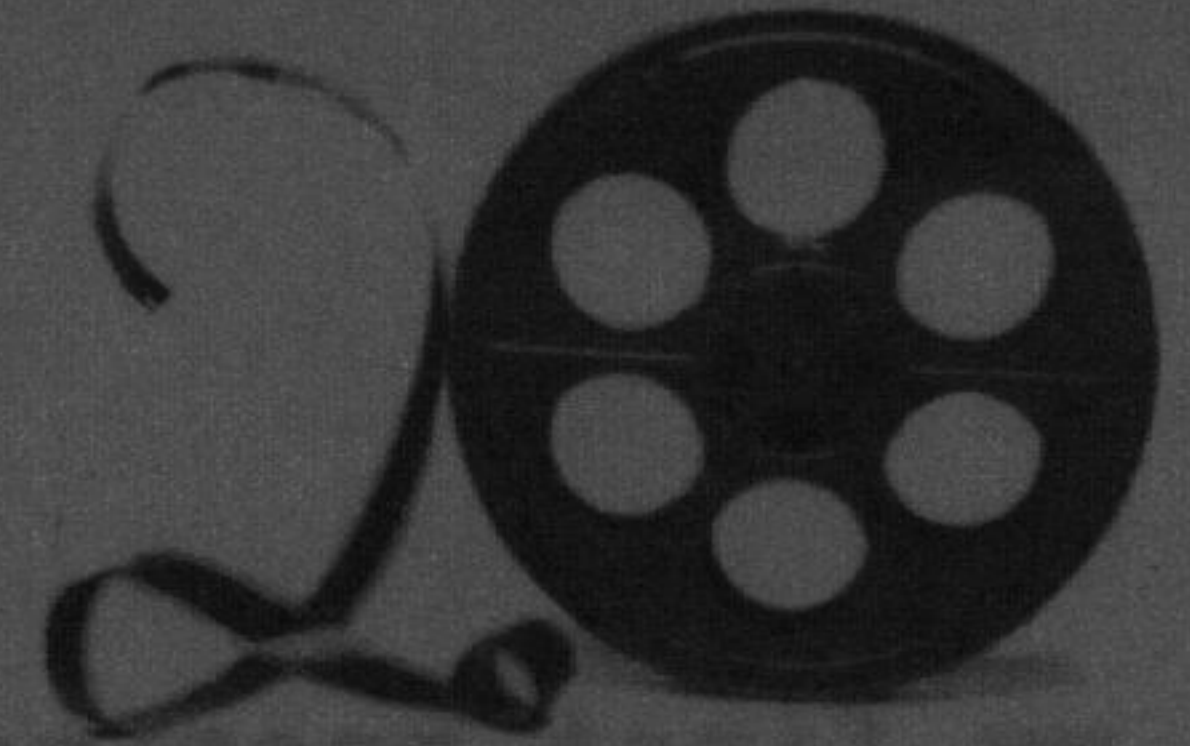


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Programme Notes



F FOR FAKE (Verites et Mensonges)

Director: Orson Welles
 Producers: Dominique Antoine, François Reichenbach
 Screenplay: Orson Welles, Oja Palinkas
 Photography: (colour) Gary Graver (USA and Toussaint), Christian Odasso (France and Ibiza)
 Editors: Marie Sophie Dubus, Dominique Engerer
 Music: Michel Legrand
 Sound: Paul Bertault
 With:

Orson Welles
 Oja Kodar
 Elmyr de Hory
 Clifford Irving
 Edith Irving
 François Reichenbach
 Joseph Cotten
 Laurence Harvey

1973 France/Iran/W. Germany Les Films de L'Astrophore (Paris)/
 Saci (Tehran/Janus (Munich)

Bio-filmography of Orson WELLES:

WELLES was born in Kenosha, Wisconsin, in 1915. Studied painting at Chicago Art Institute. Between 1931 and 1933, acted at the Gate, Gaiety and Abbey theatres in Dublin, and began directing for the stage. On return to USA, acted on stage and radio until forming Mercury Theatre Company in 1937 with John Houseman. Radio work with Mercury Company until 1939, when RKO Studios offered a film contract. During the making of Welles' third film, management of RKO changed and the contract was cancelled. Since then, Welles has worked independently, and internationally, often financing his own film work by acting in films for other directors.

Films:

1941	CITIZEN KANE
1942	THE MAGNIFICENT AMBERSONS
	IT'S ALL TRUE (unfinished)
1943	JOURNEY INTO FEAR (completed and re-edited by Norman Foster)
1946	THE STRANGER
1948	MACBETH
	THE LADY FROM SHANGHAI
1952	OTHELLO
1955	CONFIDENTIAL REPORT (MR. ARKADIN)
1958	TOUCH OF EVIL
1959	DON QUIXOTE (unfinished)
1963	THE TRIAL
1966	CHIMES AT MIDNIGHT
1968	THE IMMORTAL STORY
1973	F FOR FAKE
1974	THE OTHER SIDE OF THE WIND (in progress)

Extracts from an interview with Dominique Antoine:

(Ms. Antoine is head of the Paris office of the Franco-Iranian production company Les Films De l'Astrophore, founded by the Iranian cinema enthusiast, Dr. Boushehri.)

We didn't produce F FOR FAKE, but bought it completed, in collaboration with the well-known German company, Janus Films. This was in July 1974, a little over a year after

my first meeting with Orson Welles in July 1973. Our company had just decided to follow, for four years at least, a policy of co-producing films of major film-makers. And we had terrific luck. The first film-maker who came along looking for a French co-producer was Orson Welles, who wanted to finish THE OTHER SIDE OF THE WIND, a film that is very important to him. It isn't just a reflection on Hollywood; the style and tone of the film are wholly new, not just in Welles' own work, but in relation to other contemporary cinema too. He had already assembled an hour of silent rushes.

Then, in July 1974, after Astrophore had taken the decision to co-produce THE OTHER SIDE OF THE WIND, François Reichenbach, who had been in at the beginning of what became F FOR FAKE, came to us and asked us to take charge of this film too. He was just getting over a serious operation, and the work of promoting and distributing a new film was more than he could manage. He thought that since we were already co-producers of THE WIND, it would be simpler if we took on the other film too. We had already seen the film four or five times, and it was, for us, one of Welles' most fascinating. We didn't hesitate a second in accepting Reichenbach's proposition.

The film is a fantastic lesson in montage. François Reichenbach didn't miss a single preview: we reserved a seat for him, and he must have seen it a dozen times!

In order to make the film, Orson Welles had asked Reichenbach to let him use some surplus footage that he had shot on forgery for a French TV series called 'The Third Eye'. Reichenbach's 16 mm footage included sequences devoted to Marquet's widow, to Madame Matisse, and to Elmyr de Hory. Welles was interested in using the de Hory material for a programme that he wanted to make for American TV.

It was at that point that Clifford Irving arrived on the scene. Orson was beginning his editing; the shooting of new footage, which was due to take a few weeks, spread out over several months.

Apart from the Reichenbach material, Welles shot all the scenes with Irving, the Picasso-Oja Kodar sequence, and obviously everything in which he appears himself. Still other material came from the private stock of images that Welles shoots for himself whenever he gets some money from one of his acting roles.

The opening sequence with Oja Kodar, a Yugoslavian girl whom he met during the shooting of THE TRIAL I think, was shot long before he had the idea for F FOR FAKE. The same goes for the sequence of Laurence Harvey's arrival at Orly. In fact, the film is an extraordinary puzzle of bits and pieces, sounds and images, edited with fiendish precision...

....from an interview by Henry Moret and Jacques Pinturault,
published in the magazine Ecran 75 (translated by Tony Rayns).

Supporting Programme: KICK ME. U.S.A. 1975. 8 mins. colour.
Written and directed by Robert Swarthe.
Made using the "cameraless animation" technique
of directly drawing onto the film.

THE COFFEE BAR IS OPEN FROM 12.30 to 2.30 P.M. ON ANY DAY WHEN THERE IS A WEEKDAY MATINEE.

MEMBERS ARE REQUESTED NOT TO LEAVE UNATTENDED BAGS OR PACKAGES ANYWHERE IN THE THEATRE. THE MANAGEMENT WOULD BE GRATEFUL IF ANY SUSPICIOUS OBJECTS COULD BE REPORTED IMMEDIATELY.