characteristics of his developing protagonist. The "u" is struck out and an "o" inserted above, making the name "Pottenhanger"; then the whole name is scribbled through and "Prolly" inserted above it; and finally the "r" of "Prolly" is deleted, arriving at "Mr Polly". The chronology of these alterations is conjectural, but it can be traced with some certainty.

Diagonally across the top left-hand corner of the typescript Wells wrote: "N.B. Change the name to Pottenhanger". This, presumably, was written after he had changed the "u" of "Puttenhanger" to an "o", and was a typing instruction. However, the Pottenhanger of this oblique sentence is scored through, and "Prolly" written beneath it. This crucial change obviously pleased Wells, perhaps its suggestion of "brolly" appearing to evoke more clearly the pathetic lower-middle-class aspirations of the world of Edwardian gentlemen's outfitting. Diagonally across the right-hand corner of the page the name is written three times, once spelt "Prolley", but this version is scribbled through. Satisfied, then, with Prolly, Wells returned to the title (these changes are made in a lighter ink, indicative of a later date, so it is fairly easy to follow their order). The words "Soul of Mr Pottenhanger" are deleted, and "Life of Mr James Prolly" inserted above. The hero now has a first name, one which, interestingly enough, is later to be given to the villain (the name Alfred does not appear until the scene of the funeral wake). It is probably at this point that Wells returned to the first sentence of the text, deleted the altered "Puttenhanger" (his wavy line begins at the "o" he had earlier put over the "u") and wrote "Prolly" above it.

The Life of Mr James Prolly, however, still did not suit; Wells crossed out "Life" and wrote above it "Experiences". Apparently he decided to leave it at that for a while, and the title *The History of Mr Polly* came to him later. For, when this final version of the book's title was written across the top of the typescript it was written in pencil. Perhaps having arrived at a stage in the manuscript when the hero's linguistic antics suggested those of a parrot, the final version of the name and also the title occurred to Wells simultaneously. Certain it is that at this time he is convinced of the suitability of the name. The "Prolly" at the top-left of the typescript is crossed out and "Polly" pencilled beside it. The "y" of this Polly continues unbroken to delete *Experiences of Mr James Prolly* and to repeat "Polly" above it. Finally, a pencilled line is struck through the "r" of the "Prolly" in the first sentence. The metamorphosis is complete. As if in celebration of this, to the left of the title the name Polly is written with ink in extremely large hand — quite clearly the equivalent of a shouted Eureka.

Having followed Wells's thinking on the matter, one can only agree that *The Soul of Mr Pottenhanger* and *The Experiences of Mr James Prolly* deserved to give way to the altogether more appropriate *The History of Mr Polly*. The first version of the title is burdened with moral portentousness; the interim draft is awkward, overlong and too sibilant for such a robust tale. The final version, however, achieves a nice balance between the proud ring of "History" and the implicit comedy of "Mr Polly". There is both a hint of irony and the suggestion of a deliberate shift from fiction's usual social emphasis. The attributes of the eponymous hero and the tone of the book are ideally encapsulated within the ultimate title.

Notes

1. Part of the Wells Archive held in the Library at the University of Illinois, Urbana-Champaign. I am grateful to staff of the Rare Book Room, especially Mrs Mary Ceibert, for generous assistance and a congenial atmosphere.
2. The retaining of the initial P here, after such a radical change of name, indicates an unusual preoccupation with the letter on Wells's part during the writing of the book. Mr Polly has two friends during his first job, Platt and Parsons, and the three young men like to think of themselves as "the three P's". That the alliteration pleased Wells as much as his characters, is indicated by the fact that at the funeral (Chapter IV) he originally had Mr Polly's Aunt Larkins called Mrs Perkins. As he read through page fifty four of the typescript, Wells's eye was caught by the fact that on one page there appeared Mr Polly, Mrs Perkins and Uncle Penstemon. Enough is enough; inserted between pages fifty three and fifty four is a typing instruction:

   I have made *all* these surnames
   begin with a P. so please alt
   Perkins
   to *Larkins*

   Nevertheless, he could not, or did not wish to shake off the dominance of the letter P; for later in the novel we find the Potwell Inn is run by the Plump Woman, and her granddaughter's name is also Polly.

The Martians in Ecuador

Michael Draper

On October 30th 1938 Orson Welles broadcast a contemporary adaptation of *The War of the Worlds* in the United States. This event was to become one of the most famous or infamous occasions in radio history. The action had been transferred to New Jersey and was presented through a series of news-bulletins and interviews. Despite the network's repeated assurances that what they were broadcasting was fiction, over a million of those listening believed themselves to have been caught up in some enormous disaster. Many of them panicked and fled.

Readers of the *Wellsian* have probably heard of this incident, but may not know of a similar, even stranger debacle which occurred ten years later, in Ecuador. The event is recorded in Reuters and Associated Press dispatches carried by the London *Times* on February 14th and 15th 1949. (If anyone has further information, I for one would be interested to hear it.)

Again, it was a "localized version" of *The War of the Worlds* which did the damage. A music broadcast was interrupted for "urgent news". Description of a cloud-shaped enemy approaching Quito, destroying a neighbouring town and air base, was followed by three pronouncements from apparently reliable figures, played by actors. A government minister appealed for calm, so defence and evacuation could be organized. The mayor urged women and children to leave the city and men to prepare themselves for combat. A priest begged for divine mercy. After a recording of church bells ringing an alarm, the announcer said he could see a monster approaching, angulfed in fire and smoke.

Not surprisingly, many people were fleeing by this point, some of them still in their nightclothes. When at last they realized that they had been misled, they changed direction and stormed the radio station, housed in the offices of the newspaper *El Comercio*. The irate crowd set light to the building. Many people were injured jumping from windows to escape the blaze. Order had finally to be restored by troops with tanks and tear gas. Fifteen people died; damage was estimated at £90,000. The authorities, unimpressed by this remarkable example of audience participation, indicted the station's dramatic and artistic directors.

A study of the 1938 case concluded that those listeners most liable to panic were the insecure or inadequate, who suddenly (sometimes with relief) found public embodiment for their fears, at a time when the threat of a second world war had raised the general level of anxiety.[1] It may, then, be relevant to an understanding of the 1949 case that it occurred at the end of the most turbulent period in Ecuador's always-turbulent history. For twenty years the ever-increasing need to modernize had been frustrated — by the Great Depression, the Second World War, and persistent internal disunity. There had long been resentment, erupting sometimes into violence, over the Peruvian invasion of 1942 which had deprived Ecuador of much of its Amazonian territory.

From the other side of the Atlantic, the 1949 riot provided the *Times* with an opportunity to denounce excessive realism in broadcasting, sententiously reminding us that "the ear is at the mercy of the fleeting word".[2] The first, last, and least fleeting word is Wells's. He made Ecuador the location of one of his short stories, a story written as early as 1904 and entitled with prophetic aptness 'The Country of the Blind'.

Notes

1. Hadley Cantril *The Invasion from Mars* (Princeton, 1940).
2. *Times* (February 15th 1949) p.5.

Book review

'The War of the Worlds'/'Der Kreig der Welten': Vier Hörspiele. Transcripte von Werner Faulstich. Tübingen: Gunter Narr Verlag, 1981. Dr Faulstich has brought together transcripts of four different sound dramatisations of *The War of the Worlds* in this handsomely produced, limp-covered volume. He begins, inevitably enough, with Orson Welles's 1938 production for CBS, and ends with a 1977 German version of Welles's script. In between there are the Hollywood Radio Theatre production of 1955, using the stars of George Pal's Paramount film version — an excruciatingly folksy piece of slush — and a stereo LP made by the Wonderland Imagination Theatre in 1974, which enacts the invasion by the Martians of an unnamed country in 1896. Dialogue throughout is in English, though the script directions and extensive critical apparatus are in German. It is fascinating to see the enormous variations that are possible within a framework of broad fidelity to different aspects of Wells's text. For those unfamiliar (as I was) with the 1938 Orson Welles/Howard Koch version, it is a masterpiece even when read silently and will have you gripping your seat, if not exactly leaving the house in panic. Dr Faulstich's edition of these scripts will be of great interest to those engaged in 'media studies' and, in addition, makes an enjoyable and worthwhile item for the Wells collector.

P.P.