

WELLES, ORSON PDF, EPUB, EBOOK



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Why Orson Welles lived a life like no other | Books | The Guardian

Welles was just 24 years old. Success wasn't immediate. Welles started and then stopped an attempt at adapting Joseph Conrad's *Heart of Darkness* for the big screen. The daring behind that project paled in comparison to what became Welles' actual debut film: *Citizen Kane*. Modeled after the life and work of publishing magnate William Randolph Hearst, the film told the story of newspaperman Charles Foster Kane played by Welles, tracing his rise to power and his eventual corruption from that power.

The film outraged Hearst, who refused to allow mention of the movie in any of his newspapers and helped drive down the film's disappointing box-

office numbers. But *Citizen Kane* was a revolutionary work of art. In the film, which was nominated for a total of nine Academy Awards earning a win for best screenplay, Welles deployed a number of pioneering techniques, including the use of deep-focus cinematography to present all objects in a shot in sharp detail. Welles also anchored the film's look with low-angle shots and told its story with multiple points of view. It was only a matter of time before the genius of *Citizen Kane* would be lauded.

It's now considered one of the greatest films ever made. Welles' second film for RKO, *The Magnificent Ambersons*, was a far more straightforward project and one that helped send Welles running from Hollywood. Toward the end of its filming, Welles made a quick trip to Rio de Janeiro to do a documentary. When he returned he discovered that RKO had made its own edit of the film's ending. Welles, who disowned the movie, raged. A bitter public relations spat between the filmmaker and RKO ensued, and Welles, successfully cast by RKO as difficult to work with and with no appreciation for budgets, never truly recovered. For several years Welles stuck around Hollywood.

He married "love goddess" Rita Hayworth in, and starred in an adaptation of *Jane Eyre* that debuted in the United States the following February. Welles then directed *The Stranger* and *Macbeth*, but he wasn't long for California; the same year he made *Macbeth*, he divorced Hayworth and began what amounted to a year self-imposed exile from Hollywood. He later appeared in films like *The Third Man* and directed other projects, including *Othello* and *Mr. Arkadin*. He returned to Hollywood in to direct *Touch of Evil*, which registered low box-office numbers and took a further hit with an adaptation of Franz Kafka's *The Trial*. Hard times plagued Welles throughout much of the s. Health issues dominated his life, many of them brought on by his growing obesity -- the filmmaker topped pounds at one point. Meanwhile, I knew that it was going to be impossible to tell the story of the rest of his life in just one more volume. He did too much, in too many different media, too many different genres, too many different countries.

If I merely recounted his activities chronologically, neither Welles nor his work would be illuminated. I tried to devise what I called a Wellesian approach, where some things would be in extreme closeup, pulling out to an extreme wide shot. I would pan up into certain events, then proceed in a series of jump cuts. In these five years he also managed with difficulty to direct *The Stranger*, his only financial success as a director, and the short-lived Broadway musical *Around the World* a financial disaster, both in, and *The Lady from Shanghai* and the day shoot of *Macbeth* in It was a staggeringly active and complex period, and needed a book to itself.

The rest of his life, I blithely promised, would easily fit into a third volume. And then, three years ago, I started writing it. If I had carried on, the book would have been hernia-inducingly heavy, and it would have been a gabble. The nearly 20 years covered by the book represent such a rollercoaster that, to prevent the reader from experiencing vertigo, I had to put my foot on the brake, to examine what exactly was going on, but despite numerous diversions and disasters, the story has a kind of inexorable drive towards the film Welles considered, and I consider, his masterpiece: *Chimes at Midnight*. Along the way were many roads not taken, roads that might have led to glorious departures, but such is life.

He was a man like no other. When I started writing about him, I set out to separate the myth and the man. But by the time he was 30, the man had become the myth. He often behaved in extravagant, bewildering, self-defeating ways, but equally often with magnificent, inspiring generosity. He was funny, terrifying, creative, destructive, kind, cruel, and all on the largest scale.

A stubborn lack of self-knowledge condemned him to repeat his errors. His successes and his failures were equally titanic; he created some of the most memorable films and striking theatre of the 20th century. His tiny body of TV work pointed to possibilities for the medium that nobody bothered to take up. He was fearless in his experiments, and he never did any of it for the money, just for the sheer joy of making films.

Because of this, he has inspired more directors than any other film-maker, but he leaves no legacy: he really was a one-off. If I had written twice as much about him, I would still find him fascinating. Roll on volume four. Hide Show Cinematographer 2 credits. Hide Show Art department 1 credit. Hide Show Art director 1 credit. Hide Show Additional Crew 1 credit. Hide Show Thanks 22 credits. Gacy special thanks. Hide Show Self credits. Self - Host. Self - Narrator. Self - Guest. Self - Guest Host. Show all 20 episodes. Self - Interviewee. TV Series Self - Guest - Documentary short Host.

Self - Presenter. TV Series documentary Self - Episode 1. Show all 12 episodes. Show all 10 episodes. Self - Narrator voice. Self - Singer. Self - Guest Panelist. Hide Show Archive footage credits. Something Else filming. Stalin at Area 51 Professor Charles Rankin. King Lear. Self - Narrator of 'Americans on Everest'. Self - episode of The Dean Martin Show.

Self uncredited. Zanuck Documentary Jonathan Wilk. Young Gordon. Charles Foster Kane uncredited. Kenosha Video short. Self - Actor. Michael O'hara. Tycoons Documentary Self. Harry Lime. Documentary Self as Orson Wells. Documentary Self. Zanuck: 20th Century Filmmaker Self - Film Director.

Orson Welles - IMDb

Kenneth Williams, a cast member who was apprehensive about the entire project, recorded in his autobiography that Welles's dim, atmospheric stage lighting made some of the footage so dark as to be unwatchable. The entire play was filmed but is now presumed lost. This was made during one weekend at the Hackney Empire theater. The producers of *Histoires extraordinaires*, a anthology film based on short stories by Edgar Allan Poe, announced in June that Welles would direct one segment based on both "Masque of the Red Death" and "The Cask of Amontillado" for the omnibus film. Welles withdrew in September and was replaced. This Monty Python-esque spoof in which Welles plays all but one of the characters including two characters in drag, was made around —9.

Welles intended this completed sketch to be one of several items in a television special on London. Other items filmed for this special — all included in the "One Man Band" documentary by his partner Oja Kodar — comprised a sketch on Winston Churchill played in silhouette by Welles, a sketch on peers in a stately home, a feature on London gentlemen's clubs, and a sketch featuring Welles being mocked by his snide Savile Row tailor played by Charles Gray. Welles wrote two screenplays for *Treasure Island* in the s, and was eager to seek financial backing to

direct it.

His plan was to film it in Spain in concert with *Chimes at Midnight*. Welles intended to play the part of Long John Silver. About 70 percent of the *Chimes at Midnight* cast would have had roles in *Treasure Island*. However, funding for the project fell through. *Jeeves* was further rewritten, and formed the basis of the film version directed by John Hough, in which Welles played Long John Silver. *The Deep*, an adaptation of Charles Williams's *Dead Calm*, was entirely set on two boats and shot mostly in close-ups. It was filmed off the coasts of Yugoslavia and the Bahamas between and, with all but one scene completed.

It was originally planned as a commercially viable thriller, to show that Welles could make a popular, successful film. It was abandoned altogether in, perhaps due to the death of its star Laurence Harvey. In an interview, Oja Kodar blamed Welles's failure to complete the film on Jeanne Moreau's refusal to participate in its dubbing. *Dune*, an early attempt at adapting Frank Herbert's sci-fi novel by Chilean film director Alejandro Jodorowsky, was to star Welles as the evil Baron Vladimir Harkonnen. Jodorowsky had personally chosen Welles for the role, but the planned film never advanced past pre-production. Hugh Hefner and Bogdanovich's then-partner Cybill Shepherd were both attached to the project as producers, with Hefner providing finance through his Playboy productions. However, both Hefner and Shepherd became convinced that Bogdanovich himself would be a more commercially viable director than Welles and insisted that Bogdanovich take over. Since Bogdanovich was also in need of work after a series of box office flops, he agreed.

When the film was finally made in by Bogdanovich and Hefner but without Welles or Shepherd's participation, Welles felt betrayed and according to Bogdanovich the two "drifted apart a bit". After the success of his film *Filming Othello* made for West German television, and mostly consisting of a monolog to the camera, Welles began shooting scenes for this follow-up film, but never completed it. The footage was kept by Welles's cinematographer Gary Graver, who donated it to the Munich Film Museum, which then pieced it together with Welles's trailer for the film, into an minute film which is occasionally screened at film festivals.

Both the Welles script and the film center on a U. During the last years of his life, Welles struggled to get financing for the planned film; however, his efforts at casting Jack Nicholson, Robert Redford, Warren Beatty, Clint Eastwood, Burt Reynolds and Paul Newman as the main character were unsuccessful. All of the actors turned down the role for various reasons. In, Welles wrote the screenplay for a film he planned to direct, an autobiographical drama about the staging of *The Cradle Will Rock*. However, Welles was unable to acquire funding. Tim Robbins later directed a similar film, but it was not based on Welles's script. At the time of his death, Welles was in talks with a French production company to direct a film version of the Shakespeare play *King Lear*, in which he would also play the title role. Welles admired Nabokov's *Invitation to a Beheading* or *Arden: A Family Chronicle* and initiated a film project of the same title in collaboration with the author.

Welles flew to Paris to discuss the project personally with Nabokov, because at that time the Russian author moved from America to Europe. Welles and Nabokov had a promising discussion, but the project was not finished. From Wikipedia, the free encyclopedia. American actor, director, writer and producer. For the spider, see Orson Welles. For the crater on Mars, see Orson Welles crater. Welles in 1921, photographed by Carl Van Vechten. Kenosha, Wisconsin, U.S. Los Angeles, California, U.S. Actor-director-producer-screenwriter. Welles's birthplace in Kenosha, Wisconsin Main article: Orson Welles theatre credits.

Macbeth *Horse Eats Hat* *Faustus* *Macbeth* Jack Carter, left with the Murderers in *Macbeth* Houseman left and Welles at a rehearsal of *Horse Eats Hat* At age 22 Welles was Broadway's youngest impresario — producing, directing and starring in an adaptation of *Julius Caesar* that broke all performance records for the play Main article: Mercury Theatre. Main article: Orson Welles radio credits. *Citizen Kane* Welles in *Citizen Kane* Main article: *Citizen Kane*.

Main article: *The Magnificent Ambersons* film. Main article: *Journey into Fear* film. Main article: *It's All True* film. Welles and Col. Arthur I. Welles leaves his Army physical after being judged unfit for military service May 6, Main article: *The Mercury Wonder Show*. Welles introduced Vice President Henry A. Roosevelt September 21, Transcription disc label for a Command Performance broadcast featuring Welles May 17, [93]. Main article: *The Stranger* film. Main article: *Around the World* musical. Main article: *The Lady from Shanghai*. Main article: *Macbeth* film.

This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. May Learn how and when to remove this template message. Main article: *Othello* film. Main article: Mr. Main article: *Touch of Evil*. Main article: *The Trial* film. Main article: *Chimes at Midnight*. Play media. Paola Mori and Welles, days before their marriage May This section may be too long to read and navigate comfortably. Please consider splitting content into sub-articles, condensing it, or adding subheadings. Please discuss this issue on the article's talk page. April Main article: *Don Quixote* unfinished film. Main article: *The Merchant of Venice* film. Main article: *The Other Side of the Wind*. Main article: Orson Welles filmography. Main article: Orson Welles discography. The National Board of Review recognized both Welles and George Coulouris for their performances in *Citizen Kane*, which was also voted the year's best film.

Welles had changed the spelling of his surname by the time of the Federal Census, when he was living at Rudolphsheim, the Kenosha mansion built by his mother Mary Head Wells and her second husband, Frederick Gottfredsen. France notes the inscription on the plaque: "Ronda. Al Maestro de Maestros. Twenty-four groups, ranging from Thespians of years' experience to child actors, are on the schedule.

Although most of the program will be played during July and August, the contest opened several days ago with the Todd School for Boys, of Woodstock, Ill. The Todd boys were the cup winners. Oxford Reference. Archived from the original on December 5, Retrieved March 21, The New York Times, October 11, Archived from the original on November 15, Retrieved May 15, Jefferson, N. ISBN Retrieved March 30, Jonathan Rosenbaum. June 25, Archived from the original on April 28, Retrieved May 9, Roger Ebert. June 4, Archived from the original on January 4, Senses of Cinema. Archived from the original on September 14, September 5, Archived from the original on October 13, Retrieved December 30, Archived from the original on March 3, The Daily Telegraph.

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There were as many Welleses as interviewees. I stopped trying to make them cohere. Very well, then I contradict myself, I am large, I contain multitudes. Meanwhile, I knew that it was going to be impossible to tell the story of the rest of his life in just one more volume. He did too much, in too many different media, too many different genres, too many different countries. If I merely recounted his activities chronologically, neither Welles nor his work would be illuminated. I tried to devise what I called a Wellesian approach, where some things would be in extreme closeup, pulling out to an extreme wide shot.

I would pan up into certain events, then proceed in a series of jump cuts. In these five years he also managed with difficulty to direct *The Stranger*, his only financial success as a director, and the short-lived Broadway musical *Around the World* a financial disaster, both in, and *The Lady from Shanghai* and the day shoot of *Macbeth* in It was a staggeringly active and complex period, and needed a book to itself. The rest of his life, I blithely promised, would easily fit into a third volume. And then, three years ago, I started writing it. If I had carried on, the book would have been hernia-inducingly heavy, and it would have been a gabble.

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If I had written twice as much about him, I would still find him fascinating. Roll on volume four. Why Orson Welles lived a life like no other. Complex and enigmatic ... Orson Welles in Simon Callow. Sat 28 Nov *Citizen Kane* and the meaning of *Rosebud*. Read more.

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Similar to the *Around the World with Orson Welles* series, they presented travelogues of Spain and included Welles's wife, Paola, and their daughter, Beatrice. Though Welles was fluent in Italian, the network was not interested in him providing Italian narration because of his accent, and the series sat unreleased until, by which time the network had added Italian narration of its own. Ultimately, versions of the episodes were released with the original musical score Welles had approved, but without the narration. While filming exteriors in Zagreb, Welles was informed that the Salkinds had run out of money, meaning that there could be no set construction.

No stranger to shooting on found locations, Welles soon filmed the interiors in the Gare d'Orsay, at that time an abandoned railway station in Paris. Welles thought the location possessed a "Jules Verne modernism" and a melancholy sense of "waiting", both suitable for Kafka. To remain in the spirit of Kafka Welles set up the cutting room together with the Film Editor, Frederick Muller as Fritz Muller, in the old un-used, cold, depressing, station master office. The film failed at the box-office. Peter Bogdanovich would later observe that Welles found the film riotously funny. Welles also told a BBC interviewer that it was his best film. If I wanted to get into heaven on the basis of one movie, that's the one I would offer up.

The film had a successful run in French theaters. At this time Welles met Oja Kodar again, and gave her a letter he had written to her and had been keeping for four years; they would not be parted again. They immediately began a collaboration both personal and professional. Unfortunately, funding disappeared after one day's shooting. After completing this film, he appeared in a brief cameo as Cardinal Wolsey in Fred Zinnemann's

adaptation of *A Man for All Seasons* —a role for which he won considerable acclaim. Personally financed by Welles and Kodar, they could not obtain the funds to complete the project, and it was abandoned a few years later after the death of Harvey. In Welles called again the Film Editor Frederick Muller to work with him re-editing the material and they set up cutting rooms at the Safa Palatino Studios in Rome.

Without funding, the show was not completed. In , Welles authorized the use of his name for a cinema in Cambridge, Massachusetts. The Orson Welles Cinema remained in operation until , with Welles making a personal appearance there in *Drawn by the numbers* offers he received to work in television and films, and upset by a tabloid scandal reporting his affair with Kodar, Welles abandoned the editing of *Don Quixote* and moved back to America in Welles returned to Hollywood, where he continued to self-finance his film and television projects. While offers to act, narrate and host continued, Welles also found himself in great demand on television talk shows. Welles's primary focus during his final years was *The Other Side of the Wind* , a project that was filmed intermittently between and Co-written by Welles and Oja Kodar, it is the story of an aging film director John Huston looking for funds to complete his final film.

Financed by Iranian backers, ownership of the film fell into a legal quagmire after the Shah of Iran was deposed. The legal disputes kept the film in its unfinished state until early and it was finally released in November In , Welles directed a short adaptation of *Moby-Dick* , a one-man performance on a bare stage, reminiscent of his stage production *Moby Dick—Rehearsed*. He also appeared in *Ten Days' Wonder* , co-starring with Anthony Perkins and directed by Claude Chabrol who reciprocated with a bit part as himself in *Other Wind* , based on a detective novel by Ellery Queen.

That same year, the Academy of Motion Picture Arts and Sciences gave him an Academy Honorary Award "for superlative artistry and versatility in the creation of motion pictures. In his speech, Huston criticized the Academy for presenting the award while refusing to support Welles's projects. In , Welles acted as on-screen narrator for the film documentary version of Alvin Toffler 's book *Future Shock*. This was the last time he played the lead role in a major film. Welles also contributed to the script, although his writing credit was attributed to the pseudonym 'O. In some versions of the film Welles's original recorded dialog was redubbed by Robert Rietty.

An excerpt of Welles's s *War of the Worlds* broadcast was recreated for this film; however, none of the dialogue heard in the film actually matches what was originally broadcast. Welles filmed a five-minute trailer, rejected in the U. Welles hosted a British syndicated anthology series, *Orson Welles's Great Mysteries* , during the —74 television season. His brief introductions to the 26 half-hour episodes were shot in July by Gary Graver. Gilroy was signed to write the television script and direct the TV movie on the assurance that Welles would star, but by April Welles had bowed out. Made for West German television, it was also released in theaters.

Unable to find network interest, the pilot was never broadcast. Beginning in the late s, Welles participated in a series of famous television commercial advertisements. For two years he was on-camera spokesman for the Paul Masson Vineyards, [d] and sales grew by one third during the time Welles intoned what became a popular catchphrase: "We will sell no wine before its time. As money ran short, he began directing commercials to make ends meet, including the famous British "Follow the Bear" commercials for Hofmeister lager.

Interviewed by Leslie Megahey, Welles examined his past in great detail, and several people from his professional past were interviewed as well. Welles provided narration for the tracks "Defender" from Manowar 's album *Fighting the World* and "Dark Avenger" on their album, *Battle Hymns*. He also recorded the concert introduction for the live performances of Manowar that says, "Ladies and gentlemen, from the United States of America, all hail Manowar.

Another project he worked on was *Filming the Trial* , the second in a proposed series of documentaries examining his feature films. While much was shot for these projects, none of them was completed. In , Welles narrated the short-lived television series *Scene of the Crime*. During the early years of *Magnum, P. Welles's* death forced this minor character to largely be written out of the series. In an oblique homage to Welles, the *Magnum, P. The last film roles before Welles's* death included voice work in the animated films *Enchanted Journey* and *The Transformers: The Movie* , in which he played the planet-eating robot Unicron. His last film appearance was in Henry Jaglom's independent film *Someone to Love* , released two years after his death but produced before his voice-over in *Transformers: The Movie*. His last television appearance was on the television show *Moonlighting*. He recorded an introduction to an episode entitled "The Dream Sequence Always Rings Twice", which was partially filmed in black and white.

The episode aired five days after his death and was dedicated to his memory. Orson Welles and Chicago-born actress and socialite Virginia Nicolson — were married on November 14, Their relationship came to an end due, among other things, to Welles's infidelities. Welles married Rita Hayworth on September 7, The couple began a passionate affair, and they were married at her parents' insistence. Croatian-born artist and actress Oja Kodar became Welles's longtime companion both personally and professionally from onward, and they lived together for some of the last 20 years of his life.

Lindsay-Hogg knew Welles, worked with him in the theatre and met him at intervals throughout Welles's life. In his autobiography, Lindsay-Hogg reported that his questions were resolved by his mother's close friend Gloria Vanderbilt , who wrote that Fitzgerald had told her that Welles was his father. After the death of Rebecca Welles Manning, a man named Marc McKerrow was revealed to be her son—and therefore a direct descendant of Orson Welles and Rita Hayworth—after he requested his adoption records unsealed. While McKerrow and Rebecca were never able to meet due to her cancer, they were in touch before her death, and he attended her funeral.

McKerrow's reactions to the revelation and his meeting with Oja Kodar are documented in the film *Prodigal Sons* by his sister Kim Reed. His death was " However, the child mentioned in the book was born in Nurmi revealed in an interview weeks before her death in January how she met Welles in a New York casting office in the spring of Despite an urban legend promoted by Welles, [f] [g] he was not related to Abraham Lincoln 's wartime Secretary of the Navy, Gideon Welles. The myth dates back to the first newspaper feature ever written about Welles—"Cartoonist, Actor, Poet and only 10"—in the February 19, , issue of *The Capital Times*. The article falsely states that he was descended from "Gideon Welles, who was a member of President Lincoln's cabinet". Peter Noble's biography describes Welles as "a magnificent figure of a man, over six feet tall,

handsome, with flashing eyes and a gloriously resonant speaking-voice".

Even as a baby, Welles was prone to illness, including diphtheria, measles, whooping cough, and malaria. Foot and ankle trouble throughout his life was the result of flat feet. In, at age 13, Welles was already more than six feet tall. By summer, when he was 34, his weight had crept up to a stout pounds kg. In, he ballooned from to pounds to kg. After, he remained permanently obese.

When Peter Bogdanovich once asked him about his religion, Welles gruffly replied that it was none of his business, then misinformed him that he was raised Catholic. Although the Welles family was no longer devout, it was fourth-generation Episcopalian and before that, Quaker and Puritan. The funeral of Welles's father, Richard H. Welles, was Episcopalian. In April, when interviewer Merv Griffin asked him about his religious beliefs, Welles replied, "I try to be a Christian.

I don't pray really, because I don't want to bore God. Welles replied, "Please tell him I really appreciate that offer, but I am an atheist. Welles was politically active from the beginning of his career. He remained aligned with the left throughout his life, and always defined his political orientation as "progressive". He was an outspoken critic of racism in the United States and the practice of segregation. Roosevelt and the New Deal and often spoke out on radio in support of progressive politics. He wasn't alone. He said that Hitler made no impression on him at all and does not remember him. He said that he had no personality at all: "He was invisible. There was nothing there until there were 5, people yelling sieg heil. For several years, he wrote a newspaper column on political issues and considered running for the U. Senate in, representing his home state of Wisconsin—a seat that was ultimately won by Joseph McCarthy. Welles's political activities were reported on pages — of Red Channels, the anti-Communist publication that, in part, fueled the already flourishing Hollywood Blacklist.

In, Welles narrated but did not write a satirical political record on the rise of President Richard Nixon titled *The Begatting of the President*. Welles died sometime on the morning of October 10, following a heart attack. Chris Welles Feder later described the funeral as an awful experience. He wanted no memorial services But if the while I think on thee, dear friend, All losses are restored and sorrows end. Welles's reliance on self-production meant that many of his later projects were filmed piecemeal or were not completed. Welles financed his later projects through his own fundraising activities. He often also took on other work to obtain money to fund his own films. Welles expanded the film to feature length, developing the screenplay to take Quixote and Sancho Panza into the modern age.

Filming stopped with the death of Francisco Reiguera, the actor playing Quixote, in Orson Welles continued editing the film into the early s. At the time of his death, the film remained largely a collection of footage in various states of editing. The project and, more important, Welles's conception of the project changed radically over time. A version Oja Kodar supervised, with help from Jess Franco, assistant director during production, was released in to poor reviews. When asked in by a journalist of *Time* Out for his opinion, he said that he felt that if released without image re-editing but with the addition of ad hoc sound and music, it probably would have been rather successful. The film relates the efforts of a film director played by John Huston to complete his last Hollywood picture and is largely set at a lavish party.

In director Peter Bogdanovich, who acted in the film, announced his intention to complete the production. On October 28, , Los Angeles-based production company Royal Road Entertainment announced it had negotiated an agreement, with the assistance of producer Frank Marshall, and would purchase the rights to complete and release *The Other Side of the Wind*. Bogdanovich and Marshall planned to complete Welles's nearly finished film in Los Angeles, aiming to have it ready for screening on May 6, , the th anniversary of Welles's birth.

They reached an agreement with Oja Kodar, who inherited Welles's ownership of the film, and Beatrice Welles, manager of the Welles estate; but at the end of, efforts to complete the film were at an impasse. In March, Netflix acquired distribution rights to the film. On November 2, , the film debuted in select theaters and on Netflix, forty-eight years after principal photography began. *Too Much Johnson* is a comedy film written and directed by Welles. Designed as the cinematic aspect of Welles's Mercury Theatre stage presentation of William Gillette's comedy, the film was not completely edited or publicly screened. *Too Much Johnson* was considered a lost film until August, with news reports that a pristine print had been discovered in Italy in *Heart of Darkness* was Welles's projected first film, in It was planned in extreme detail and some test shots were filmed; the footage is now lost.

It was planned to be entirely shot in long takes from the point of view of the narrator, Marlow, who would be played by Welles; his reflection would occasionally be seen in the window as his boat sailed down river. The project was abandoned because it could not be delivered on budget, and *Citizen Kane* was made instead. *Santa* was adapted from the novel by Mexican writer Federico Gamboa. Welles made a correction of the script in 13 extraordinary sequences. The film was a movie version of the novel by the same name by Calder Marshall. Welles planned to shoot in Mexico, but the Mexican government had to approve the story, and this never occurred.

In, Welles received the support of Bishop Fulton Sheen for a retelling of the life of Christ, to be set in the American West in the s. Welles wrote a screenplay with dialogue from the Gospels of Mark, Matthew, and Luke. Welles did not originally want to direct *It's All True*, a documentary about South America, but after its abandonment by RKO, he spent much of the s attempting to buy the negative of his material from RKO, so that he could edit and release it in some form.

The footage remained unseen in vaults for decades and was assumed lost. Over 50 years later, some but not all of the surviving material saw release in the documentary *It's All True: Based on an Unfinished Film by Orson Welles*. In, Welles wrote the first-draft script of *Monsieur Verdoux*, a film that he also intended to direct. Charlie Chaplin initially agreed to star in it, but later changed his mind, citing never having been directed by someone else in a feature before. Chaplin bought the film rights and made the film himself in, with some changes. The final film credits Chaplin with the script, "based on an idea by Orson Welles". Welles spent around nine months around—48 co-writing the screenplay for *Cyrano de Bergerac* along with Ben Hecht, a project Welles was assigned to direct for Alexander Korda. He began scouting for locations in Europe whilst filming *Black Magic*, but Korda was short of money, so sold the rights to Columbia pictures, who eventually dismissed Welles from the project, and then sold the rights to United Artists, who in turn made a film version in, which was not based on Welles's script.

After Welles's elaborate musical stage version of this Jules Verne novel, encompassing 38 different sets, went live in , Welles shot some test footage in Morocco in for a film version. The footage was never edited, funding never came through, and Welles abandoned the project. Nine years later, the stage show's producer Mike Todd made his own award-winning film version of the book. Using bare, minimalist sets, Welles alternated between a cast of nineteenth-century actors rehearsing a production of *Moby Dick* , with scenes from *Moby Dick* itself. Kenneth Williams , a cast member who was apprehensive about the entire project, recorded in his autobiography that Welles's dim, atmospheric stage lighting made some of the footage so dark as to be unwatchable. The entire play was filmed but is now presumed lost. This was made during one weekend at the Hackney Empire theater. The producers of *Histoires extraordinaires* , a anthology film based on short stories by Edgar Allan Poe , announced in June that Welles would direct one segment based on both "Masque of the Red Death " and "The Cask of Amontillado " for the omnibus film.

Welles withdrew in September and was replaced. This Monty Python -esque spoof in which Welles plays all but one of the characters including two characters in drag , was made around —9. Welles intended this completed sketch to be one of several items in a television special on London. Other items filmed for this special — all included in the "One Man Band" documentary by his partner Oja Kodar — comprised a sketch on Winston Churchill played in silhouette by Welles , a sketch on peers in a stately home, a feature on London gentlemen's clubs , and a sketch featuring Welles being mocked by his snide Savile Row tailor played by Charles Gray. Welles wrote two screenplays for *Treasure Island* in the s, and was eager to seek financial backing to direct it. His plan was to film it in Spain in concert with *Chimes at Midnight*. Welles intended to play the part of Long John Silver. About 70 percent of the *Chimes at Midnight* cast would have had roles in *Treasure Island*.

However, funding for the project fell through. Jeeves was further rewritten, and formed the basis of the film version directed by John Hough , in which Welles played Long John Silver. *The Deep* , an adaptation of Charles Williams 's *Dead Calm* , was entirely set on two boats and shot mostly in close-ups. It was filmed off the coasts of Yugoslavia and the Bahamas between and , with all but one scene completed. It was originally planned as a commercially viable thriller, to show that Welles could make a popular, successful film. It was abandoned altogether in , perhaps due to the death of its star Laurence Harvey. In a interview, Oja Kodar blamed Welles's failure to complete the film on Jeanne Moreau's refusal to participate in its dubbing.

Dune , an early attempt at adapting Frank Herbert 's sci-fi novel by Chilean film director Alejandro Jodorowsky , was to star Welles as the evil Baron Vladimir Harkonnen. Jodorowsky had personally chosen Welles for the role, but the planned film never advanced past pre-production. Hugh Hefner and Bogdanovich's then-partner Cybill Shepherd were both attached to the project as producers, with Hefner providing finance through his Playboy productions.

However, both Hefner and Shepherd became convinced that Bogdanovich himself would be a more commercially viable director than Welles and insisted that Bogdanovich take over. Since Bogdanovich was also in need of work after a series of box office flops, he agreed. When the film was finally made in by Bogdanovich and Hefner but without Welles or Shepherd's participation , Welles felt betrayed and according to Bogdanovich the two "drifted apart a bit". After the success of his film *Filming Othello* made for West German television, and mostly consisting of a monolog to the camera, Welles began shooting scenes for this follow-up film, but never completed it. The footage was kept by Welles's cinematographer Gary Graver , who donated it to the Munich Film Museum, which then pieced it together with Welles's trailer for the film, into an minute film which is occasionally screened at film festivals.

Both the Welles script and the film center on a U. During the last years of his life, Welles struggled to get financing for the planned film; however, his efforts at casting Jack Nicholson , Robert Redford , Warren Beatty , Clint Eastwood , Burt Reynolds and Paul Newman as the main character were unsuccessful. All of the actors turned down the role for various reasons. In , Welles wrote the screenplay for a film he planned to direct, an autobiographical drama about the staging of *The Cradle Will Rock*.

However, Welles was unable to acquire funding. Tim Robbins later directed a similar film , but it was not based on Welles's script. At the time of his death, Welles was in talks with a French production company to direct a film version of the Shakespeare play *King Lear* , in which he would also play the title role. Welles admired Nabokov's *Invitation to a Beheading* and initiated a film project of the same title in collaboration with the author.

Welles flew to Paris to discuss the project personally with Nabokov, because at that time the Russian author moved from America to Europe. Welles and Nabokov had a promising discussion, but the project was not finished. From Wikipedia, the free encyclopedia. American actor, director, writer and producer. For the spider, see Orson Welles. For the crater on Mars, see Orson Welles crater. Welles in aged 21 , photographed by Carl Van Vechten. Kenosha, Wisconsin , U. Los Angeles, California , U. Actor director producer screenwriter. Welles's birthplace in Kenosha, Wisconsin Main article: Orson Welles theatre credits.

Macbeth *Horse Eats Hat* *Faustus* *Macbeth* Jack Carter , left with the Murderers in *Macbeth* Houseman left and Welles at a rehearsal of *Horse Eats Hat* At age 22 Welles was Broadway's youngest impresario — producing, directing and starring in an adaptation of *Julius Caesar* that broke all performance records for the play Main article: Mercury Theatre. Main article: Orson Welles radio credits. *Citizen Kane* Welles in *Citizen Kane* Main article: *Citizen Kane*. Main article: *The Magnificent Ambersons* film. Main article: *Journey into Fear* film. Main article: *It's All True* film. Welles and Col. Arthur I. Welles leaves his Army physical after being judged unfit for military service May 6, Main article: *The Mercury Wonder Show*. Welles introduced Vice President Henry A. Roosevelt September 21, Transcription disc label for a Command Performance broadcast featuring Welles May 17, [93].

Main article: *The Stranger* film. Main article: *Around the World* musical. Main article: *The Lady from Shanghai*. Main article: *Macbeth* film. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. May Learn how and when to remove this template message. Main article: *Othello* film. Main article: Mr. Main article: *Touch of Evil*. Main article: *The Trial* film. Main article: *Chimes at Midnight*. Play media. Paola Mori and Welles, days before their marriage May This section may be too long to read and navigate comfortably. Please consider splitting content into sub-articles, condensing it, or adding

subheadings. Please discuss this issue on the article's talk page. April Main article: Don Quixote unfinished film. Main article: The Merchant of Venice film.

Main article: The Other Side of the Wind. Main article: Orson Welles filmography. Main article: Orson Welles discography. The National Board of Review recognized both Welles and George Coulouris for their performances in *Citizen Kane*, which was also voted the year's best film. Welles had changed the spelling of his surname by the time of the Federal Census, when he was living at Rudolphsheim, the Kenosha mansion built by his mother Mary Head Wells and her second husband, Frederick Gottfredsen. France notes the inscription on the plaque: "Ronda. Al Maestro de Maestros. Twenty-four groups, ranging from Thespians of years' experience to child actors, are on the schedule. Although most of the program will be played during July and August, the contest opened several days ago with the Todd School for Boys, of Woodstock, Ill. The Todd boys were the cup winners. Oxford Reference. Archived from the original on December 5, Retrieved March 21, The New York Times, October 11, Archived from the original on November 15, Retrieved May 15, Jefferson, N.

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Archived from the original on September 3, Retrieved August 19, February 10, Archived from the original on September 28, University of Michigan Special Collections Library. Archived from the original on January 8, When Nick Hern, who initially commissioned the book, and I went to see the much-admired American publisher Aaron Asher, I told him I wanted to write it in three volumes. The first, I said, would end with *Citizen Kane*, the second with *Chimes at Midnight*, and the third, dealing with his unfulfilled last two decades, would be a novel. The great man looked at me pityingly. I accepted his wisdom and set to: volume one up to *Kane*; volume two the rest. That was the summer of Welles had only been dead four years, I had just turned I was determined that, unlike the Laughton book — for which I had simply seen all the films, read all the available published sources and interviewed a few easily accessible people — the Welles biography would be a work of serious scholarship.

It was originally planned to be an account of his extraordinary and little-known work in the theatre. Tearing through my modest advance in a matter

of weeks, I crossed the US plundering archives, libraries and museums, obsessively photocopying and microficheing, peering at blurred and fuzzy documents which took long and painful months to decipher; I went through the European collections, I tracked down obscure doctoral theses, again painstakingly photocopied — no internet, no email, back then, of course. Across two continents I interviewed everybody who had ever worked with him in the theatre — actors, writers, producers, designers, lighting designers, understudies, stage managers, secretaries.

This proved to be an emotional business. There was hilarity, but often there were tears — of regret, of tenderness, very often of frustration. Welles had stirred people up deeply: they had invested in him and he had often squandered their investment. The highway to Welles frequently proved to be a boulevard of broken dreams. In some few cases there was outright hatred and contempt; always, without exception, the memory of the man was vivid. Like him or loathe him, once you had encountered Orson Welles, you could never forget him. Nothing written about Welles, they said, had captured the man they knew. It was at that point, in perfect innocence, that Nick and I went to meet Asher. I reckoned the two volumes would take three, maybe four years at most. I started to rethink that immediately. I now had to take on board every film, every radio show, every documentary; yet more archives, yet more photocopying, yet more interviews. For a while, I more or less took up residence at Indiana University in Bloomington, where the greatest Welles collection is to be found.

Having started with little paper filing boxes, I began buying great metal cabinets — soon I was up to six. I had made a vow that I would visit every place of significance in his life, which took me to Kenosha, Wisconsin, where he was born; Chicago, where he was brought up; Ireland, where he had his first job in the theatre; Spain, France, Italy, where he had done so much of his work. Once news of my undertaking got out, I quickly became part of the loose-knit but vast community of Wellesians, all of whom were remarkably generous and freely shared their work and thoughts. Early on, I was invited to the Venice Biennale for a symposium on Welles. Eager to know who was speaking, I opened the agenda on arrival to discover that I was.

I rapidly put together a speech in which I spoke in very simple terms of Welles as an actor: his particular gifts, vocal, physical, mental. My address was greeted with numbed amazement. Welles was at the time in the grip of the semioticians: everything was polyvalent, polysemous, above all polysyllabic. I peered over at her notepad — she had been doing some rather suggestive doodles. As for Paula, she was my Deep Throat, giving me lead after lead. She had observed him closely, and knew where all the bodies were buried; she had watched him handle and sometimes mishandle his unruly talent with sharp concern. Fanto saw another Welles — a man who was essentially deeply religious, preoccupied by questions of good and evil, a great and gallant leader, a genius and a healer. There were as many Welleses as interviewees. I stopped trying to make them cohere.

Wellesnet | Orson Welles Web Resource

Jingle voice. Reverend Dr. Ralph Walkes voice. Show all 22 episodes. Hide Show Director 63 credits. Show all 9 episodes. Show all 26 episodes. Anne Short. Hide Show Writer 69 credits. Something Else inspired by filming. Hide Show Producer 27 credits. Hide Show Editor 11 credits. Hide Show Camera and Electrical Department 1 credit.

Hide Show Soundtrack 8 credits. Hide Show Costume designer 3 credits. Hide Show Music department 3 credits. Hide Show Production designer 3 credits. Hide Show Cinematographer 2 credits. Hide Show Art department 1 credit. Hide Show Art director 1 credit. Hide Show Additional Crew 1 credit. Hide Show Thanks 22 credits.

Gacy special thanks. Hide Show Self credits. Self - Host. Self - Narrator. Self - Guest. Self - Guest Host. Show all 20 episodes. Self - Interviewee. TV Series Self - Guest - Documentary short Host. Self - Presenter. TV Series documentary Self - Episode 1. Show all 12 episodes. Show all 10 episodes. Self - Narrator voice. Self - Singer. Self - Guest Panelist. Hide Show Archive footage credits. Something Else filming. Stalin at Area 51 Professor Charles Rankin. King Lear. Self - Narrator of 'Americans on Everest'. Self - episode of The Dean Martin Show. Self uncredited. Zanuck Documentary Jonathan Wilk. Young Gordon. Charles Foster Kane uncredited. Kenosha Video short. Self - Actor. Michael O'hara. Tycoons Documentary Self. Harry Lime. Documentary Self as Orson Wells. Documentary Self. Zanuck: 20th Century Filmmaker Self - Film Director. Wells story. Kane uncredited. TV Movie documentary Self. Self - Domestos Creeping Dirt commercial. Related Videos. Through his father, an inventor who'd made a fortune inventing a carbide lamp for bicycles, Welles met actors and sportsmen.

His mother was a concert pianist who taught Welles how to play the piano and the violin. But his childhood was far from easy. Welles' parents separated when he was four, and Beatrice died from jaundice when he was nine. When his father's successful business began to falter, he turned to the bottle. He died when Orson was Stability was found in the care of Maurice Bernstein, who took Welles in and became his official guardian when he was Bernstein saw Welles' creative talents and enrolled him in the Todd School in Woodstock, Illinois, where Orson discovered his passion for the theater. Following the Todd School, Welles left for Dublin, Ireland, paying his way with a small inheritance he'd received. There, he captivated audiences in a production of Jew Suss at the Gate Theatre.

Welles had announced his arrival in Dublin by declaring himself a Broadway star. By the age of 19, the brash and confident young actor made his Broadway debut with his role as Tybalt in Romeo and Juliet. The Houseman-Welles partnership proved to be an important one. In , the year-old Welles, fresh off directing an all-Black cast in a version of Macbeth, teamed up with Houseman to form the Mercury Theatre. Its first production, an adaption of Julius Caesar in contemporary dress and with tones of Fascist Italy, was a huge success. Several more acclaimed stage productions followed before the Mercury moved into radio and began producing a weekly program, "The Mercury Theatre on the Air," which ran on CBS from to , and again in Critical praise was heaped upon the series soon after the program launched, but ratings were low. All that changed on October 30, , when Welles aired his adaptation of H.

Wells' novel The War of the Worlds. The program simulated a news broadcast, and Welles, as its narrator, described in breathless detail the alien invasion and attack on New Jersey. The program included news reports and eyewitness accounts and sounded so real that listeners panicked over what they perceived to be a real event. When the truth came out, duped believers were outraged. Even while drawing the ire of some of his

listeners, the broadcast cemented Welles's status as a genius, and his talents quickly became a fascination for Hollywood. The deal gave the young filmmaker total creative control, as well as a percentage of the profits, and at the time was the most lucrative deal ever made with an unproven filmmaker. Welles was just 24 years old. Success wasn't immediate.

Welles started and then stopped an attempt at adapting Joseph Conrad 's Heart of Darkness for the big screen. The daring behind that project paled in comparison to what became Welles' actual debut film: Citizen Kane Modeled after the life and work of publishing magnate William Randolph Hearst , the film told the story of newspaperman Charles Foster Kane played by Welles , tracing his rise to power and his eventual corruption from that power. The film outraged Hearst, who refused to allow mention of the movie in any of his newspapers and helped drive down the film's disappointing box-office numbers. But Citizen Kane was a revolutionary work of art. In the film, which was nominated for a total of nine Academy Awards earning a win for best screenplay , Welles deployed a number of pioneering techniques, including the use of deep-focus cinematography to present all objects in a shot in sharp detail.

Welles also anchored the film's look with low-angle shots and told its story with multiple points of view. It was only a matter of time before the genius of Citizen Kane would be lauded. It's now considered one of the greatest films ever made. Welles' second film for RKO, The Magnificent Ambersons , was a far more straightforward project and one that helped send Welles running from Hollywood. Toward the end of its filming, Welles made a quick trip to Rio de Janeiro to do a documentary.

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