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The black rose, Hathaway, Henry, 1950
Treasure island, Hough, John, 1972
Touch of evil, Welles, Orson, 1958
Mr. Arkadin, Welles, Orson, 1955

Black magic, Ratoff, Gregory, 1949

Chimes at midnight, Welles, Orson, 1966

Citizen Kane, Welles, Orson, 1941

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Jane eyre, Stevenson, Robert, 1944 The third man, Reed, Carol, 1949 Jan 4/5

7:00 pm

Sat/Sun

Jane Eyre

Directed by Robert Stevenson. With Orson Welles, Joan Fontaine, Margaret O'Brien, Elizabeth Taylor. USA. 1944. B/W. 96 minutes.

Thornfield, the manor house owned by Mr. Rochester (Welles), emerges in all the somber tones of the English moor. Jane comes to life with simple honesty and depth as the orphan who loves the lord of the manor. The brooding atmosphere of the Bronte novel is successfully transferred to the film, and Welles' performance is sharp and powerful. ...the unusual lighting and style of the direction and acting prompted many a critic to draw the conclusion that Welles probably had quite an influence on director Stevenson..." (Peter Noble)

Citizen Kane

Directed by Orson Welles. With Orson Welles, Joseph Cotten, Everett Sloan, Agnes Moorehead. USA. 1941. B/W. 119 minutes.

Combining the talents of the Mercury Theatre, Bernard Herrman (music), Herman Mankiewicz (script), and Gregg Toland (photography), Boy Wonder Orson Welles assumed absolute authority over the work and with unlimited studio support re-invented the art of the cinema in this virtually perfect film based on the life of William Randolph Hearst.

Program preceded by the 1934 film, HEARTS OF AGE, a bizarre experiment created by a very young and very thin Welles.

Jan 6/7

7:00 pm

Z.
Mon/Tues

Lady From Shanghai

Directed by Orson Welles. With Orson Welles, Rita Hayworth, Everett Sloane. USA. 1948. B/W.87 min.

In LADY FROM SHANGHAI, Orson Welles directs and stars as an Irish sailor who falls under the spell of Rita Hayworth, the alluring wife of a crippled criminal lawyer--a passion that leads to murder. The movie is full of Wellesian cinema tricks: the weird jungle picnic; the chase through the Chinese theatre, the love scene in front of a tank of writhing octopi; the classic shoot-out in the Hall of Mirrors. Hayworth is tough-asnails as the double-crossing bleached blond.

The Third Man 8:35 pm Directed by Sir Carol Reed. With Joseph Cotten. Trevor Howard.

Joseph Cotten, Trevor Howard, Orson Welles. Novel, Graham Greene. Britain. 1950. B/W. 104 minutes.

An American writer arrives in postwar Vienna to discover that the old friend he's come to see is being buried--only to find out later he's not dead at all. THE THIRD MAN is a baroque thriller that takes its visual style and Hitchcockian plot twists from the post-war Vienna of rain-slicked squares, faded architectural splendors, sinister shadows and deserted streets. It's a matching of talents: Selznick's quest for quality, Reed's quiet craftsmanship, Greene's feeling for the bizarre and Orson Welles' magnificent cameo as a mysterious fugitive, evil yet compelling.

Jan 8/9

7:00 pm

3. Wed/Thurs

Mr. Arkadin

Directed & Written by Orson Welles. With Orson Welles, Pollo Mori, Michael Redgrave, Robert Arden. Spain/France. 1955. B/W. 100 min.

Orson Welles spins an intriguing tale of deception and tragic consequences. As Gregori Arkadin, among the super-wealthy, Welles hires a young fortune hunter to unravel his own past. What he discovers is murder and a ruinous past, and Arkadin is destroyed by what is revealed. "Arkadin is a self-made man in a corrupt world. He didn't try to make himself better than this world but, as a prisoner of it, is its best expression." (Orson Welles)

Black Magic 8:45 pm

Directed by Gregory Ratoff. Based on Dumas' Cagliostro. With Orson Welles, Akim Tamiroff, Nancy Guild. U.S./Italy. 1949.B/W.105 m.

Orson Welles breathes life, fire and a tinge of madness into his portrayal of the 18th century Gypsy, Cagliostro, who grew up to teach hypnotism to Mesmer and groom a look-alike to substitute for Marie Antoinette in Louis XVI's court, all to avenge his mother's and father's hanging at the hands of the loathsome DeMontagne in this famous spectacle, part of which Welles is rumoured to have directed!



Jan 10/11

7:00 pm

4. Fri/Sat

Treasure Island

Directed by John Hough. Written by Orson Welles & Wolf Mankowitz. Based on book by Robert Louis Stevenson. With Orson Welles, Kim Burfield, Walter Slezak. Britain. 1972. Color. 92 minutes.

This Welles version of TREASURE ISLAND has the kind of arty trappings that graced his classic Citizen Kane, and Welles plays Long John Silver as still another grand (and hammy) figure from the Wellesian repertoire. This pirate yarn of 18th-century England and journey to an isle of hidden bounty is full of action!

The Black Rose 8:40 pm

Directed by Henry Hathaway. With Tyrone Power, Cecile Aubry, Orson Welles, Michael Rennie. Britain/ N.Africa. 1950. Color. 120 minutes.

THE BLACK ROSE is full of sweeping pageantry and dynamic action. This romantic adventure is based on the novel by Thomas Costain. Refusing to bow to the Norman king after the Saxon-Norman feuds of the 13th century, a young Saxon (played by Tyrone Power) escapes to the Far East.

Jan 12/13

7:00 pm

Sun/Mon

Tomorrow is Forever

Directed by Irving Pichel. With Claudette Colbert, Orson Welles, George Brent, Natalie Wood. USA. 1946. B/W. 101 minutes.

TOMORROW IS FOREVER features another magnificent performance from Orson Welles, starting out as a bridegroom (the wife is lovely Claudette Colbert) who is believed killed during WWI. He returns with a new face to replace his shattered old one, and a new identity. This is a touching drama (featuring a young Natalie Wood as a war orphan being cared for by the mysterious Welles) that merits at least two handkerchiefs, thanks to the superlative performances of Welles and Colbert.

The Trial 8:50 pm

Directed by Orson Welles. With Orson Welles, Anthony Perkins, Jeanne Moreau, Romy Schneider. France. 1962. B/W. 118 minutes.

Few films are more extravagantly expressionistic in terms of visual style than Welles's adaptation of THE TRIAL, Franz Kafka's nightmarish novel about a man obsessed by an undefined guilt. Anthony Perkins is the neurotic modern Everyman figure, almost comic in his craven self-righteousness; the whole film, in fact, is suffused with a subtle black comedy that keeps it from being overwhelmingly morbid. Filmed outside of Paris and Zagreb, the film frequently evokes "the logic of a dream, of a nightmare" through typically Wellesian baroque images; it is an existential maze. and Perkins is the unwitting rat.



The Third Man

Admission \$2.50/two films *OR* \$2.00/2nd show only.

All films in Muenzinger Auditorium, C.U., Boulder campus

Jan 14/15

7:00 pm

Touch of Evil Tues/W

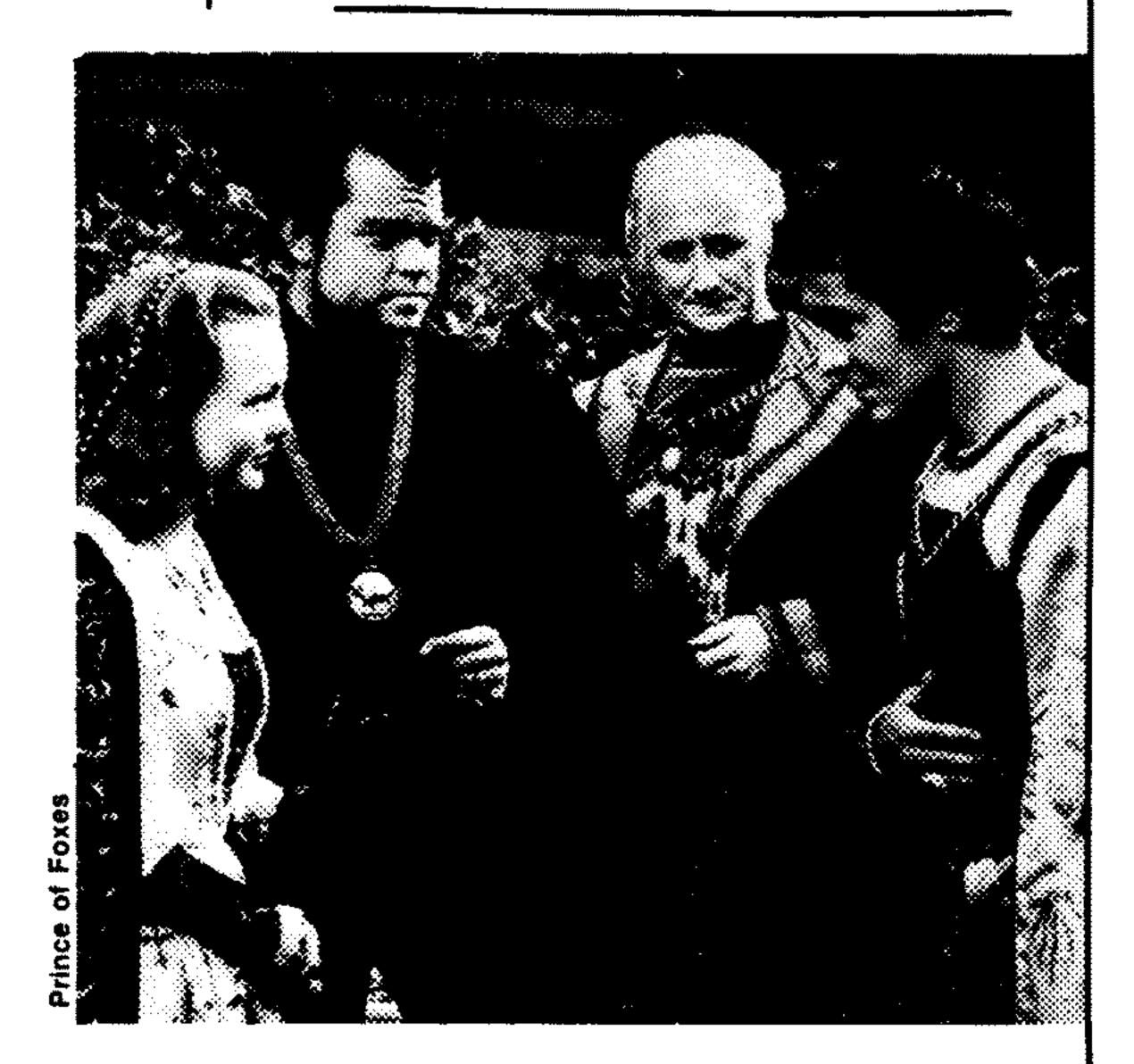
Directed & written by Orson Welles. With Charlton Heston, Orson Welles, Janet Leigh, Akim Tamiroff, Marlene Dietrich. USA. 1955.B/W.95 m.

Orson Welles's famous thriller is a labyrinth of evil in which innocence loses its way. Curling his camera like a black-snake whip to lash the action into the eyes of the audience, Welles creates a murky nightmare in which the law is criminal and no one has a chance against it. He plays the towering 330-pound sheriff whose fanatical pursuit of "justice" includes the planting of evidence to gain'a conviction. His reputation for "law and order" enables him to bend the law without question, until Heston, a high-ranking Mexican narcotics agent is drawn into an investigation in which a Mexican national has been accused by Welles of murder!

Prince of Foxes 8:40 pm

Directed by Henry King. With Tyrone Power, Wanda Hendrix, Orson Welles, Everett Sloan. USA/Italy. 1949. B/W. 107 minutes.

One of the few swashbucklers to exploit the background of Renaissance Italy pits Tyrone Power's archetypal young adventurer against a spectacularly sinister Cesare Borgia, played to the hilt by Orson Welles. Shot entirely on location in Florence, Milan, and Rome, this film shows the scrupulous attention to image and rhythm typical of its director, the veteran Henry King.





Jan 16/17

7:00 pm

7. Thurs/Fri

Chimes at Midnight

Directed by Orson Welles. With Orson Welles, John Gielgud, Jeanne Moreau, Margaret Rutherford. Spain/ Switzerland. 1966. B/W. 115 min.

Orson Welles has in this film quite literally created a "new" Shakespearean work by interweaving sections from five plays into a coherent screenplay centered on the character Falstaff. Welles' portrayal of the immense buffoon is the definitive Falstaff of our time--a man destroyed by the betrayal of friendship and a symbol of the passing of Merrie England. CHIMES AT MIDNIGHT is a lament for a joyful and more innocent past--an era already on the wane in Shakespeare's time. Film Quarterly wrote, "CHIMES AT MID-NIGHT is Welles' masterpiece...the battle sequence is one of the greatest achievements of action directing in the history of cinema."

The Long, Hot Summer 9:00 pm

Directed by Martin Ritt. Based on stories by William Faulkner. With Paul Newman, Joanne Woodward, Tony Franciosa, Orson Welles, Lee Remick. USA. Color. 1958. 115 minutes.

The turbulent relationships of a wealthy Southern family are magnified when a handsome drifter, reputedly a barn-burning arsonist, enters their lives. Aggressive patriarch, Orson Welles, tries to pair Newman with repressed daughter Woodward in this sensual drama. "A beautifully written, well-directed, very tense but yet humorous film with some strong, hard-bitten characterizations and, flashing through it like heat lightning, a sexiness..." (NY Trib.)

More Information—492-1531

As director—The Hearts of Age (4-min. 16 mm short; co-dir. with William Vance; also act.) 1934; Too Much Johnson (40-min.) 16 mm film intended as insert in stage play, also co-prod., sc.; never shown publicly) 1938; Citizen Kane (also prod., co-sc., act. in title role) 1941; It's All True (semidoc.; partly dir. by Norman Foster; also prod., co-sc.; unfinished), The Magnificent Ambersons (also prod., sc., off-screen narrator) 1942; Journey Into Fear (uncredited as co-dir. with Foster; also prod., co-sc., act.) 1943; The Stranger (also co-sc., uncredited; act.) 1946; The Lady From Shanghai (also sc., act.), Macbeth (also prod., sc., act. in title role) 1948; Othello (also prod., sc., act. in title role; filmed in Italy and Morocco) 1952; Mr. Arkadin/Confidential Report (also story, sc., art dir., cost., act. in title role; Sp./Switz.), Don Quixote (also co-prod., sc., act. as himself; unfinished) 1955; Touch of Evil (also sc., act.) 1958; Le Proces/The Trial (also sc., act.; Fr./lt./Ger.) 1962; Campanadas a Medianoche/Chimes at Midnight/Falstaff (also sc., cost., act. as Sir John Falstaff; Sp./Switz.) 1966; Une Histoire immortelle/The Immortal Story (also sc., act.; orig. made for French TV) 1968; The Deep (also sc., act.; unfinished) 1969; The Other Side of the Wind (also sc., unfinished) 1970; F for Fake (addnl. footage by Francois Reichenbach; also sc., act.; Fr.) 1975.

As actor only—The Swiss Family Robinson (narr. only) 1940; Jane Eyre (as Edward Rochester), Follow the Boys (as himself) 1944; Tomorrow Is Forever 1946; Duel in the Sun (narr. only) 1947; Black Magic (as Cagliostro), Prince of Foxes (as Cesare Borgia), The Third Man (as Harry Lime; UK) 1949; The Black Rose 1950; Return to Glennascaul (medium-length) 1951; Trent's Last Case (UK), L'Uomo la Bestia e la Virtu (as The Beast; It.) 1953; Si Versailles m'etait conte/Royal Affairs in Versailles (as Benjamin Franklin; Fr.), Trouble in the Glen (UK) 1954; Three Cases of Murder (UK), Out of Darkness (doc.; narr. only), Napoleon (as Gen. Hudson Lowe, Fr.) 1955; Moby Dick (as Father Mapple; UK/US) 1956; Man With a Shadow/Pay the

Devil 1957; The Long Hot Summer, The Roots of Heaven, Cinerama's South Seas Adventure (narr. only), The Vikings (narr. only), Les Seigneurs de la Foret/Masters of the Congo Jungle (doc.; co-narr. only; Belg.) 1958; High Journey (mediumlength doc. made in France for NATO; narr. only), Compulsion, Ferry to Hong Kong (UK) 1959; David e Golia/David and Goliath (as King Saul; It.), Crack in the Mirror, Austerlitz/Battle of Austerlitz (as Fulton; Fr./lt.) 1960; I Tartari/The Tartars (lt./Yug.), King of Kings (narr. only), Desordre (? ort: Fr.) 1961; Lafayette (as Benjamin Franklin; Fr./lt.), Der grosse Atlantik (doc.; narr. only; Ger.), Rogopag/Laviamoci il Cervello (lt./Fr.) 1962; The V.I.P.s (UK) 1963; The Finest Hours (doc.; narr. only; UK) 1964; La Fabuleuse Adventure de Marco Polo/Marco the Magnificent (Fr./lt./Afg./Eg.), A King's Story (doc.; narr. only; UK) 1965; Paris brule-i-il?/Is Paris Burning? (Fr./US), A Man for All Seasons (as Cardinal Wolsey; UK) 1966; Casino Royale (UK), The Sailor From Gibraltar (UK), I'll Never Forget What's 'Is Name (UK) 1967; Oedipus the King (as Tiresias; UK), Kampf um Rom (as Emperor Justinian; Ger./lt./Rum.) 1968; L'Etoile du Sud/The Southern Star (Fr./UK), Tepepa (It./Sp.), Barbed Water (doc.; narr. only), Una su 13 (lt./Fr.), Michael the Brave (Rum.), House of Cards 1969; Battle of Neretva (Yug./lt./Fr.), Start the Revolution Without Me (narr. only), The Kremlin Letter, Catch-22 (as General Dreedle), Waterloo (as King Louis XVIII; It./USSR) 1970; Directed by John Ford (doc., narr. only), Sentinels of Silence (doc.; narr. only), A Safe Place 1971; La Decade prodigieuse/Ten Days' Wonder (Fr./lt.), Malpertuis (Belg./Fr.), I Racconti di Canterbury/The Canterbury Tales (It.), Treasure Island (as Long John Silver; also co-sc.; UK/Fr./Ger./Sp.), Get to Know Your Rabbit, Necromancy 1972; Bugs Bunny Superstar (narr. only) 1975; Challenge of Greatness/The Challenge (doc.; narr. only), Voyage of the Damned (UK/US) 1976; The Filming of Othello (doc. about Welles at work, orig. made for German TV) 1978; The Late Great Planet Earth (on-camera co-narr. only), The Muppet Movie, Tesla (as J.P. Morgan; Yug.) 1979.



Orson Welles 1915-1985

About Orson Welles, Jean Cocteau wrote in 1950: "He has the manner of a giant with the look of a child, a lazy activeness, a mad wisdom, a solitude encompassing the world; he is a student who sleeps in class, a strategist who pretends to be drunk when he wants to be left in peace..."

Orson Welles' life itself would have made a great movie. Perhaps he did film his own life story with Citizen Kane. Mr. Kane was a man who got everything he wanted and then lost it. This was true of Mr. Welles, as well. He gained fame and notoriety in Hollywood at the age of 24, after having already made himself famous as an actor-director on the stage and radio. In 1938, he panicked the country with his Mercury Theater of the Air's broadcast of H. G. Wells' War of the Worlds. In 1939, he signed a contract with RKO where he was, at first, given complete freedom to choose his stories and collaborators. Welles was innovative, audacious and a brilliant young iconoclast. His most famous achievement was his film, Citizen Kane, but even that was clouded by conflict regarding the authorship of the original script.



Welles seemed to attract conflict by his brilliance, brashness, arrogance, and his habit of going over budget. Had his films been commercially successful, perhaps he might have been more easily tolerated in Hollywood. He insisted on making films his own way, and this led to his partial exile to Europe during the late 40's and early 50's.

Nevertheless, films would have been the worse for the lack of his genius. Welles used new cinematic techniques: from his innovative ceilinged sets, through to the deep-focus photography, matted and dynamic visual compositions, energetic camera, sound montages, inventive editing, and cleverly original transitions, his perceptive viewers immediately recognized the stamp of a cinematic genius. He sought a reality that startled audiences. He was truly ahead of his time. He bucked the system, and lived to see it both honor and reject him, simultaneously.

"I don't think that I will be remembered one day.

I find it as vulgar to work for posterity as for money."

-Orson Welles



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Hunter 102 ☐ University of Colorado ☐ Campus Box 316

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