science fiction comedy by Tim Burton, which spoofs many alien invasion films of the 1950s, including 1953's *War of the Worlds*.

Television

- 1988: *War of the Worlds* (TV series) Loosely based on Wells' novel, but is mainly a sequel to the 1953 film.
 - 2001: *Justice League* animated TV series adapts the main events and visuals of the novel for the three part story *Secret Origins*. Aliens, after destroying Mars, attack Earth via tripods and a team of superheroes, including Superman, attempt to stop them.
-

Radio

- 1938: *The War of the Worlds* (radio), the Orson Welles' 1938 radio adaptation
- 1944: *War Of The Worlds* radio broadcast, Santiago
- 1949: *War Of The Worlds* radio broadcast, Radio Quito, Quito, Ecuador
- 1950: *The War of the Worlds*, BBC radio dramatisation
- 1955: *The Lux Radio Theater: War of the Worlds*, adaptation of the 1953 Film.
- 1967: *The War of the Worlds*, BBC radio dramatisation
- 1968: *The War of the Worlds* (radio 1968), WKBW radio adaptation
- 1988: *The War of the Worlds* (radio 1988), an NPR 50th Anniversary radio adaptation with Jason Robards

Music

- 1978: *Jeff Wayne's Musical Version of The War of the Worlds*, by Jeff Wayne
- 2009: *War Of The Worlds*, by Marc Broude

Game

- 1979; 1982: *The War of the Worlds* (arcade game), an arcade game published by Cinematronics, and its re-released color version.
- 1980: *The War Of The Worlds*, a war board game designed by Allen D. Eldridge and published by Task Force Games.
- 1984: *The War of the Worlds* (1984 computer game), a home computer game.
- 1998: *Jeff Wayne's The War of the Worlds*, computer game.

Comic books

- 1955: *Classics Illustrated* #124 Probably the best remembered of the Classics Illustrated line.
- 1973–1976: *Amazing Adventures* #18–39 featured Killraven, a 21st century freedom fighter against a second Martian invasion.
- 1977: "Marvel Classics Comics" #14, an adaption of the book.
- 1999: *Superman: War of the Worlds*: events of the Wells book transferred to Superman's Metropolis and also involve Lois Lane and Lex Luthor.
- 2002–2003: Volume II of *The League of Extraordinary Gentlemen*, a limited series comic book written by Alan Moore and illustrated by Kevin O'Neill
- 2006: *H.G. Wells' The War of the Worlds* (comic), graphic novel

Other

- 1994: *War of the Worlds: Invasion from Mars*, an Audio Theatre adaption by L.A. Theatre Works, casting Star Trek cast members like Leonard Nimoy, Gates McFadden, Brent Spiner and directed by John de Lancie.^[1]
- 2004–2005: *H.G. Wells' The War of the Worlds*, a site specific theatre adaptation by Canadian playwright Ian Case staged in and around Craigdarroch Castle in Victoria, British Columbia.
- 2005: *The Art of H. G. Wells* by Ricardo Garijo, the third in the series of trading cards, released^[2]
- 2008: *Solar Pons's War of the Worlds*, an online web serial set in the world of Solar Pons, combining elements of the original novel, the 1938 radio adaptation, and the Wells short-story *The Crystal Egg*.^[3]

1938 radio adaption by Orson Welles

The 1938 radio broadcast caused public outcry against the episode, as many listeners believed that an actual Martian invasion was in progress,^[4] a notable example of mass hysteria.

Wells later met Orson Welles while driving through San Antonio, Texas, after stopping to ask directions and by coincidence happening upon the actor. They spent the day together, and later discussed the famous broadcast in a radio interview at Radio KTSA.^[5]

The radio drama itself has spun off a number of productions based upon the events surrounding the broadcast, including *Doctor Who: Invaders from Mars*, an audio drama released in 2002 based upon the *Doctor Who* television series that depicts Welles' broadcast as taking place during an actual attempted alien invasion.^[6]

Unreleased adaptations

After World War II, Ray Harryhausen shot a scene of a dying alien falling out of a Martian war machine, test footage for an abandoned project to adapt the story using Wells' original "octopus" concept for the Martians. A video of the footage can be found here.^[7]

Here Harryhausen talks about his proposed adaptation:

*"Yes, originally, after **Mighty Joe [Young]** I made a lot of sketches for **War of the Worlds**. I wanted to keep it in the period that H.G. Wells wrote it, of the Victorian period, and I made eight big drawings, some of which are published – in the book and it would have been an interesting picture, if it was made years ago. But since then so many pictures of that nature have been made that it wouldn't be quite unique as it would have been."*^[8]

Sequels by other authors

- Within six weeks of the novel's original 1897 magazine serialisation, *The Boston Post* began running a sequel, *Edison's Conquest of Mars* by Garrett P. Serviss, about an Earth counter-attack against the Martians, led by Thomas Edison. Though this is actually a sequel to 'Fighters from Mars', a revised and un-authorised re-print, they both were first printed in the Boston Post in 1898.^[9]
- In 1962, Soviet author Lazar Lagin published a political pamphlet named "Major Well Andyou" ("Майор Велл Эндью"), a pun on "Well, and you?", which relates the story of a major in the British Army who collaborates with the Martian invaders. A condemnation of imperialism and capitalism, the story was dominated by Soviet analysis of political issues contemporary to the 1950s and 1960s.
- *The Second War of the Worlds*, by George H. Smith concerned the Martians trying to invade an alternate, less-technologically advanced Earth. Helping these people are an unnamed English detective, and his companion, a doctor, from 'our' world. (It is quite obvious from clues in the story that these are actually Sherlock Holmes and Dr. John Watson.)
- In the 1970s, Marvel Comics had a character named Killraven *Warrior of the Worlds* who (in an alternative timeline) fought H. G. Wells' Martians after their second invasion of Earth in 2001. He first appeared in *Amazing Adventures* volume 2 #18.
- Manly Wade Wellman and his son Wade Wellman wrote *Sherlock Holmes' War of the Worlds* (1975) which describes Sherlock Holmes's adventures during the Martian occupation of London. This version uses Wells' short story "The Crystal Egg" as a prequel (with Holmes being the man who bought the egg at the end) and includes a crossover with Arthur Conan Doyle's Professor Challenger stories. Among many changes the Martians are changed into simple vampires, who suck and ingest human blood.
- In *The Space Machine* Christopher Priest presents both a sequel and prequel to *The War of the Worlds* (due to time travel elements), which also integrates the events of *The Time Machine*.

- In the novel *W. G. Grace's Last Case* (1984) by Willie Rushton, W. G. Grace and Doctor Watson avert a second Martian invasion by attacking the Martian fleet on the far side of the moon with "bombs" containing influenza germs.
- The comic book *Scarlet Traces* (2002) begins a decade later with Great Britain utilising the Martians' technology, and ironic to the allegory of Wells' novel, have become more powerful because of it. Eventually, this leads up to a counter-invasion aimed for Mars in its own sequel, *Scarlet Traces: The Great Game* (2006).
- Science fiction author Eric Brown wrote a short story, "Ulla, Ulla" (2002) about an expedition to Mars, finding the truth behind H.G. Wells' novel.
- A number of people have written contemporaneously set stories that describe the same invasion from the perspectives of locations other than Britain. Notable stories of this type are:
 - "Night of the Cooters" by Howard Waldrop, in which a Martian war machine lands in Texas.
 - "Foreign Devils" by Walter Jon Williams, set in China.
 - *War of the Worlds: Global Dispatches*, edited by Kevin J. Anderson, an anthology of such stories (ISBN 0-553-10353-9).
 - "War of the Worlds : New Millennium" (2005) by Douglas Niles in which the invasion is set in 2005 and focuses mainly on the American fightback. (ISBN 0-765-35000-9) Tor Books
- In the short story *Mastery of Vesania* ^[10], Hayden Lee uses his appropriation to present the invasion from the perspective of the Martian invaders, also providing the link between the different nature of the two invasions presented in the book and the 2005 film (arriving from space and rising from the ground).

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