

Continuité VO et VEnglish  
**Orson Welles, Shadows & Light**

black: narrator voice over + ITW original version  
orange : original archive language  
red: english subtitles  
green - captions

**10:00:00:00**- Captions

ARTE FRANCE &  
COMPAGNIE DES PHARES ET BALISES  
PRESENT

**10:00:55:00**

Orson Welles who died today in Los Angeles was not only a performer but also a gifted writer, director and producer, in Jim Brown report tonight. There were many who thought that his talent was just too big for Hollywood to handle.

**10:01:12:00**

Before becoming the world renowned filmmaker, known in the biggest world. Orson Welles borned in 1915, he is a child prodigy with multiplied talents. With his radio broadcast « The War of the worlds », he is known over the world over night.  
His fame intrigues Hollywood who wants to see this little genius up close.

At the age of 26, his first film « Citizen Kane » is a masterpiece who would become a legend in the history of cinema.

**10:01:45:00** -

*In 25 years between Europe and America, he directs 11 films from Citizen Kane to Falstaff.*

**10:01:55:00**

Some were destined to failure, others were successes but all crowning glory the man and the creator.

**10:02:08:00**

Monsieur Welles, Monsieur Welles, SVP, un petit geste avec la main...

**01:02:13:00**- Extract from Arkadin

That is my real secret and you are the first man I have told it to.

**10:02:20:00**

I do not know who I am.

**10:02:22:00**- Synthé

ORSON WELLES  
Shadows & Light

**10:02:28:00**-

Produced by  
Jean Labib  
Fanny Glissant

**10:02:33:00**

Directed by  
Elisabeth Kapnist

**10:02:43:00**- Voice-over

Orson Welles knew it: a being's secret is unattainable, but how could we resist approaching the secret of this man with a thousand facets.

He said: when I'll be dead, they will write all sorts of stories about me and if ever I come back to life, I won't recognise myself.

**01:03:01:00**

His friend Jean Cocteau saw him as a type of giant with a child's gaze, a tree filled with birds and shadows. Nestled somewhere on the other side of the wind, the magician with white gloves throws gold dust and laughs. He's waiting. He's got plenty of time; he's been dead for ages.

**01:03:20:10** - Extract from "Follow the Boys"

**10:03:28:00**

That's the first time that you ever saw a rabbit take a magician out of a hat.

**10:03:46**

The magician, the prince of exile. We never know where Orson is, his worried friends say. The only clues are the big smoking cigars he throws away like pebbles. To give the investigation false leads? Or provide clues? Only he knows and plays with this.

**10:04:08**

Our trip can begin. From New York to San Francisco via Los Angeles, people will talk about him, some knew him, others didn't but they are all keen to shed light on some aspect of the hero.

**10:04:22**

**David Thomson**, film historian, he spent several years writing a biography of Orson Welles, "Rosebud".

**10:04:32**

**Henry Jaglom**, independent filmmaker and great friend of Welles. He published a book about his memorable lunches with him.

**10:04:42**

**Joseph Mc Bride**, film professor at Berkeley, he wrote three books about Welles and is thinking of writing a fourth one.

**10:04:57:00- ITW/ David Thomson**

**10:04:55:00- Synthé**

**David Thomson**

I think that part of his personal tragedy is that he / he never sort of touched ground as a human being. He is so precautious, so brilliant when born and raised that he never really has a childhood. So aspects of childhood last with him all through his life.

**10:05:17- ITW Welles**

I was spoiled in a very strange way as a child because everybody told me from the moment I was able to hear that I was absolutely marvelous, I never heard a discouraging word for years, I didn't know what was ahead of me (laugh). I painted and they said: "Nobody had ever seen such painting", I played and nobody has ever played like that. It just seemed to have no limit to what I do!

**10:05:48:09- Archive**

There is somethnig happening !

What's that ? There's a jet of flame springing from the mirror, and it leaps right at the advancing men. It strikes them head on! Good Lord, they're turning into flame!

Now the whole field's caught fire. The woods.. the barns.. the gas tanks of automobile

**10:05:49:00**

October 30th, 1938

**01:06:02:00- Voice-over**

A master stroke aged 23. That evening with “The War of the Worlds” radio show telling the story of an alien invasion, he fired up people’s imaginations and created panic. He made one million listeners believe aliens were wiping out the United States.

10:06:20 – Archive Presse

Radio Fake

Scares Nation

**10:06:28:00- Archive press conference**

**10:06:30:00**

Orson Welles: I simply don't know.

Journalist: Did you're aware of terror at the time you're giving this role?????

**10:06:39:00**

Orson Welles: Do you want me to speak, I'm sorry?

**10:06:43:00**

Orson Welles: Of course, we are deeply shocked and deeply regretful about the results of last night broadcast.

**10:06:53:00- ITW David Thomson**

Wide eyed, he said he never intended anything like that. I think he did intend it fully. I think it was a pratical joke on a major scale and he was like that and of course it led to Hollywood invitations and I think he'd really dealt with radio and theaters, movies were the next thing. And I don't know how far he understood that movies would be his real thing but he wanted to get out there and do a movie, yes. And he wanted to do it on his terms. And the other very important thing is that the whole legend of Welles at that time, incredible youth, I mean he was 23 in 1938, 23! And his talent leads to this incredible contract which of course alienates and offends everyone in Hollywood because no one else, the people who’d been there 30 years

working hard, no one gets that kind of deal. So that he comes in as a boy wonder and a monster everyone wants to see fall.

**10:07:58:00- Archive Citizen Kane**

**10:08:07:00- Synthé**

**Citizen Kane**

Enjoys a joke?  
Who wouldn't get a bit upset  
If he were really broke?  
With wealth and fame,  
He's still the same.  
I'll bet you five you're not alive  
If you don't know his name.  
What is his name?  
What is his name?  
It's Charlie Kane.  
(Chorus: It's Mister Kane!)  
He doesn't like that Mister  
He likes good old Charlie Kane.

- Isn't it wonderful? Such a party.  
- Yes.  
- What's the matter?

Who says a miss  
Was made to kiss?  
And when he meets one, always tries  
To do exactly this?  
Who buys the food?  
Who buys the drinks?  
Who thinks that dough was made to spend,  
And acts the way he thinks?  
Now is it Joe?  
(Chorus: No, no, no, no!)

**01:09:03:00- Voice-over**

Orson Welles and Charles Foster Kane have something in common – the same tragic childhood. Orson lost his mother Beatrice when he was 9 years old and his father a few years later. In the film, young Charles is abandoned by his mother who entrusts him to a banker for his education.

**01:09:17:00 - Extract of "Citizen Kane"**

**MRS. KANE**

Go on, Mr. Thatcher.

**THATCHER**

It's almost five, Mrs. Kane, don't  
you think I'd better meet the boy -

**MRS. KANE**

I've got his trunk all packed -  
I've it packed for weeks now.

**THATCHER**

I've arranged for a tutor to meet  
us in Chicago. I'd have brought  
him along with me.

**KANE**

Look it, Mom?

**MRS. KANE**

You better come inside, son.

**THATCHER**

Well, well, that's a great snowman. Did you do that all by yourself my lane ?

**KANE**

Maybe I'll make some teeth and moustache

**MRS. KANE**

This is Mr. Thatcher, Charles.

**THATCHER**

How do you do, Charles?

**KANE SR.**

He comes from the east.

Hello. Charly.

**MRS. KANE**

Charles !

**KANE**

Yes, mommy ?

**MRS. KANE**

Mr. Thatcher is going to take you  
on a trip with him tonight.

**10:10:17:00** - Voice-over

Critics around the world consider it to be one of the most beautiful, if not the most beautiful film in the history of cinema. Citizen Kane is part of the legend. As is Orson Welles.

He is the master of filming: low angle shots, depth of field, sequence shots, disconcerting shooting scripts.

The film's particular strike of genius is the strange way of revealing Kane's story.

How could we not compare Kane's dazzling rise to Welles'? "I began at the top and have been making my way down ever since" he would later say.

**10:10:58** - Extract of "Citizen Kane"

**01:11:06:00**

**KANE**

What are you doing ?

One thing I've never been able to  
understand, Susan. How do you  
know you haven't done them before?

**SUSAN**

It makes a whole lot more sense  
than collecting statues.

**KANE**

You may be right - I sometimes  
wonder - but you get into the  
habit -

**SUSAN**

(snapping)

It's not a habit. I do it because  
I like it.

**KANE**

I thought we might have a picnic tomorrow Susan.

**SUSAN**

Hein ?

**KANE**

I thought we might have a picnic tomorrow.

**10:11:37:00- ITW Orson Welles (Off)**

Photographically, Toland came to me and offered himself, which is a very courageous thing to do – he was one of the leading cameramen in Hollywood, and he said, I want to make your picture because you've never made a picture. Before my first day of directing a picture. I simply didn't know, except theoretically, how it must be done.

**10:11:59 ITW Orson Welles (On)**

It just seemed to me that anything in a frame that you could look at you ought to be able to do these things. So Toland said, Let's go ahead and try.

**10:12:08:07- ITW Orson Welles (On)**

Under my contract, nobody could look at the rushes but me. If we ruined something, it didn't matter. Toland had that wonderful spirit, so we just went ahead and tried. So it was partly the great spirit of Toland, the fact that he was the greatest cameraman that ever lived and the fastest. And had that wonderful spirit. And partly my own ignorance. I didn't know what you couldn't do. I didn't deliberately set out to invent anything. It just seemed to me: why not?

**10:12:45:00- Commentaire**

And to think that it was his ignorance that was behind such a masterpiece? His past as a theatre and radio man bursting with ingenuity, boldness, and modernity fuelled his film maker's vision. What does Citizen Kane talk about? The irresistible ascent of a rich and powerful man, until his solitary death. This Kane is like the brother of William Randolph Hearst, the famous press magnate. The Xanadu Estate which Welles imagined in his film is an unsettling copy of the Hearst castle in San Simeon, California.

**10:13:24:20- Archive Château Hearst (film d'actualité)**

**10:13:30:00- Voix archive**

One of a richest man in America who'd built an Empire in newspapers, magazines, radio, films. Hearst lived on property half the size of Rhode Island. He called it: the Ranch.

**10:14:05:00-** ITW Joseph McBride

**10 :14 :06 :01 - Synthé**

Joseph McBride

I think in some ways Kane determines Welles's. It's a very audacious film for a 25 years old man. He's / He's mocking and taking down one of the world's more powerful people, William Randolph Hearst, and he is taking on the Hollywood system and revolutionizing films. He's doing all kinds of things with his first film. And then there was a big retaliation.

The film was almost burnt. Hearst made an offer to the studios to burn the film you know. I mean this / these things were really disastrous that almost happened. But it came out and it was widely acclaimed and it was considered by some people the greatest film of all time. And so it's a tremendous triumph but it also contained the seeds of his downfall in Hollywood.

**01:14:48:05-** ITW off and then David Thomson

The film was not a success. RKO were very dismayed at the film. They made a change in his contract which had a very serious effect on The Magnificent Ambersons because they took away final cut. If we had The Magnificent Amberson in the version he intended, which would be about 135 minutes more or less, I think it would have come to be recognized as superior to Kane.

Because not only would it have had the superb cinematic quality and a great acting, but I think it was a much more emotional film.

**10:15:34:07-** Extract from "La Splendeur des Amberson"

**10:15:35:00-** Synthé

La Splendeur des Amberson

I wanna talk to you

**01:15:37:00-** Voice-over

The Magnificent Ambersons, the story of a great powerful American family's decline in the early 20th century.

**01:15:51:00**

**ISABELLE**

I can just guess what that was about.

He's just told her what you did to Eugene!

**GEORGE**

You go on back to your room!

**ISABELLE**

You're not going in there?

**GEORGE**

You go on back to your room!

**ISABELLE**

George, George ! No, you don't, Georgie Minafer! You'll keep away from there! You will!

**GEORGE**

You let go !

**ISABELLE**

I won't! You come back here! You'll come upstairs and let them alone; that's what you'll do!".

**ISABELLE**

Hush up!"

Hush up! Go on to the top of the stairs—go on!

**10:16:31:00- Commentaire**

The Magnificent Ambersons never existed the way he had imagined it. The 45 excised minutes of his film and the end scenes shot without him were a tragedy for him.

When his producers discovered the editing, which was too pessimistic for their liking, he was in Brazil filming the carnival in Rio.

**10:17:00:01 Voice-over**

Why did he not come back to Los Angeles to defend his vision, fight for his film and prevent the disaster?

The first crack in the child prodigy's destiny.

**10:17:17:00- Extrait film "MacBeth"**

**10:17:19:16- Synthé**

MacBeth

**01:17:15:00**

He shall score on fate

Score on death  
And his hopes were trough wisdom  
Grace and fear

**10:17:58:19** - Archive témoignage Welles commence en anglais

I was un espèce de wonder kid of music... And my mother was a pianist. She was very strict. Un caractère très fort.

**10:18:13:22** – Orson Welles (continue en français)

Et j'étais obligé de faire l'exercices, 4/5h chaque jour. Pas avec elle, toujours avec quelqu'un. Spinster. Comment on dit spinster ?

**Jeanne Moreau** (en français)

Une "spinster" c'est une vieille fille

**10:18:30:16** – Orson Welles (en français)

Oui a music teacher. Très faible comme caractère. J'avais vu qu'elle était très faible. J'avais dit si je suis obligé de continuer cet exercice, je me suicide.

**10:18:46:00** Jeanne Moreau (en français)

Tu voulais te jeter par la fenêtre ?

**10:18:47:04** Orson Welles (en français)

Jeter par la fenêtre. Et la pauvre femme elle est hystérique et tout ça. Au moment que j'avais vu ça, quelle joie! J'avais ouvert la fenêtre et ma mère était dans l'autre chamber. Autre part dehors. Et la femme est arrive hystériquement et dit qu'il y a Orson qui est en train de se suicide. Ma mère pensait si je rentre violement, peut-être il ... sauté. Elle a dit dehors, pas dans la chambre. All right, if you want to jump, let it jump.

**10:19:30:03** Jeanne Moreau (en français)

S'il a envie de sauter, laissez-le sauter.

**10:18:47:04** Orson Welles (en français)

Long silence. Ma mère était à côté. Et après tadadadada....

1 : 10:18:09:09 10:18:11:07  
A very strong personality.

2 : 10:18:12:06 10:18:16:21  
I had to practice

3 : 10:18:17:00 10:18:19:22  
four or five hours a day.

4 : 10:18:20:21 10:18:24:02  
Not with her, with someone else.

5 : 10:18:24:15 10:18:26:06  
How do you say a spinster?

6 : 10:18:26:10 10:18:28:00  
"Vieille fille".

7 : 10:18:33:15 10:18:37:16  
I had noticed  
she had a weak personality.

8 : 10:18:37:20 10:18:39:10  
I said, "If

9 : 10:18:40:18 10:18:43:17  
"I have to continue this exercise,

10 : 10:18:43:21 10:18:45:07  
"I will kill myself."

11 : 10:18:45:11 10:18:48:07  
- You'd jump out the window?  
- Yes.

12 : 10:18:49:06 10:18:52:01  
The poor woman was hysterical.

13 : 10:18:52:05 10:18:54:03  
When I saw that,

14 : 10:18:54:07 10:18:55:21  
I was happy.

15 : 10:18:56:00 10:18:57:22  
I opened the window.

16 : 10:18:58:11 10:19:00:19  
My mother was in another room.

17 : 10:19:01:13 10:19:03:07  
In another part.

18 : 10:19:03:11 10:19:06:02  
The woman turned up, hysterical.

19 : 10:19:06:06 10:19:08:10  
She said, "Orson

20 : 10:19:08:21 10:19:11:17  
"is going to kill himself."

21 : 10:19:11:21 10:19:14:10  
My mother thought if she came in

22 : 10:19:15:02 10:19:16:07  
suddenly,

23 : 10:19:16:11 10:19:19:00  
I might fall.

24 : 10:19:19:21 10:19:23:21  
So she said, from the other room:

25 : 10:19:30:22 10:19:34:06  
Long silence. My mother was next door.

26 : 10:19:34:10 10:19:35:11  
And then.

**10:19:45:04-** ITW Joseph McBride

Welle's mother introduced him to Shakespeare, when he was little she would read him Shakespeare and so he fell in love with Shakespeare. And he started doing Shakespeare at/at the boys school where he went.

Welles liked the mixture of comedy and drama in Shakespeare and he liked the great parts that Shakespeare offered actors to play. Welles was a larger than life person. And so Shakespeare is perfectly designed for him because the character is a larger than life- Macbeth, and Othello and people like that, Falstaff.

**10:20:13:00-** ITW David Thomson

He knew how Shakespearean it was. I mean his attachment to Shakespeare had a lot to do with the sense of the tragic fall of great men I think. He felt early in life that in a way the more prodigious your talent, the surer your failure was.

**10:21:07:00-** Archive ITW Orson Welles

Every director who makes Shakespeare in play or movie, every actor who makes a shakespearean play or movie can only do one little piece of that, Shakespeare, can only realized a part of it

because Shakespeare was the greatest man who ever lived and we are poor moles walking under the ground and all we can do is grab, bite some little thing.

**10:21:40:00**- ITW Archive Welles

I wanted to give black actors the chance to play classics without be funny or even exotic and I directed Macbeth without ever give them a reading and no one of them has ever seen Shakespeare in play.

**10:21:54:16** - Archive "Macbeth Vaudou"

**10:22:00:08** - **synthé**

Macbeth Vaudou

It hopes ???? with no struggled mind. My wife and children...  
Hahahaha... My name is Macbeth.

**10:22:10:00**- Archive ITW Orson Welles

The whole speech of Shakespeare was invented by the Blacks. It was very interesting and very beautiful. They have such a strong musical and rhythmic sense, the Blacks, and they are so good at speech, that they found their way of speaking Shakespeare.

**10:22:18:00**- Archive Vaudou MacBeth (actors)

Time is free.  
All the welcome.

Peace !  
The charm went up

**10:22:53:01**- Voix Welles (en français)

C'était le première la plus chic dans tout tout ma carrière, j'avais jamais vu un chose pareille. Il y a... C'est/c'est un grand théâtre avec tout New York, tout New York standing up because they couldn't get in with the white ties, you know?

C'est le chose plus chic, plus élégant et plus vivant comme ambiance.

27 : 10:22:51:24 10:22:54:13  
It was the most chic premiere

28 : 10:22:54:21 10:22:56:11  
of my career.

29 : 10:22:56:15 10:22:59:03  
I'd never seen anything like it.

30 : 10:23:01:03 10:23:04:23  
It's a huge theatre, Lafayette.

31 : 10:23:06:07 10:23:07:23  
All of New York came.

32 : 10:23:14:11 10:23:17:01  
It was so chic, so elegant,

33 : 10:23:18:03 10:23:20:21  
and the atmosphere was so lively.

**10:23:27:00** - Voice-over

Since his earliest childhood, he aspired to live up to the wonderful things they said about him. They said he was a genius, he had to be one.

**10:23:39:13** Voice-over

In New York, he created the Mercury Theatre with a group of actors, and put on around fifty shows.

**10:23:47:18** Voice-over

For Shakespeare's play Julius Caesar, he didn't hesitate to cut the text and modernise it in a surprising way, giving it a clearly political, anti-fascist dimension. A great flow of light rose from the ground like in the Nazi gatherings on the news, and he asked all the actors to play in contemporary clothes.

**10:24:10:16** Voice-over

Once again, he was ahead of his time. Doing what no one had done, daring what no one had dared, this could have been his motto.

**10:24:24:10** Voice-over

At the Mercury Theatre, Producer John Houseman's arrival gave a new boost to the group.

**10:24:31:02**- ITW David Thomson

**10:24:52:24 – Synthé**

David Thomson

Houseman was a very, very talented producer. He managed Welles through what was the most intensely active, creative time of his life when Welles was working on stage, when he was working in radio. And if you look at Welles's later life, you see increasing organizational chaos. He could not run his own life. He needed a manager. And Houseman was the best he ever had. Now, there was a terrible falling out and my guess is that there was at least a feeling of homosexual possibility that frightened Welles. I think Welles had very very mixed feelings about homosexuality. The relationships in his films among men are far more interesting than the relations between men and women. He does not do women very well. There are a few quite impressive women characters but the relationships don't work in that way.

**10: 25:50:17- Voice-over**

Welles later wrote: "Houseman started by falling in love with me and then it turned to hate. A real Russian novel."

**10:26:10:09**

Like a giant in a legend, he lived life to the full. Who could resist such a charming and brilliant young man?

Then he met THE woman, the one who made heads turn, who danced like a Goddess, the magnificent Rita Hayworth who appeared as a confident sex-symbol but was actually extremely shy. Welles fell for her vulnerability. They were ironically nicknamed the Beauty and the Genius. They got married on September 7th, 1943.

The birth of their daughter Rebecca one year later did not prevent the couple from breaking up.

**10:26:49:16 – Extract from "Lady from Shanghai"**

**10 :26 :52 :08 – Synthé**

The Lady from Shanghai

I may vize at you lover.

Cause killing is killng myself.

It's a same thing.

But you know, i'm pretty tired a both of us.

**10:27:25:19 Voice-over**

Los Angeles – Hollywood – the kingdom of film – of false pretences. Welles had to subject himself to the producers' constraints. For the Lady of Shanghai, many of his directing ideas disappeared. They wanted to crush the giant.

But he was always unpredictable: during the editing of his next film, Macbeth, he left for Europe where he was requested as an actor. The studios' threats didn't change a thing. His attitude was a disaster.

Was he aware that with his departures that looked like flights he was ruining his Hollywood career?

**10: 28:03:08**

A chapter closed. Europe greeted him enthusiastically. Paris and its palaces, Rome, London, Vienna.

**01:28:15:23-** Extract from "The Third Man"

**01:28:17 :13**

The Third Man

Directed by Carol Reed

**01:28 :22:18**

Step out!

Let's have a look at

**01:28:26 :10**

Who's your boss

**01:28:42:05**

Gary?

**10:29:02 :01** Voice Welles

I have had to use my career as an actor rather cynically, that's true. I've had to do/to take a lot of jobs and keep myself alive as a - terrible word- movie star- something I never wanted to be - simply because it provided me with the dough to do a few pictures.

**10:29:22: 00-** Archive backstage "Othello"

**10:29:25:00-** Voix opérateur

Othello, 247, Treizième fois!

34 : 10:29:24:10 10:29:25:24  
Othello, 247,

35 : 10:29:26:07 10:29:27:20  
Thirteenth take.

**10:29:33:10**- ITW Archive Welles

I did a picture called "Othello" with my own money, and we had to do it with whatever money I could raise and stop until I raise some more.

Now that took almost four years. Now there are still people today who say, I don't want to hire Welles as a director, it took him four years to make "Othello".

**01:29:53:09**- ITW/ David Thomson

The whole sense of a way to do Othello with/by beginning with Iago in a cage is brilliant. And that's all the more impressive because none of his films really was more interrupted, had more difficulty getting made you, so that it... He's all over the world making the film. That takes years and it's a collection of fragments. And yet the film itself has a coherence and it looks as if it was exactly intended to be the way it is.

**01:30:30:02**- Extract from "Othello"

**01:30:32:00**

Did you see the handkerchief?

**01:30:35:20**

Othello: Bring me the handkerchief

Desdémone: I have it not about me

**01:30:47:00**

Desdémone: Why? Sweet Othello...

**01:30:49:06**

Othello: Get me some poison, Iago.

Iago: Do it not put poison, strangle her in her bed.

Desdémone: Othello?

Othello: Hi Desdemonia.

Desdémone: Will you come to bed, my Lord?

**10:32 :26 :02** - ITW Archive Welles BBC

**01:31:27:17**

I don't know flawed masterpiece, I don't know masterpiece. I can tell you things I don't like in all my movies, but if that makes it flawed, then it is flawed... and I don't think I've ever made a masterpiece.

Journaliste: Can we go into what we call...

**01:31:45 :03**

Orson Welles : Ah ya, I see Othello was one of your favorite movies. After all of those questions: would you agree that it is a flawed masterpiece? I love those questions. With them, after a slide pause, say "Could we go on?"

**10:32:08:00**

Journaliste: Could we go on to something else?

**10:32:10:16**

O W: I think we'd better

**10:32:14 :00**

Journaliste: Mister Arkadin?

**10:32:16 :00**

O W: Oh, that's a real flawed one

Journaliste: Is it?

O W: Oh ya, that's a disaster

**10:32:22:00- Voice-over**

For this film that he did not recognise as his own, he discovered Spain. This would be a love story, one of his everlasting passions.

**10 :33:04:00- Voice-over**

He liked Spanish rituals and corrido above all else. So much so that he asked for his ashes to be placed in Ronda, in the garden of his friend, the bullfighter Antonio Ordenez.

**10 :33 :04 :15 - Voice-over**

The unequal fight between man and animal, a sacrificial and cruel show, the torero faces reality. In one take only, he puts his life at stake. Perhaps it was this challenge that fascinated Orson Welles.

**01:33:35:01- Voice-over**

Spain is also the land of Don Quixote and Sancho Panza. This Don Quixote started in 1957, interrupted a hundred times, reminds one of Penelope's web.

Is the film a dream like the adventures of the wandering knight who refuses to see the world as it really is? Only loyal Sancho Panza keeps his eyes open to reality.

**01:34:25 :17**- Extract from "Touch of Evil"

**10:34:33 :00**- Synthé

Touch of Evil

**10:34:52:00**- Charlton Heston

This script was offered to me by Universal. It's a star in and it was a fairly routine police story, so more than in a most of films the director was crucial and I made this point at Universal. And I said: "Who's going to direct it?" And they said: "Well, we haven't chosen the director yet but Orson Welles is going to play the heavy " and I said: "Why won't you have him directed, he's a pretty good director and they responded to that with amazement. It was like I suggested that my mother direct the film. But then after considerations they seemed to them it was a good idea and I think I'm proud that I was there for responsible, for Orson Welles directing the first film he had directed in Hollywood in ten years and the last one he directed in Hollywood.

**10:35:47:18** - ITW Joseph McBride

**01:35:51:00**- Synthé

Joseph McBride

I think the real trauma for him was when he made a comeback in Hollywood with Touch of Evil and the shooting went beautifully and then the studio took it away from him and reedited the film. It was very traumatic for him. I don't think he ever wanted to work for a studio again. That's when he went completely independent. I think he was always an independent filmmaker at heart but briefly worked for studios and had the advantage of the big crews and the great equipment and... But he was always an independent minded filmmaker making films his way and that's not the Hollywood way.

**10:36:25:19**- ITW Henry Jaglom

He was the least difficult man I knew. All he wanted to do was make films. But he wanted to make his own film and not have little people from the studio whisper to him "that's not good" or / or the equivalent of "that won't cut". Nobody told Van Gogh you know now I want some blue you know. And nobody tells the / a pianist, I'd like a little melody here where the audience can relax and rest. Only in film do they think they have the right somehow to come in and say we need a little excitement here, or slow down this or don't use that actor. So he was trying to be an artist, not just a filmmaker but an artist. And / And I can tell you from my 30 years here, what they do is if you are dependent of them for your economics they will stop you for being an artist.

**10:37:26:00-** Archive sonore ITW **BBC 1982**

Journaliste: Why again in this case, were you shut out?

**01:37:27:00** - Archive sonore ITW **BBC 1982**

O W: I have no idea. It is really hard to explain because they loved the rushes everyday the head of the studio came to me and wanted me to come to office and sign deals for several pictures and always great stuff and then they saw a rough cut of it and they were so horrified that they wouldn't let me go in the studio.

**10:37:49:00-** ITW David Thomson

And Quinlan in Touch of Evil is a hawk and a wreck and he dies in the trash of a canal on the border.

**10:38:02:00-** ITW David Thomson

In Confidential Report, Mr. Arkadin, the man literally vanishes in midair when his daughter says "I know your secret". Chimes at Midnight, this great bawdy, boozy center of attention... We know he dies.

**10:38:24:00** - ITW David Thomson

And / And this is a recurring pattern in Welles's work and all I would say in terms of how it reflects on him is that if a man regularly tells the same story about a great potent figure being left alone, then I think he's telling us something about his fears or his sense of life.

**01:38:47:13-** Extract from "Touch of Evil"

**01:38:50:00-** Synthé

Touch of Evil

**01:38:54:14**

- What's my fortune? You've been read in the cards, haven't you?
- I've been doing the accounts.
- Come on, read my future for me.
- You haven't got any.
- What are you mean?
- Your future is all you used up. Why don't you go home?

**10:39:34:00-** Voice-over

Should we mention that during the editing of his film that was once again taken away from him, he left for Mexico to film a few shots of Don Quixote? The unclassifiable and unfinished film may be unfinishable. The first of a long list. Why does he always need to go elsewhere, to let go of what he has for another uncertain quest?

**10:40:01:04** - Voice-over

"A Touch of Evil" announced the end of his relationship with the Hollywood studios. This was the last straw. Circumstances made Welles a nomad again. He wanted his film maker's freedom back, vital for his creation. He went back into exile in Europe that had always supported him. It was in Spain that he put his last black and white film together, "Falstaff", so dear to him.

**10:40:30:09** – Voice-over

Spectacular, farcical, impish, a coward and a liar, excessive Falstaff is Orson Welles. This was his only comical role, the only really humane character.

**10:40:43:00**- Extract from "Falstaff"

**10:40:43:00**- Synthé

Falstaff

Jack !

Are you not hurt in  
the groin?

Me thought he made a shrewd  
thrust at your belly.

The raskal slave!

-You sweet little rogue.  
A rascal! to brave me!

Ah, you sweet little rogue, you! alas, poor ape,  
how thou sweatest!

Come, let me wipe thy face;  
Come on, you whoreson chops: ah, rogue!  
Do, an thou darest for thy heart: an thou dost,  
I'll canvass thee between a pair of sheets.

**10:41:42:15**- Archive ITW Welles BBC

**10:41:43:00**

It is my favorite picture, yeah. If I wanted to get into heaven on the basis of one movie, I would / that's the one I would offer up I think it's, because it is to me the least fraud, let me put it that way. It is the most successful for what I tried to do. I succeeded more completely in my view with that than with anything else.

**10:42:16:00- Voice-over**

In 1966, he got the grand prix for Falstaff at the Cannes Festival. He was 51 years old and would only shoot two more documentary film essays and a television film with Jeanne Moreau "The Immortal Story".

**10:42:30:00- Archive Jeanne Moreau.**

**10:43:16:10 - Jeanne Moreau en français**

Le désordre d'Orson, et ce que nous considérons nous comme des échecs pour lui n'en sont pas.

**10:43:23:15 - Jeanne Moreau in French**

C'est une somme de souffrance et de désespoir qu'il assume tout seul et il ne nous en parle pas mais il en a besoin et il est impossible de changer profondément quelqu'un d'aussi dessiné qu'Orson.

36 : 10:43:15:22 10:43:17:19  
Orson's disorderliness

37 : 10:43:17:23 10:43:21:21  
and what we consider as failures  
are not for him.

38 : 10:43:22:03 10:43:26:16  
It's a mix of suffering and despair  
which he takes upon himself.

39 : 10:43:26:20 10:43:28:19  
He doesn't talk about it.

40 : 10:43:29:05 10:43:33:07  
But he needs to.  
It's impossible to change

41 : 10:43:33:11 10:43:35:11  
someone as

42 : 10:43:35:15 10:43:37:21  
determined as Orson.

**10:43:44:00** - Voice-over

His return to Los Angeles, with his head full of projects, was not promising.

**10:43:54:00**- ITW Henry Jaglom

**10:44 :21:00**- Synthé

Henry Jaglom

What Orson meant when he said: "Henry brought me back to life, nothing can stop me anymore", he was very depressed. One project after another had fallen through. People wanted to have lunch with him, the top studio people... And I had just arrived at a point from being an unknown kid to being friends... still I was not known... but I was friends with the generation that was now taking over Hollywood. Several of the heads of studios were now my friends, several of the top directors, producers and so on. So they all wanted to meet Orson. They all, sort of, were excited by my friendship with him and they wanted to meet him. And I said: "Only on the condition you can help get a movie made. They wanted to have lunch with him but they didn't want to make a movie with him. And it was tragic because this would have been another really great Orson Welles movie.

**10: 44:49:21**- Archive dinner between Jeanne Moreau and Orson Welles

Jeanne Moreau

Mais alors c'est quoi ce film là "De l'autre côté du vent"?

10: 44:53:05 - Orson Welles

Ça c'est l'histoire d'un vieux metteur en scène type John Ford, un peu Howard Hughes, un peu Hemingway, tout ça. Une génération encore plus vieux que moi. C'est difficile d'imaginer ça. Et c'est l'anniversaire de ce metteur en scène et c'est le jour de la fête pour lui, que c'est un type super macho. Dans le même temps, dans le film. Le film qu'il est en train de tourner.

10:45:32:08 - Jeanne Moreau

Ah oui...

10:45:33:08 - Orson Welles

Et c'est un film muet. Et j'avais tourné ça. Ça c'est déjà dans la boîte.

10:45:43:13 - Jeanne Moreau

Le film muet?

10:45:44:23 - Orson Welles

Oui, le film du metteur en scène. C'est très amusant de faire, parce que j'avais la liberté, le joie de faire un film que c'est pas un film de Orson Welles.

10:45:58:22 - Jeanne Moreau

Alors maintenant ce qui reste à tourner c'est...

10:46:00:21- Orson Welles  
C'est l'histoire de lui, de l'anniversaire.

10:46:03:19 - Jeanne Moreau  
C'est pour ça que tu avais besoin de moi trois jours.

10:46:05:20- Orson Welles  
Oui c'est ça, c'est ça et j'ai toujours besoin... (rires)

10:46:09:17 - Jeanne Moreau  
Alors trois jours de tournage. Bon, alors on passe huit jours ensemble.

10:46:17:23 - Orson Welles  
Oh oui!

43 : 10:44:49:11 10:44:52:13  
What is this film  
*The Other Side of the Wind?*

44 : 10:44:52:17 10:44:56:18  
It's the story of an old filmmaker

45 : 10:44:58:07 10:45:02:10  
like John Ford,  
Howard Hughes, Hemingway.

46 : 10:45:03:10 10:45:06:08  
A generation even older than mine.

47 : 10:45:06:12 10:45:09:02  
It's hard to imagine!

48 : 10:45:09:17 10:45:10:23  
Like this.

49 : 10:45:12:01 10:45:15:15  
It's this film maker's birthday.

50 : 10:45:18:05 10:45:21:05  
It's the day of the party

51 : 10:45:21:13 10:45:22:24  
for him.

52 : 10:45:23:03 10:45:25:13  
He's a very macho man.

53 : 10:45:25:21 10:45:28:09

At the same time in the film,

54 : 10:45:28:13 10:45:31:05  
there's the film he is shooting.

55 : 10:45:32:21 10:45:35:12  
It's a silent film.

56 : 10:45:38:15 10:45:42:20  
I've already filmed that.

57 : 10:45:42:24 10:45:46:15  
- The silent film?  
- The film maker's film.

58 : 10:45:47:12 10:45:51:06  
It was lots of fun to do  
because I had the freedom

59 : 10:45:51:10 10:45:54:02  
and the joy of making a film

60 : 10:45:54:06 10:45:56:24  
that wasn't an Orson Welles' film.

61 : 10:45:58:12 10:46:00:08  
So what's left to film...

62 : 10:46:00:12 10:46:02:18  
Is his story, his birthday.

63 : 10:46:02:22 10:46:06:03  
- That's why you need me three days.  
- Yes.

64 : 10:46:06:20 10:46:08:22  
I still need you.

65 : 10:46:12:17 10:46:14:04  
Three days of filming.

66 : 10:46:14:08 10:46:16:12  
We'll spend eight days together.

67 : 10:46:17:20 10:46:19:02  
Yes please.

**10:46:24:00- Voice-over**

“The other side of the wind”. A testament film, unfinished, problematic. 45 edited minutes exist but Welles never went any further. Why? What is the ghost film about? The story of an old film maker who shoots his last film with funding problems and dies before finishing it. A mirror of his own story? Welles immediately thought of John Huston to portray the film maker. When he asked him about the film’s subject, he answered: “It’s about a son of a bitch of a film maker who’s full of himself who grabs people, creates them and destroys them. It’s a film about us, John.”

10:47:11:00- ITW/ Peter Jason

10:47:18:00- Synthé

Peter Jason

Orson, I wanted to meet Peter Jason from New-York. I went : « How do you do Mr Welles ? Nice to meet you. » And he goes. He looked right at me and he went : « Well You don't look anything like anybody ». I didn't know, what the Hell, that meant. I didn't know if he hated me if I had to get on the plane and getting back or he loved me. I didn't know what it meant. But it meant, I didn't look like anybody I guess. So, he said, welcome to the family.

10:47:38:00- ITW Joseph McBride

Peter Jason who’s an actor in *The Other Side of the Wind* is a lifeful fellow, a very funny guy, Welles loved having him around because he was so funny and interesting and nice... He said Welles, what he lived for was to get up every day and go out and shoot film. And he tried to do that every day and he didn't care in a sense that it ever got shown anywhere, got finished, he just loved shooting film. And I think that’s a very accurate observation. So he structured his life so he was always... he had 3 or 4 projects going at once which is unusual and he would shoot a lot of them at his home. So there were literally home movies. He had managed to arrange his life so he could shoot very cheaply. And that’s what he loved doing. He just loved the act of filming.

10:48:19:00- ITW David Thomson

There is this film *The Other Side of the Wind* you know which may one day come out. And obviously it’s an attractive idea but I’m not sure that it’s not more attractive as something that we can always dream about that will never come out. And it’s not as if we need further proof that the man was one the greatest filmmakers we ever had.

10:48:50:00- Extract from "F for Fake"

10:48:50:00

F for Fake

10:48:59:00

Oja!

10:48:14:16- ITW Joseph McBride

But in the later life of Orson Welles, Oja Kodar and Gary Graver were the two most important people. And Gary said to me "we were his family". Gary was a young cameraman who worked in low budget films and he loved Orson Welles. He had very good taste in film. Oja was his close companion since 1962 and she worked with him, she helped write his films and she helped him with everything. Oja brought a new emphasis on sexuality in Welles's films that he didn't have in his earlier films which tended to avoid sex [a lot??]. So Oja brought that theme into his work you know. And um he couldn't have done his later films without those two people.

10:49:05:00- ITW Joseph McBride

But "Other Side of the Wind" is a very modern looking film. If it had come out in 1970, it would have been really astounding because the / the shooting style is very modern and / and adventurous and the editing is very fast. And when I met him, he said movies should be rough. And I was kind of stunned because here's the guy who made Citizen Kane and this flew in the face of everything I thought about Welles. Movies should be rough. Right does... I didn't expect him to say that but he was trying a new kind of cinema, he was experimenting. And so it's a very unusual film and that's one of the reasons I think people find trouble understanding it because it's not like anything he or anybody else ever did before.

10:50:14:00- ITW Peter Jason

I think one of his genius it was capitalizing on mistakes. There be an accident and Orson would : "YEAH, YEAH, bring in there ! Move that! Do that! Fix that !" And he goes with the accident, you know. And he capitalized on mistakes and what happened, and like his genius is like spontaneous and... He yelled at me? Oh, he never stopped. Orson was constantly was yelling at everybody. And the only person I have never heard him yelling at was Mr Huston. "Orson what page where are we?" And Orson goes: "John, what the hell difference it makes?" "I wanna know how drunk I am supposed to be?" And that was always killing me. I love the two of them. God just got them along so great. Beautiful watch them work, this two great directors working together, it was magnificent.

10:51:09:00- ITW Harry Jaglom

My memories are really this wonderful, open, warm friendship. He was very much a guy, a man who would sit with other men talking about conquests they had had with women and... He and Warren Beatty one night just sat there talking like you know two guys in a bar. But with me, he spoke about his feelings, his heart, his / his sadnesses, things he had not done that he wanted to do, relationships that had gone bad. We were like girlfriends in that sense. We were really intimate.

10:51:50:00- ITW- David Thomson

I never met Welles. So what I'm saying is intuitive. I think as with any great actor or any great magician, and magic is vital to Welles, there is this enchanting idea that in the end there's no one there.

10:52:10:00- Archive film

10:52:13:00- Synthé

F For Fake

It's a lie

A lie who makes us realize the truth

Oh yes, grand-father floating in the air

has no comment which isn't suprising because he haven't existed.

10:52:30:00- ITW Orson Welles BBC

I think I made essentially a mistake in staying in movies, because / but it is a mistake that I can't regret because It's like saying I should not stay married to that woman, but I did because I love her and I wouldn't have been more successful if I hadn't been married to her, you know... I wouldn't be more successful if I left the movies immediately: stayed in the theater, gone into politics, anything. I've / I've wasted a great part of my life, looking for money, trying to get loan, trying to make my work from this terribly expensive *paint box* (--), which is movies and I've spent too much energy on things that have nothing to do with making a movie. It is about 2% movie making and 98% hustling; it is no way to spend a life.

10:53:29:00- ITW Orson Welles

Journaliste: Do you feel that is going to go on?

Welles: Oh, I'm going to go on being faithful to my girl, I love her. I fell so much in love with making movies that the theater lost everything for me. I'm just in love with making movies.

10:53:51:00- Voice-over

**One day, a king asked a poet: "What can I give you of all that I have?"  
He wisely replied: "Anything, Sir, except your secret".**

10:54:36:00- Synthé

En credit

