

Chapter 1 : The War of the Worlds (radio drama) - Wikipedia

Though what the radio listeners heard was a portion of Orson Welles' adaptation of the well-known book, War of the Worlds by H. G. Wells, many of the listeners believed what they heard on the radio was real.

Download guide Just right click on the file and chose save file as Reviewer: Click on the ZIP option instead. That should allow you to save instead of play. Same thing happens in Internet Explorer. Can anyone else shed some light on this? Was hoping to burn it on a cd for my dad. Supermoney - favoritefavoritefavoritefavorite - January 12, Subject: All I can say is that this is extraordinary!! The quality is great giving for what they had to work with. I noticed you can also download it from here: Lucy leave - favoritefavoritefavoritefavorite - September 6, Subject: Legendary recording Try this song about wotw: Help How can I download this broadcast? Lemonpieman - favoritefavoritefavoritefavorite - March 15, Subject: My two cents The audio quality of this mp3 is perfect. This will dominate your attention. I was planning to test it to see if it would play, and I ended up taking in the entire hour. It stays on my mp3 player now and every once and again I dig it up. I listen to a lot of old time radio and I have a fair idea of what it may have sounded like to listen to the news in I totally understand the mass panic that went along with this programs original airing. No words can describe this experience. You have to listen. ChefJLo - favoritefavoritefavoritefavorite - March 2, Subject: A little noisy, but it was 60 years ago Very Good Quality I just had to comment that this is a very good quality mp3 encode of this classic broadcast. Also, I believe this is the complete original, with no new material added. Thank you for uploading this.

Chapter 2 : War of the Worlds: The Broadcast

On Halloween eve in , the power of radio was on full display when a dramatization of the science-fiction novel "The War of the Worlds" scared the daylights out of many of CBS radio's nighttime.

The panic inspired by Welles made War of the Worlds perhaps the most notorious event in American broadcast history. The supposed panic was so tiny as to be practically immeasurable on the night of the broadcast. Advertisement How did the story of panicked listeners begin? Radio had siphoned off advertising revenue from print during the Depression, badly damaging the newspaper industry. The newspaper industry sensationalized the panic to prove to advertisers, and regulators, that radio management was irresponsible and not to be trusted. Yet that observation failed to stop the Daily News from splashing the panic story across this legendary cover a few hours later. New York Daily News front page from Oct. A curious but predictable phenomenon occurred: As the show receded in time and became more infamous, more and more people claimed to have heard it. But that was hardly the case. Far fewer people heard the broadcast—and fewer still panicked—than most people believe today. How do we know? The night the program aired, the C. Hooper ratings service telephoned 5, households for its national ratings survey. In other words, 98 percent of those surveyed were listening to something else, or nothing at all, on Oct. This miniscule rating is not surprising. No scholar, however, has ever isolated or extrapolated an actual number of dial twirlers. CBS commissioned a nationwide survey the day after the broadcast, and network executives were relieved to discover just how few people actually tuned in. In , an esteemed academic solidified the myth in the public mind. But this cherry-picked data set was clearly tainted by the sensationalistic newspaper publicity following the broadcast a possibility Cantril also admitted. Was the small audience that listened to War of the Worlds excited by what they heard? And yet such behavior has become part of the War of the Worlds myth, as highlighted by the PBS program. Wire service reports did relay sensational stories of unnamed panicked listeners saved only by the timely intervention of friends or neighbors, but not one newspaper reported a verified suicide connected to the broadcast. The rumor was checked and found to be inaccurate. The Washington Post reported that one Baltimore listener died of a heart attack during the show, but unfortunately no one followed up to confirm the story or provide corroborative details. But did armed citizens and National Guardsmen really assemble throughout America? Did mobs rove the streets? While newspapers made Oct. Four days after its initial, sensational report, the Washington Post published a letter from one reader who walked down F Street during the broadcast. Nor were CBS or Welles sanctioned in any manner. In fact, the FCC prohibited complaints about the program from being used in license renewal hearings. For the FCC and the networks, the sensationalized newspaper reports were at worst a nuisance. The documentary does acknowledge this new work but relegates it to one line, late in the program: But that one line fails to balance the accounts of hysteria peppered throughout the script. Joseph Campbell found that almost all newspapers swiftly dropped the story. Even today, broadcast networks must convince advertisers that they retain commanding powers over their audiences. As such, CBS has regularly celebrated the War of the Worlds broadcast and its supposed effect on the public. On the other side of the coin, federal regulators must still persuade politicians that there exists an important protective role for the guardians of the airwaves. For both broadcasters and regulators, War of the Worlds provides excellent evidence to justify their claims about media power. Some portion of the blame must also go to Hadley Cantril. His scholarly book validated the popular memory of the event. He remains the only source with academic legitimacy who claims there was a sizable panic. Without this validation, the myth likely would not be in social psychology and mass communication textbooks, as it still is today—pretty much every high schooler and liberal arts undergraduate runs across it at some point. Both the American Experience and Radiolab segments rely on his work. Though you may have never heard of Cantril, the War of the Worlds myth is very much his legacy. And that need has hardly abated: Just as radio was the new medium of the s, opening up exciting new channels of communication, today the Internet provides us with both the promise of a dynamic communicative future and dystopian fears of a new form of mind control; lost privacy; and attacks from scary, mysterious forces. This is the fear that animates our fantasy of panicked hordes—both then and

now.

Chapter 3 : Sorry, this content is not available in your region.

"The War of the Worlds" was the 17th episode of the CBS Radio series The Mercury Theatre on the Air, which was broadcast at 8 pm ET on Sunday, October 30, [1]: , H. G. Wells' original novel tells the story of a Martian invasion of Earth.

Background[edit] WKBW program director Jefferson 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 radio news equipment, covering the "story" of a Martian invasion. Until this point, most radio renditions of the 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. Other changes reflected the changing state of the industry: Production[edit] Initially, a script was written for the news reporters to act out; however, upon hearing the rehearsals, it was evident that the news reporters except Irv Weinstein , a professional radio actor at the beginning of his career 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. Broadcast[edit] The play began a few minutes before The initial part of the broadcast alternated from top hits to news break-ins and back until These personnel participated in the broadcast, listed as first heard on the play: Among those fooled included a local newspaper, several small-town police officers, and even the Canadian military , which dispatched troops to the Peace Bridge. However, no one involved in the broadcast was fired and the resignation was not accepted. I repeat, it is a dramatization; it is a play. It is not happening in any way, shape or form. What you are listening to is a dramatization of H. This version was edited down to 63 minutes from the minute original. This was rebroadcast in by the station in commemoration of the 50th anniversary of the original broadcast , then in and Shane "The Cosmic Cowboy" was the opening DJ and the rest of the broadcast was identical to the version two years earlier albeit with Ron Baskin added as newscaster. However, this version was not a stand-alone broadcast as other WKBW-produced radio thrillers bookend the dramatization. Unlike the previous installments, the disclaimers of "This is a dramatization" has been placed before and after commercial breaks. WGWE rebroadcast this edition in Jim Quinn served as the disk jockey. A totally new remake was produced by 97 Rock to commemorate the 30th anniversary of the first WKBW version. Kaye and Weinstein in one of his last appearances before his retirement at the end of that year reprised their respective roles in the original, while personalities such as Don Postles, Larry Norton , Erie County Executive Dennis Gorski and Mayor Anthony Masiello participated. This was rebroadcast in It is set to debut October 30,

Chapter 4 : FACT CHECK: Did the Radio Broadcast of 'War of the Worlds' Cause a Nationwide Panic?

Broadcast Hysteria: Orson Welles's War of the Worlds and the Art of Fake News On the evening of October 30, , radio listeners across the U.S. heard a startling report of mysterious creatures.

The broadcast, which aired on October 30, , and claimed that aliens from Mars had invaded New Jersey, terrified thousands of Americans. Some listeners mistook those bulletins for the real thing, and their anxious phone calls to police, newspaper offices, and radio stations convinced many journalists that the show had caused nationwide hysteria. Citizen Convicted of Treason Who Has Ever Been Pardoned Welles barely had time to glance at the papers, leaving him with only a horribly vague sense of what he had done to the country. Each journalist asked him some variation of the same basic question: Had he intended, or did he at all anticipate, that War of the Worlds would throw its audience into panic? That question would follow Welles for the rest of his life, and his answers changed as the years went on—from protestations of innocence to playful hints that he knew exactly what he was doing all along. Wells classic "The War of the Worlds. A low-budget program without a sponsor, the series had built a small but loyal following with fresh adaptations of literary classics. The three men discussed various works of science fiction before settling on H. The original The War of the Worlds story recounts a Martian invasion of Great Britain around the turn of the 20th century. The novel is a powerful satire of British imperialism—the most powerful colonizer in the world suddenly finds itself colonized—and its first generation of readers would not have found its premise implausible. Wealthy, self-taught astronomer Percival Lowell popularized this misconception in a series of books describing a highly intelligent, canal-building Martian civilization. Wells drew liberally from those ideas in crafting his alien invasion story—the first of its kind—and his work inspired an entire genre of science fiction. After Welles selected the book for adaptation, Houseman passed it on to Howard Koch, a writer recently hired to script the Mercury broadcasts, with instructions to convert it into late-breaking news bulletins. Koch may have been the first member of the Mercury to read The War of the Worlds, and he took an immediate dislike to it, finding it terribly dull and dated. Science fiction in the s was largely the purview of children, with alien invaders confined to pulp magazines and the Sunday funnies. The idea that intelligent Martians might actually exist had largely been discredited. Even with the fake news conceit, Koch struggled to turn the novel into a credible radio drama in less than a week. Ever the diplomat, Houseman rang off with the promise to see if Welles might agree to adapt another story. But when he called the Mercury Theatre, he could not get his partner on the phone. With the future of his theatrical company in crisis, Welles had precious little time to spend on his radio series. With no other options, Houseman called Koch back and lied. Welles, he said, was determined to do the Martian novel this week. He encouraged Koch to get back to work, and offered suggestions on how to improve the script. Koch worked through the night and the following day, filling countless yellow legal-pad pages with his elegant if frequently illegible handwriting. By sundown on Wednesday, he had finished a complete draft, which Paul Stewart and a handful of Mercury actors rehearsed the next day. Welles was not present, but the rehearsal was recorded on acetate disks for him to listen to later that night. Everyone who heard it later agreed that this stripped-down production—with no music and only the most basic sound effects—was an unmitigated disaster. Like the original novel, this draft is divided into two acts of roughly equal length, with the first devoted to fake news bulletins about the Martian invasion. The second act uses a series of lengthy monologues and conventional dramatic scenes to recount the wanderings of a lone survivor, played by Welles. Most of the previous Mercury broadcasts resembled the second act of War of the Worlds; the series was initially titled First Person Singular because it relied so heavily on first-person narration. But unlike the charming narrators of earlier Mercury adaptations such as Treasure Island and Sherlock Holmes, the protagonist of The War of the Worlds was a passive character with a journalistic, impersonal prose style—both traits that make for very boring monologues. Welles believed, and Houseman and Stewart agreed, that the only way to save their show was to focus on enhancing the fake news bulletins in its first act. The first act grew longer and the second act got shorter, leaving the script somewhat lopsided. Unlike in most radio dramas, the station break in War of the Worlds would come about two-thirds of the way through, and not

at the halfway mark. Apparently, no one in the Mercury realized that listeners who tuned in late and missed the opening announcements would have to wait almost 40 minutes for a disclaimer explaining that the show was fiction. Radio audiences had come to expect that fictional programs would be interrupted on the half-hour for station identification. Breaking news, on the other hand, failed to follow those rules. People who believed the broadcast to be real would be even more convinced when the station break failed to come at 8: These revisions also removed several clues that might have helped late listeners figure out that the invasion was fake. Two moments that interrupted the fictional news-broadcast with regular dramatic scenes were deleted or revised. As many observers later noted, having the Martians conquer an entire planet in less than 40 minutes made no logical sense. But Houseman explained in *Run-Through*, the first volume of his memoirs, that he wanted to make the transitions from actual time to fictional time as seamless as possible, in order to draw listeners into the story. Without meaning to, Koch, Houseman, and Stewart had made it much more likely that some listeners would be fooled by *War of the Worlds*. Actors suggested ways of reworking the dialogue to make it more naturalistic, comprehensible, or convincing. Ora Nichols, head of the sound effects department at the CBS affiliate in New York, devised chillingly effective noises for the Martian war machines. Finally, *War of the Worlds* had gained his full attention. Almost immediately, he lost his temper with the material. But according to Houseman, such outbursts were typical in the frantic hours before each Mercury Theatre broadcast. He delighted in making his cast and crew scramble by radically revising the show at the last minute, adding new things and taking others out. Out of the chaos came a much stronger show. Welles drastically slowed down the opening scenes to the point of tedium, adding dialogue and drawing out the musical interludes between fake news bulletins. Houseman objected strenuously, but Welles overruled him, believing that listeners would only accept the unrealistic speed of the invasion if the broadcast started slowly, then gradually sped up. By the station break, even most listeners who knew that the show was fiction would be carried away by the speed of it all. For those who did not, those 40 minutes would seem like hours. But he gave the character a purely vocal promotion by casting Kenneth Delmar, an actor whom he knew could do a pitch-perfect impression of Franklin D. In , the major networks expressly forbade most radio programs from impersonating the president, in order to avoid misleading listeners. But Welles suggested, with a wink and a nod, that Delmar make his character sound presidential, and Delmar happily complied. These kinds of ideas only came to Welles at the last minute, with disaster waiting in the wings. The cast and crew responded in kind. Only in these last minute rehearsals did everyone begin to take *War of the Worlds* more seriously, giving it their best efforts for perhaps the first time. The result demonstrates the special power of collaboration. By pooling their unique talents, Welles and his team produced a show that frankly terrified many of its listeners—even those who never forgot that the whole thing was just a play. But hardly anyone, then or since, has ever taken him at his word. His performance, captured by newsreel cameras, seems too remorseful and contrite, his words chosen much too carefully. Instead of ending his career, *War of the Worlds* catapulted Welles to Hollywood, where he would soon make *Citizen Kane*. Given the immense benefit Welles reaped from the broadcast, many have found it hard to believe that he harbored any regrets about his sudden celebrity. In later years, Welles began to claim that he really was hiding his delight that Halloween morning. The Mercury, he said in multiple interviews, had always hoped to fool some of their listeners, in order to teach them a lesson about not believing whatever they heard over the radio. In fact, they denied it over and over again, long after legal reprisals were a serious concern. The Mercury did quite consciously attempt to inject realism into *War of the Worlds*, but their efforts produced a very different result from the one they intended. The elements of the show that a fraction of its audience found so convincing crept in almost accidentally, as the Mercury desperately tried to avoid being laughed off the air. *War of the Worlds* formed a kind of crucible for Orson Welles, out of which the wunderkind of the New York stage exploded onto the national scene as a multimedia genius and trickster extraordinaire. He may not have told the whole truth that Halloween morning, but his shock and bewilderment were genuine enough. Only later did he realize and appreciate how his life had changed. Brad Schwartz is the author of *Broadcast Hysteria*: Photo by Gary Shrewsbury.

Chapter 5 : The War of the Worlds panic was a myth

Orson Welles - War Of The Worlds - Radio Broadcast - Complete Broadcast. The War of the Worlds was an episode of the American radio drama anthology series Mercury Theatre on the Air.

However, by the time the order was given, the program was already less than a minute away from its first scheduled break, and the fictional news reporter played by actor Ray Collins was choking on poison gas as the Martians overwhelmed New York. Soon, the room was full of policemen and a massive struggle was going on between the police, page boys, and CBS executives, who were trying to prevent the cops from busting in and stopping the show. It was a show to witness. Houseman picked it up and the furious caller announced he was mayor of a Midwestern town, where mobs were in the streets. Houseman hung up quickly: The building was suddenly full of people and dark-blue uniforms. Hustled out of the studio, we were locked into a small back office on another floor. Here we sat incommunicado while network employees were busily collecting, destroying, or locking up all scripts and records of the broadcast. Finally, the Press was let loose upon us, ravening for horror. How many deaths had we heard of? Implying they knew of thousands. What did we know of the fatal stampede in a Jersey hall? Implying it was one of many. The ditches must be choked with corpses. It is all quite vague in my memory and quite terrible. The telephone switchboard, a vast sea of light, could handle only a fraction of incoming calls. The haggard Welles sat alone and despondent. I was too busy writing explanations to put on the air, reassuring the audience that it was safe. I also answered my share of incessant telephone calls, many of them from as far away as the Pacific Coast. Shortly after midnight, one of the cast, a late arrival, told Welles that news about "The War of the Worlds" was being flashed in Times Square. They immediately left the theatre, and standing on the corner of Broadway and 42nd Street, they read the lighted bulletin that circled the New York Times building: Many newspapers assumed that the large number of phone calls and the scattered reports of listeners rushing about or even fleeing their homes proved the existence of a mass panic, but such behavior was never widespread. As panicked listeners called the studio, Paar attempted to calm them on the phone and on air by saying: When have I ever lied to you? Oblivious to the situation, the manager advised Paar to calm down and said that it was "all a tempest in a teapot ". 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 newswire , and soon, Concrete was known worldwide. He was operating on three hours of sleep when CBS called him to a press conference. He read a statement that was later printed in newspapers nationwide and took questions from reporters: Were you aware of the terror such a broadcast would stir up? The technique I used was not original with me. It was not even new. I anticipated nothing unusual. Should you have toned down the language of the drama? Why was the story changed to put in names of American cities and government officers? Wells used real cities in Europe, and to make the play more acceptable to American listeners we used real cities in America. At the time, many Americans assumed that a significant number of Chase and Sanborn listeners changed stations when the first comic sketch ended and a musical number by Nelson Eddy began and then tuned in "The War of the Worlds" after the opening announcements, but historian A. 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 fewer than one third of frightened listeners understood the invaders to be aliens; most thought that they were listening to reports of a German invasion or of a natural catastrophe. The Munich crisis was at its height 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. Thus they believed the Welles production even though it was specifically stated that the whole thing was fiction". Radio had siphoned off advertising revenue from print during the Depression, badly damaging the newspaper industry. The newspaper industry sensationalized the panic to prove to advertisers, and regulators, that radio management was irresponsible and not to be trusted. Joseph Campbell wrote in He quotes Robert E. Bartholomew, an authority on mass panic outbreaks, as having said that "there is a growing consensus among sociologists that the extent of the panic After analyzing those letters, A. Brad Schwartz concluded that although the broadcast briefly misled a

significant portion of its audience, very few of those listeners fled their homes or otherwise panicked. The total number of protest letters sent to Welles and the FCC is also low in comparison with other controversial radio broadcasts of the period, further suggesting the audience was small and the fright severely limited. Hooper company, the main radio ratings service at the time. That, he writes, is an indicator that people were not generally panicking or hysterical. After the broadcast, as I tried to get back to the St. But, the newspapers for days continued to feign fury. Most newspaper coverage thus took the form of Associated Press stories, which were largely anecdotal aggregates of reporting from its various bureaus, giving the impression that panic had indeed been widespread. Unnamed observers quoted by The Age commented that "the panic could have only happened in America. In "The War of the Worlds," they saw an opportunity to cast aspersions on the newer medium: Herring proposed a bill that would have required all programming to be reviewed by the FCC prior to broadcast he never actually introduced it. Others blamed the radio audience for its credulity. Noting that any intelligent listener would have realized the broadcast was fictional, the Chicago Tribune opined, "it would be more tactful to say that some members of the radio audience are a trifle retarded mentally, and that many a program is prepared for their consumption. Cantril himself conceded that but argued that unlike Hooper , his estimate had attempted to capture the significant portion of the audience that did not have home telephones at that time. Since those respondents were contacted only after the media frenzy, Cantril allowed that their recollections could have been influenced by what they read in the newspapers. Respondents had indicated a variety of reactions to the program, among them "excited", "disturbed", and "frightened". However, he included all of them with "panicked", failing to account for the possibility that despite their reaction, they were still aware the broadcast was staged. Such stories were often reported by people who were panicking themselves. A few suicide attempts seem to have been prevented when friends or family intervened, but no record of a successful one exists. A Washington Post claim that a man died of a heart attack brought on by listening to the program could not be verified. One woman filed a lawsuit against CBS, but it was soon dismissed. Wells and Orson Welles met for the first and only time in late October , shortly before the second anniversary of the Mercury Theatre broadcast, when they both happened to be lecturing in San Antonio , Texas. Wells expressed good-natured skepticism about the actual extent of the panic caused by "this sensational Halloween spree," saying: Hitler made a good deal of sport of it, you know And the consequence is you can still play with ideas of terror and conflict They hired Howard Koch , whose experience in having a play performed by the Federal Theatre Project in Chicago led him to leave his law practice and move to New York to become a writer. A Study in the Psychology of Panic , the book publication of a Princeton University study directed by psychologist Hadley Cantril. Welles strongly protested Koch being listed as sole author since many others contributed to the script, but by the time the book was published, he had decided to end the dispute. Hosted by Edward R. Murrow , the live presentation of Nelson S. No member of the Mercury Theatre is named. Koch had granted CBS the right to use the script in its program.

Chapter 6 : "The War of the Worlds" Broadcast, 75 Years Ago - HISTORY

Orson Welles causes a nationwide panic with his broadcast of "War of the Worlds"â€”a realistic radio dramatization of a Martian invasion of Earth.

Rather, the show was a regularly scheduled and announced episode of The Mercury Theatre on the Air, a radio program dedicated to presenting dramatizations of literary works. Ladies and gentlemen Am I on? Ladies and gentlemen, here I am, back of a stone wall that adjoins Mr. From here I get a sweep of the whole scene. As long as I can see. No need to push the crowd back now. The captain is conferring with someone. The Professor moves around one side, studying the object, while the captain and two policemen advance with something in their hands. I can see it now. If those creatures know what that means. A humped shape is rising out of the pit. I can make out a small beam of light against a mirror. It strikes them head on! About twenty yards to my right. This time at least a score of adults required medical treatment for shock and hysteria. 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. Wire service reports did relay sensational stories of unnamed panicked listeners saved only by the timely intervention of friends or neighbors, but not one newspaper reported a verified suicide connected to the broadcast. The rumor was checked and found to be inaccurate. The Washington Post reported that one Baltimore listener died of a heart attack during the show, but unfortunately no one followed up to confirm the story or provide corroborative details. Many of those, it was determined afterwards, had tuned in late and missed obvious clues that it was fiction and a large percentage of those assumed the U. The evidence shows otherwise. University of California Press, Pooley, Jefferson and Michael J. The New York Times.

Chapter 7 : The War of the Worlds (radio) - Wikipedia

NEW YORK â€” Broadcast described as a radio version of dressing up in a sheet and jumping out of a bush and saying boo. But it was more of a scream on the night before Halloween 80 years ago.

Chapter 8 : Grand Valley Lanthorn | GV hosts presentation on famous War of the Worlds radio broadcast

In short, the notion that the War of the Worlds program sent untold thousands of people into the streets in panic is a media-driven myth that offers a deceptive message about the power radio.

Chapter 9 : 'War of the Worlds!' The Infamous Martian Invasion Radio Broadcast Explained

The "War of the Worlds" radio broadcast was part of Welles' "Mercury Theater on the Air" program on CBS, which broadcast from Radio City in New York. According to the Smithsonian Magazine, the.