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War of the worlds 1953 alien

World War I was an international historical event. Many battles were fought around the world with volunteers and enlisted soldiers. The causes of the war, devastating statistics and interesting facts are still studied today in classrooms, history books and museums.The Beginning and End of the WarThe beginning of the war started with the assassination of the Archduke Franz Ferdinand of Austria. He was heir to the throne, but was murdered by a Serbian nationalist. The war broke out a month later when Austria-Hungary declared war on Serbia. The war began on July 28, 1914 lasting four years, three months and fourteen days. The fighting ended on Nov. 11, 1918. It would take another six months before the war would officially end with a negotiated peace treaty five years after the assassination of the archduke.NamesThe war has been called several different names. World War I is often abbreviated as WWI in writing. In conversation and writing, it is referenced with several other names. It can be referred to as The Great War, The World War, The War of Nationals and The War to End All Wars.Casualties and InjuriesDuring the four years of combat, 65 million soldiers fought in the battles. Eight million of the soldiers were killed worldwide. Another 21 million were injured and seven million were maimed with missing limbs. The United States only participating in the war for seven months, but had daunting statistics for casualties and injuries. During that seven-month period, 117,000 soldiers died and 204,000 were injured.Noteworthy Weaponry FactsChemical weaponry was used for the first time in World War I. Airplanes were used to fight in the war with 70 different types used by all nations. The planes allowed explosives to be dropped to the ground. A machine gun could fire 600 rounds a minute which was considered the equivalent firing of range of more than 150 rifles.Medical Strides and AdvancementsMedical strides and advancements were a benefit of the war. Blood banks were first used during the war for necessary transfusions. The blood was stored on ice for up to 28 days. Plastic surgery was invented following World War I. A surgeon started the surgeries to help shrapnel victims with extreme facial injuries. Many techniques spearheaded the way for facial reconstructive surgery. MORE FROM QUESTIONSANSWERED.NET The parents' guide to what's in this movie. Drinking, Drugs & Smoking Parents need to know that this movie is apocalyptic in its nature. The film deals with an attempt by Martians to invade and colonize the planet. Much of the film focuses on alien-on-human violence and the aliens' attempts to eliminate Earth's human occupants. There's a grisly off-screen murder. Characters drink and smoke. January 27, 2019 I watched this movie in the 70s when I was about 7. The alien ships scared me but not to the point of nightmares, if anything it left me a pretty solid fascination with outer space and science fiction. Now my 11 year old has seen it several times, he loves it and thinks, it's just as good if not better than the Tom Cruise version, pretty good that it can stand up to all of today's technology in movie making. The movie is campy, but those aliens are still creepy...You can't go wrong with a great retelling of an H. G. Wells story. There is some smoking, and violence, some folks get lasered away. There is a strong religious God rules all message as well, despite the Martians being obliterated by the science of bacteria and their lack of immunity, credit to the almighty was given. So some church vs science but most kids won't get that. All the folks and lifestyles are very America 1953, it's a time capsule of a film. I put an age 8 rating because of the violence. This title has: Too much drinking/drugs/smoking July 12, 2018 This was the first alien film on which the aliens are taking over the world. The graphics were amazing for the time, though of course it has aged, it still looks rather good compared to other sci fi movies at the time. It is fast paced and action packed, which is why I believe that War of the worlds aged so well. Though rated G, I would say in my opinion rated PG. The movie is rather intense! This title has: When aliens touch down in sunny California, it's bad news for the planet -- especially when they start destroying cities and shooting at everything that moves. WAR OF THE WORLDS explores what might happen if some of our intergalactic neighbors proved less than friendly. The action starts when a strange meteor lands outside a small town. Noted scientist Dr. Clayton Forrester (Gene Barry) comes in to investigate and quickly teams up with Sylvia Van Buren (Ann Robinson). When almost everyone returns to town for a square dance, the "meteor" opens up, revealing itself as an alien spaceship. The visitors quickly demonstrate they're not looking to make friends with the neighbors by killing the three men who try to greet them. What follows is the "war" of the title, as the human race tries to defend itself, and the alien visitors fly around zapping everything in sight. Although this original War of the Worlds has woefully dated production values, the movie really is top-notch when it comes to telling a story. The special effects, which were cutting-edge in 1953, now seem hokey, but for viewers who have an appreciation of older films, or who are interested in film history, this sci-fi classic is a must-see. When Orson Welles did a radio broadcast of War of the Worlds, people thought aliens really were invading. While director Byron Haskin's film version is nowhere near as convincing, it's still a great example of the science fiction genre. Families can talk about the "science" of this science-fiction film, particularly if some viewers have an interest in outer space. Other possible topics for discussion might include the film's Cold War historical context or the concept of colonization. How might the Martians' attempt to take over the entire planet compare to the empire-building of nation-states? Why don't the Martians attempt to communicate with the people of Earth? Jul 12, 2017 H. G. Wells The War of the Worlds is probably one of the most famous and influential science fiction stories in literature. The story has spawned films, radio dramas, TV adaptations, comic adaptations, videogames and even a record album. One of the lesser known works highly influenced by Wells work would be 'The Tripods' by John Christopher. This itself was adapted into a BBC TV series in 1984 which has since developed a strong cult following. Of course the most infamous adaptation was a live radio broadcast narrated by Orson Wells in 1938. The story was presented in a news broadcast fashion which in turn led to many many listeners actually thinking it was real. Can't blame them really, if you think about it back then the radio was all people had. No internet, very little television, and what was on TV would have been extremely limited. So if a serious sounding news bulletin comes on informing you about destruction from unidentified objects, chances are you'd believe it. But its this 1953 movie that is probably the most well known adaptation of Wells story the world over. Not only was this a loose but solid adaptation of the book, it was also an excellent science fiction film in its own right. For the time this movie was groundbreaking with its special effects, effects that earned the team an Academy Award in 1954. What is incredible is looking back you'd think the effects would be pretty hokey these days (much like many sci-fi movies of the era), but surprisingly they still hold up relatively well. Of course the film is adorably cheesy and quaint, can't avoid that. The feature begins with the typically standard 1950's sci-fi narration accompanied with black and white stock footage. This footage shows us military technology as it progresses through the years, mainly through both world wars. It then cuts to colour with the movies title and then to a series of matte paintings of every known planet in our solar system. The narrator (Sir Cedric Hardwicke) informs us about each planet and its hostile environment, basically why the martian invaders would want Earth (but how would the narrator know this? Is the movie a story being told to someone by the narrator? Is the whole ordeal a flashback?). Anyway my point being the film unfortunately still relies on stock footage but also includes some lovely matte paintings. The meat of the effects comes with the alien invaders themselves, although there were issues. Obviously for starters we all know the classic look of the Martian machines, huge towering tripods. Well at the time the effects crew had problems trying to create the three-legged machines so it was decided to alter the design. I have never really been happy with this look though, I realise there were technical limitations at the time so I'm not angry or anything, but the Martian machines just looked awful in my opinion. They essentially looked like a hovering, crescent shaped platform with a long periscope sticking out on top. They never really looked intimidating to me, more flimsy and fragile, and the green colour scheme was just ugly. To make matters worse (in my humble opinion) the effects team did actually include the tripod legs...only they were force field legs and invisible. If you strain hard enough you can actually see the imprints (with a small pyrotechnic touch) in the ground as the machines move. Alas these look more like small explosions from shells or whatever than imprints from tripod legs. You can also see the wires holding the machines up in some scenes, which was amusing. Indeed the chaos and destruction seen on the movies posters are well imagined in the film. The model Martian machines slowly hover down city streets (some live action, some models), their wires quivering. At every opportunity they unleash their devastating heat-rays from their cobra shaped periscopic eyes. Brilliant flashes of white heat that reduce damn near everything to rubble. Oddly though, at first the heat-rays reduce military equipment, vehicles and men to either piles of white or black charred ash...or just nothing at all). Yet when they take to the city streets the same doesn't seem to happen to buildings, they just crumble and catch fire. Theoretically there should be nothing left standing other than mounds of charred ash. Everything you see is a frantic blur of various effects such as superimposing, models, stock footage, matte paintings etc...That along with the terrific sounds effects for the alien weaponry (think [i]Star Trek: TOS[/i]'[i] photon torpedoes) and you have some great sequences of action. The actual aliens themselves were a real achievement also. The level of detail on the rubber puppet was incredible for the time. It had veins, skin texture, skin folds, and it was moist which gave it a more realistic 'living' look. Sure they look silly now but considering this was all done in 53 its extremely impressive for the time. I think the one main visual flaw for me was the ridiculous looking, large three-hued (red, green and blue) eye they had. The actual shape of the aliens body, their short stocky torsos with long thin arms and three thin suction cup fingers, was all perfect, quite scary for the time. The sequence where Dr. Forrester (Gene Barry) and Sylvia van Buren (Ann Robinson) are holed up in an abandoned house, only to be met by one of the little aliens during the night, was executed excellently. I'm very sure that had viewers screaming out on top in the day. But alas that big colourful bug eye looked like a kids toy from the 80's. It was neat to give the aliens this unique vision, but the three coloured lens sections looked a bit daft to me. Of course this being 50's America you know it wouldn't take long before the Yanks would break out their Atomic weaponry. Although lets be fair here, the humans get their asses handed to them on a plate. But there is a really effective build in tension as the Americans blast the aliens with everything they have, including nukes. But still the Martian machines keep coming, protected by their amusing bell jar shaped force fields. Eventually the military leaders realise they cannot stop the invaders, the fate of the human race lies in Gods hands (not literally). Its actually quite a haunting solemn moment. This again leads to another element of the film I don't really like. After getting separated the main duo (Forrester and Buren) meet up again in a church (now in LA). The Martian machines loom down on the church as they tear through the streets, nothing can stand in their way, not even the house of God. But low and behold just before they are about to destroy the church, the alien crafts falter and come crashing down. Of course I'm sure everyone knows why now, but the fact that its implied there may have been divine intervention from up above that saved the Earth (and that church) is somewhat off-putting. The idea that bacteria infected and killed the Martians was always a brilliant move, genius. Its also perfectly normal to accept that if something like this did happen in reality, there would of course be a lot of religious rhetoric flying around no doubt. But to end this exceptional sci-fi on the notion that mankind was kinda saved by God just sours the fun. Whilst I recognise the brilliance of this film in everything it achieves, I can't quite bring myself to say its a perfect movie. Yes it is one of the greatest science fiction movies ever made and it does still hold up today, but the few issues I have with this adaptation I cannot ignore. I think the main peeve for me will always be the look of the Martian machines, I just can't stand the fact they don't have tripod legs. Any imagery you see of towering alien tripods is just so instantly recognisable and evocative, it pains me that they are absent in this film. Nevertheless there's a good balance between the action and exposition scenes. Its not bogged down and boring, its actually a really tense and eerie affair, and you do genuinely care about the main cast (all of which do sterling work I might add). End of the day despite its small flaws, this is an absolute must see for all ages. Christopher H Super Reviewer Jan 20, 2011 It's a common complaint that American adaptations of British novels lose the quintessential nature of their source in favour of something more glossy and marketable. That's certainly true of The War of the Worlds, the first attempt to put H. G. Wells' iconic novel up on screen, and the first to come in the shadow of Orson Welles' ground-breaking radio play. It's not as tense as Welles' version, or as enjoyable as Steven Spielberg's take, but it is a perfectly passable adaptation with a number of strong points. The film starts off with our narrator (played by English character actor Sir Cedric Hardwicke) guiding us on a whistle-stop tour through the solar system. He explains the hostile nature of other planets' atmospheres, concluding that if the Martians should invade anywhere, it would have to be Earth. The Martians are presented as an intelligent race, and we are to some extent shown the build-up to the invasion from their point of view. Having started promisingly, it isn't long before some of the film's budgetary constraints become apparent. Like a lot of B-movies, the film is heavily reliant on stock footage during its bigger, more action-packed moments. Its re-use of the same shots of cannons firing and tanks rolling into battle make it seem like an ad campaign for the American army. In the middle of the film there is also a montage of destruction and chaos intercut with footage of the actors, a technique which would later be used to perfection in the opening sequence of Mad Max 2. On the other hand, we have the special effects of the aliens. This is the element which Byron Haskin and his team had to get right, and generally speaking, they did. The swan-shaped copper aliens were specifically designed not to resemble flying saucers, and in the wide shots especially they are pretty threatening. They are not, however, tripods as detailed in the book: rather than walking (which is difficult to replicate mechanically), the war machines float via beams of blue light, which at the very least distract us from the wire work. But while the war machine designs are truly out of this world, the Martians themselves are disappointing human. The faces of the Martians, which are replicated in their periscopes, are made up of red, blue and green panels, which are arranged to vaguely resemble the outline of a human face - the red panel is at the bottom to denote a mouth, and the blue and green panels above it could easily be eyes. As is so often the case, the aliens in The War of the Worlds look most sinister from a distance - when a Martian touches our heroine on the shoulder, it's a bit pathetic. This version of The War of the Worlds deviates sharply from the novel in a number of ways, some interesting and successful, others less so. Most obviously, the action is relocated from 1890s Woking to 1950s California, and in doing so a lot of the substance of Wells' novel is lost. So much of the original story is about turning the accepted British political and social attitudes on their heads by portraying a war in which the British are the victims of an invasion rather than the conquerors. British imperialism, Herbert Spencer's natural selection and the 'English way of life' are all held under the microscope and shown to be ruthless and unjust. By transferring the story to America, as Welles had done, The War of the Worlds becomes more about the Cold War and American fears of 'Reds under the beds'. Some of this substance fits quite nicely around the original plot: the Martians, who come from 'the Red planet', are demonstrated to be highly organised and efficient, and working collectively towards a single goal. But even as bald allegory goes, it's not as satisfying an examination of Communist threat as invasion of the Body-Snatchers (which itself is trumped by the 1970s version by Philip Kaufman). More frustratingly, the film makes big concessions to melodrama. We are required, for instance, to believe that Gene Barry is a famous and highly intelligent scientist, despite the fact that he looks every bit as chisel-jawed and rugged as Charlton Heston. When Ann Robinson's character questions him about this, he says that he shaved his beard off before coming to town and so no longer resembles his photo on the cover of Time. As laughable excuses go, it's up there with the line in The Hunt for Red October in which Sean Connery's unique accent is explained away by saying he is Lithuanian. Being an old Hollywood film, the role of women is, shall we say, restricted. Robinson is required to scream and be hysterical on cue, while all the men around here can be noble, restrained and carry out a plan of action. While the male leads dash around the bunker, planning their attack on the Martians, she is left to hand up cups of coffee; and after the couple have sheltered in a tumbledown house, she makes Barry his breakfast first thing in the morning. The film may not be as sexist as The Snows of Kilimanjaro, but it's hardly pushing the envelope when it comes to female roles. Despite these contrivances, however, we find ourselves bonding to these characters and staying with them for the course of the film. Although their introduction might be slightly silly, they are generally well-drawn and sympathetic. We certainly care about them enough to worry that they might get separated and never see each other again, as happens in the last twenty minutes when the film really girds its loins and shows human society on the verge of collapse. Critics of The War of the Worlds have written the story off as people running away for 90 minutes, but these scenes are both visually spectacular and emotionally engrossing. The film is at its most interesting when it taps into the characters trying to cope with the invasion and depicting the surrounding chaos. Aside from the street scenes in which men are turning on men and money has become worthless, there are a number of moments of genuine panic or alarm which stick in one's mind. The scene of the vicar wandering out to meet the Martians while reciting Psalm 23 will have you on edge, as will the feeling of desperation after the aliens survive an atomic bomb. As with all productions of The War of the Worlds, we eventually have to face one of the anticlimactic endings in literature. Having the aliens being killed by bacteria is a classic *deus ex machina*, drawing the action to a convenient close through a plot device which is deeply unsatisfying. But rather than go the way of The Blob or Invasion of the Body-Snatchers and leave us on a daring cliff-hanger, this adaptation takes the original ending and manages to fudge it further. Wells was a scientific socialist who believed in rational progress towards a better society. In the book, our narrator takes shelter with a priest who loses his mind and meets a sticky end; the rational survive, the irrational do not. But Haskin and his screenwriter Barré Lyndon (an obvious but witty pseudonym) fudge this by inserting religious themes. Just before the Martians start falling out of the sky, the survivors are gathered in a church praying for a miracle. The narrator explains that "humanity was saved by the littlest things, which God, in His wisdom, had put upon this earth.". Suggesting after such carnage that God was involved all the time simply doesn't cut the mustard in this context. The War of the Worlds is perfectly passable tosh. It doesn't have the political balls or ambition of Orson Welles' version, and it deviates from its source so wildly that purists will be annoyed. But there is enough schlocky B-movie charm in it to entertain for its short running time, and those who are not fans of Spielberg's version will probably enjoy this more. It's nothing to write home about, but as 1950s B-movies go it has lasted and dated surprisingly well. Oct 30, 2010 I guess better late than never. Saw this for the first time 57 years after it was released. It was pretty amazing considering it was filmed in 1953. It is one of the classics. If it was filmed in the 21st century, I would not rate it as highly though. The story is short on content - and pretty optimistic if you are human. The Martians out-technology Earthlings, but our germs kill them. Of course, every 'good' movie needs a romance. But for its age, you should watch it.

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