

Orson Welles Citizen Kane Und Die Filmtheorie 16

Austini’s thriving film culture, renowned for international events such as SXSW and the Austin Film Festival, extends back to the early 1970s when students in the Department of Radio-Television-Film at the University of Texas at Austin ran a film programming unit that screened movies for students and the public. Dubbed CinemaTexas, the program offered viewers a wide variety of films:old and new, mainstream, classic, and cult!at a time when finding and watching films after their first run was very difficult and prohibitively expensive. For each film, RTF graduate students wrote program notes that included production details, a sampling of critical reactions, and an original essay that placed the film and its director within context and explained the movie’s historical significance. Over time, CinemaTexas Program Notes became more ambitious and were distributed around the world, including to luminaries such as film critic Pauline Kael. This anthology gathers a sampling of CinemaTexas Program Notes, organized into four sections:
ⓘUSA Film History.ⓘHollywood Auteurs.ⓘCinema-Fist: Renegade Talents.ⓘ and ⓘAmerica’s Shadow Cinema.ⓘ Many of the note writers have become prominent film studies scholars, as well as leading figures in the film, TV, music, and video game industries. As a collection, CinemaTexas Notes strongly contradicts the notion of an effortlessly formed American film canon, showing instead how local film cultures,whether in Austin, New York, or Europe!have forwarded the development of film studies as a discipline.

This book brings together an exceptional array of interviews, profiles, and press conferences tracing the half century that Orson Welles (1915- 1985) was in the public eye. Originally published or broadcast between 1938 and 1989 in worldwide locations, these pieces confirm that Welles’s career was multidimensional and thoroughly inter-woven with Welles’s persona. Several of them offer vivid testimony to his grasp on the public imagination in Welles’s heyday, including accounts of his War of the Worlds broadcast. Some interviews appear in English for the first time. Two transcriptions of British television interviews have never before appeared in print. Interviewers include Kenneth Tynan, French critic André Bazin, and Gore Vidal. The subjects center on the performing arts but also embrace philosophy, religion, history, and, especially, American society and politics. Welles confronts painful topics: the attempts to suppress Citizen Kane, RKO’s mutilation of The Magnificent Ambersons, his loss of directorial authority, his regret at never having run for political office, and his financial struggles. "I would have sold my soul" to play Marlon Brando’s role as Don Corleone in The Godfather, he tells a BBC interviewer. Welles deflates the notion of the film director’s omnipotence, insisting that it is only in the editing studio that he possesses "absolute control." With scholarly erudition, Welles revels in the plays of Shakespeare and discusses their adaptation to stage and screen. He assesses rival directors and eminent actors, offers penetrating analyses of Citzien Kane, Touch of Evil, Chimes at Midnight, and The Third Man, and declares that he never made a film that lacked an ethical point-of-view. These conversations reveal the majestic mind and talent of Welles from a fresh perspective. Mark W. Estrin, a professor of English and film studies at Rhode Island College, is editor of Conversations with Eugene O’Neill (University Press of Mississippi) and Critical Essays on Lillian Hellman and the author of numerous articles on film and dramatic literature.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online.
Commentary (films not included). Pages: 179. Chapters: Citizen Kane, American Beauty (film), The Hunger Games (film), Ben-Hur (1959 film), Tropic Thunder, Thor (film), Star Trek: First Contact, Fantasia (film), War Horse (film), An Inconvenient Truth, Fast Five, Mulholland Drive (film), Alice in Wonderland (2010 film), Inception, Michael Jackson’s This Is It, The Shining film), Iron Man 2, Dreamgirls (film), The Girl with the Dragon Tattoo (2011 film), Star Wars Episode I: The Phantom Menace. Excerpt: Citizen Kane is a 1941 American drama film, directed by and starring Orson Welles. It was Welles’s first feature film. The film was nominated for Academy Awards in nine categories; it won an Academy Award for Best Writing (Original Screenplay) by Herman Mankiewicz and Welles. Citizen Kane was voted the greatest film of all time in five consecutive Sight & Sounds polls of critics, until it was displaced by Vertigo in the 2012 poll. Citizen Kane is particularly praised for its innovative cinematography, music, and narrative structure. The story is a film a clef that examines the life and legacy of Charles Foster Kane, played by Welles, a character based in part upon the American newspaper magnate William Randolph Hearst, Chicago tycoons Samuel Insull and Harold McCormick, and aspects of Welles’s own life. Upon its release, Hearst prohibited mention of the film in any of his newspapers. Kane’s career in the publishing world is born of idealistic social service, but gradually evolves into a ruthless pursuit of power. Narrated principally through flashbacks, the story is revealed through the research of a newsreel reporter seeking to solve the mystery of the newspaper magnate’s dying word: "Rosebud." After his success in the theatre with his Mercury Players, and his controversial 1938 radio broadcast of The War of the Worlds on The Mercury...

Viele Filmkenner halten "Citizen Kane" von Orson Welles für den besten Film aller Zeiten, praktisch alle wichtigen Filmwissenschaftler haben über ihn gearbeitet. Dieser Band eröffnet durch 16 modellhafte Analysen unterschiedliche Zugänge zu diesem Meisterwerk. Sie untersuchen die Rhetorik des Werks und seine Dramaturgie, aber auch Technikgeschichte, Intermedialität oder Filmerinnerung. Und sie klären auf diese Weise die Grundfrage: Was ist ein Film? Eine vorzügliche, breitgefächerte Einführung in Filmtheorie.

Closely Watched Films

Orson Welles, Volume 3: One-Man Band

The Years of Luck and Genius on the Path to Citizen Kane

What Ever Happened to Orson Welles?

The Pocket Essential Guide

16 Modellanalysen (Reclams Universal-Bibliothek)

Orson Welles, a self-conscious storyteller who often invited his audience to question the methods and veracity of what they see and hear. He was that rare magician who both pulled the wool over our eyes, for our delight, and unravelled the wool before our eyes, encouraging us to ponder the nature of the magic itself. Many of the characters in Welles ’ s movies can also be seen as magicians of a sort, creating impressions intended to manipulate other characters, or even themselves, in one direction or another. But unlike Welles, few of them voluntarily expose their tricks to the scrutiny of their victims. Six major Welles films—Citizen Kane, The Magnificent Ambersons, The Lady from Shanghai, Touch of Evil, The Trial, and Chimes at Midnight—receive a scene by scene analysis in this critical study. From a viewer ’ s perspective it illuminates the dramatic rhythms of each film as they unfold on screen and from the soundtrack. Frequent analogies to other movies and pertinent quotations from the impressions of other commentators broaden the text, but always within the scene by scene progression dictated by the film under discussion.

Traces Welles’ portentous childhood; his youth in New York, where he worked with director John Houseman; his notorious radio career; and the making of "Citizen Kane"

Through his radio and film works, such as The War of the Worlds and Citizen Kane, Orson Welles became a household name in the United States. Yet Welles ’ s multifaceted career went beyond these classic titles and included lesser-known but nonetheless important contributions to television, theater, newspaper columns, and political activism. Orson Welles in Focus: Texts and Contexts examines neglected areas of Welles ’ s work, shedding light on aspects of his art that have been eclipsed by a narrow focus on his films. By positioning Welles ’ s work during a critical period of his activity (the mid-1930s through the 1950s) in its larger cultural, political, aesthetic, and industrial contexts, the contributors to this volume examine how he participated in and helped to shape modern media. This exploration of Welles in his totality illuminates and expands our perception of his contributions that continue to resonate today.

As garment workers, longshoremen, autoworkers, sharecroppers and clerks took to the streets, striking and organizing unions in the midst of the Depression, artists, writers and filmmakers joined the insurgent social movement by creating a cultural front. Disney cartoonists walked picket lines, and Billie Holiday sand 'Strange Fruit' at the left-wing cabaret, Caf é Society. Duke Ellington produced a radical musical, Jump for Joy, New York garment workers staged the legendary Broadway revue Pins and Needles, and Orson Welles and his Mercury players took their labor operas and anti-fascist Shakespeare to Hollywood and made Citizen Kane. A major reassessment of US cultural history, The Cultural Front is a vivid mural of this extraordinary upheaval which reshaped American culture in the twentieth century.

The Complete Screenplay

16 Modellanalysen

Films Directed by Orson Welles

So As I Was Saying . . .

Eine filmtheoretische Untersuchung von Orson Welles' "Citizen Kane"

Orson Welles' "Citizen Kane" und die Filmtheorie

Director, writer, producer, and actor, Orson Welles (1915-1985) was an artist both of considerable achievement. His Citizen Kane inspired generations of film-makers worldwide. This collection, which concentrates on Welles' contributions to film history, begins with a selection of key film reviews, including those for Citizen Kane, The Magnificent Ambersons, The Stranger, Othello, Touch of Evil, and The Trail . Two interviews, one with Welles himself and one with Charlton Heston on Welles, add to the portrait of man and artist. Eighteen essays commissioned for this volume, by such critic-scholars as Andre Bazin, David Bordwell, Laura Mulvey, Robert Carringer, James Naremore, and director Henry Jaglon, address a wide range of issues, from Welles' use of sound to his abilities as actor/director.

Walking Shadows dramatically dissects the wild, high-profile battle between newspaper tycoon William Randolph Hearst and famous young actor, director, and filmmaker Orson Welles over Welles's groundbreaking film Citizen Kane. In 1940 and 1941 it became the center of public controversy and scandal, especially in Hollywood where Welles's own stark honesty and blatant self-confidence heightened the drama. Citizen Kane portrayed the ruthless career of an all-powerful magnate bearing (not accidentally) a striking resemblance to Hearst, who immediately tried to kill the picture. John Evangelist Walsh here illuminates the conflict between these two outsize personalities and for the first time brings Hearst's vengeful anti-Kane campaign to the fore. Walsh provides thorough documentation, supplemental notes, and an extended bibliography.

This generously illustrated and documented study of Orson Welles's film creations and acting accomplishments includes discussions of Citizen Kane, The Magnificent Ambersons, Macbeth, Othello, and many others

“A wonderful and distinct addition to the Welles canon . . . these pieces explore key elements of Welles’s career, personality, and political beliefs.” –Library Journal Through his radio and film works, such as The War of the Worlds and Citizen Kane, Orson Welles became a household name in the United States. Yet Welles’s multifaceted career went beyond these classic titles and included lesser-known but nonetheless important contributions to television, theater, newspaper columns, and political activism. Orson Welles in Focus: Texts and Contexts examines neglected areas of Welles’s work, shedding light on aspects of his art that have been eclipsed by a narrow focus on his films. By positioning Welles’s work during a critical period of his activity (the mid-1930s through the 1950s) in its larger cultural, political, aesthetic, and industrial contexts, the contributors to this volume examine how he participated in and helped to shape modern media. This exploration of Welles in his totalit illuminates and expands our perception of his contributions that continue to resonate today. “Anyone who thinks they know Welles will have their eyes opened [by this book].”

–Paul Heyer, author of The Medium and the Magician “This is a fascinating collection, several of the contributions making the reader wish for more.” –Film International “A team of scholars has examined the many facets of Orson Welles’ amazing life—theatrical innovator, radio star, celebrated filmmaker, newspaper columnist and progressive activist.” –Wellesnet

The Ideology of the Family in Orson Welles's Citizen Kane and Chimes at Midnight

The Early Days of Austin Film Culture

The Cultural Front

The Making of Citizen Kane, Revised Edition

CinemaTexas Notes

Interviews

Studienarbeit aus dem Jahr 2007 im Fachbereich Filmwissenschaft, Note: 2,3, Friedrich-Schiller-Universität Jena (Philosophische Fakultät, Lehrstuhl für Geschichte u. Ästhetik der Medien), Veranstaltung: Einführung in die Filmanalyse, 11 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Man schrieb das Jahr 1941, als Orson Welles’ erster Film “Citizen Kane” in die Kinos kam. Mit seinem Debütwerk schrieb der erst fünfundzwanzigjährige Amerikaner Filmgeschichte und übte wegweisenden Einfluss auf nachfolgende Regisseure aus. Im Vorfeld wurden bereits zahlreiche Filmbiographien produziert und doch bildete “Citizen Kane” ein Novum für dieses Genre. Allein schon deshalb, weil dieser Film zwar Anspielungen auf verschiedene Genre macht, letztlich aber keinen Genrefilm darstellt. Daher stellt sich die Frage, wie es Welles und seinem Team gelang, diesen Film von anderen Hollywoodproduktionen seiner Zeit abzuheben. Innovativ war nicht nur die umfassende Anwendung der damals modernsten Techniken, sondern auch die Art und Weise der Erstählstruktur. Die Narration in diesem Film durchbricht die sonst übliche chronologische Wiedergabe durch eine diskontinuierliche Erzählweise. Als Ausgangspunkt für die folgende Betrachtung von “Citizen Kane” soll ein Zitat von François Truffaut dienen. Dieser formulierte: “Über Orson Welles kann man nur sprechen, indem man die Schönheit seiner Filme beschreibt, eine faszinierende Aufgabe (...).” Dieser faszinierenden Aufgabe wird diese Hausarbeit nachgehen. Die Schönheit dieses Filmes zeigt sich in seinem virtuosen Umgang mit Verfahren wie beispielsweise denen zur Erzeugung einer enormen Tiefenschärfe. Daher soll nachfolgend analysiert werden, durch welche besonderen filmischen Techniken sich “Citizen Kane” auszeichnet. Ebenso wird es zur Untersuchung der damit verbundenen Wirkungen kommen.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Film has become such an underpinning of art and pop culture that its potential for inspiring serious thought is often overlooked. Our intellectual involvement with film has been minimized as more in the audience want to be merely amazed and entertained. Essays written by both established and cutting-edge philosophers of film concentrate in this work on the value of film in general and the value of certain films in particular for the study and teaching of ideas. The essays explore such topics as the significance of narrative unity for self knowledge in David Lynch's Lost Highway and in Paul Schrader's Affliction; ambiguity and responsibility in Akira Kurosawa's Rashomon; consciousness and cognition in Orson Welles's Citizen Kane; skepticism in Alfred Hitchcock's Suspicion and David Cronenberg's Naked Lunch; language and gender in Neil Jordan's The Crying Game; Platonic idealism in Chris Marker's La Jetee; race in Spike Lee's Summer of Sam; the concept of the imagination in cognitive film theory; and the role of ideology in feminist film theory. Instructors considering this book for use in a course may request an examination copy here.

• A New York Times Book Review Editors’ Choice • The third volume of Simon Callow’s acclaimed Orson Welles biography, covering the period of his exile from America (1947-1964), when he produced some of his greatest works, including Touch of Evil In One-Man Band, the third volume in his epic and all-inclusive four-volume survey of Orson Welles’s life and work, the celebrated British actor Simon Callow again probes in comprehensive and penetrating detail into one of the most complex, contradictory artists of the twentieth century, whose glorious triumphs (and occasional spectacular failures) in film, radio, theater, and television introduced a radical and original approach that opened up new directions in the arts. This volume begins with Welles’s self-exile from America, and his realization that he could function only to his own satisfaction as an independent film maker, a one-man band, in fact, which committed him to a perpetual cycle of money raising. By 1964, he had filmed Othello, which took three years to complete; Mr. Arkadin, the most puzzling film in his output; and a masterpiece in another genre, Touch of Evil, which marked his one return to Hollywood, and like all too many of his films was wrested from his grasp and reedited. Along the way he made inroads into the fledgling medium of television and the making of stage plays, of which his 1955 London Moby-Dick is considered by theater historians to be one of the seminal productions of the century. His private life was as spectacularly complex and dramatic as his professional life. The book reveals what it was like to be around Welles, and, with an intricacy and precision rarely attempted before, what it was like to be him, answering the riddle that has long fascinated film scholars and lovers alike: Whatever happened to Orson Welles?

The Laboring of American Culture in the Twentieth Century

The Road to Xanadu

Young Orson

Citizen Kane

Six Films Analyzed, Scene by Scene

A Critical View

"Through detailed examinations of passages from classic films, Marilyn Fabe supplies the analytic tools and background in film history and theory to enable us to see more in every film we watch"--Page [4] of cover.

Published as a supplement to the 2011 Warner Home Video 70th anniversary 3-disc edition of Citizen Kane. Includes a narrative overview of Orson Welles and the making of Citizen Kane and selected storyboard illustrations.

A companion to "Citizen Kane" - the film that was designed to shock - this text opens with an essay evaluating the making of the film. The original screenplay follows, illustrated with 40 stills and frame enlargements, together with notes on the difference between the script and the film.

Citizen Kane is arguably the most admired and significant film since the advent of talking pictures. No other film is quite so interesting from both artistic and political points of view. To study it even briefly is to learn a great deal about American history, motion-picture style, and the literary aspects of motion-picture scripts. Rather than presenting a sterile display of critical methodologies, James Naremore has gathered a set of essays that represent the essential writings on the film. It gives the reader a lively set of critical interpretations, together with the necessary production information, historical background, and technical understanding to comprehend the film’s larger cultural significance. Selections range from the anecdotal --Peter Bogdanovich’s interview with Orson Welles--to the critical, with discussions on the scripts and sound track, and a discussion of what accounts for the film’s enduring popularity. Contributors include James Naremore, Peter Bogdanovich, Jonathan Rosenbaum, Robert L. Carringer, François Thomas, Michael Denning, Laura Mulvey, Peter Wollen, and Paul Arthur.

William Randolph Hearst, Orson Welles, and Citizen Kane: The History of the Men Behind One of America’s Most Famous Movies

Orson Welles’s Citizen Kane

My Lunches with Orson

Essays on the Integration of Images and Ideas

Orson Welles in Focus

Conversations Between Henry Jaglom and Orson Welles

First published in 1971 by Secker and Warburg, 2002 reprint by Methuen for Sight and Sound.

Studienarbeit aus dem Jahr 2003 im Fachbereich Filmwissenschaft, Note: 1,3, Universität Augsburg, Veranstaltung: Filmtheorie, 7 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: [...] Jede neue Generation von Filmliebhabern – Wissenschaftler ebenso wie gewöhnliche Kinogänger – bemüht sich in gleichem Maße um die Auflösung des Rätsels um ein einziges Wort: ‚Rosebud‘. Doch auch im Hinblick auf historische Zusammenhänge, wie Roosevelts Politik des New Deal oder dem Mythos des Amerikanischen Traums, erweckt Citizen Kane anhaltendes Interesse und fordert diesbezüglich eine tiefer gehende Untersuchung. Der Film schildert die Saga des Charles Foster Kane, Medienmogul und Politiker, öffentliche Figur und Privatmann, und lässt ihn auf sozialkritische Weise zum Symbol des amerikanischen Lebens in der ersten Hälfte des 20. Jahrhunderts werden. Welles’ Klassiker

lässt sich keinem bestimmten Genre zuordnen, vereinigt aber eine enorme Fülle an gattungsübergreifenden filmischen Mitteln. Durch für die damalige Zeit bahnbrechende Neuerungen wie der Wiedereinführung von Weitwinkelobjektiven und Tiefenschärfe anstelle von Schnitten, dem Bruch mit der chronologischen Erzählweise durch den Einsatz der Rückblendentchnik, der Erfindung der den Zuschauer führenden subjektiven Kamera oder der Verwendung der Überblendungstechnik erhob Orson WellesCitizen Kanezu einem filmhistorischen Meilenstein, der den Beginn einer neuen Filmepoche anzeigt. Trotz den aus heutiger Sicht revolutionären Neuheiten und der meisterhaften Inszenierung durch Orson Welles, geriet der Film 1941 zu einem finanziellen Misserfolg und zog steigenden Druck auf Welles nach sich, was bald darauf zu seiner Entlassung aus Hollywood führte. Von da an musste er sich mit Auftragsarbeiten und mittelmäßigen Rollen durchschlagen, um weiterhin freiproduzierte Filme drehen zu können. Ein Grund für den damaligen Kino-Flop rührt vom Boykott der Hearst-Presse her, da der Zeitungszar William Randolph Hearst sich in seiner Rolle als Vorlage für die Hauptperson inCitizen Kanenicht gefiel. Trotz dieser Rückschläge hat Welles die Entwicklung des Films stark beeinflusst und seine Stellung als herausragender Regisseur, Produzent, Schauspieler und Drehbuchautor vor allem durchCitizen Kaneals einem Musterbeispiel des Autorenfilms gefestigt. Diese Arbeit setzt sich zum Ziel, eine filmtheoretische Untersuchung von Orson Welles’ MeisterwerkCitizen Kanezu liefern, wobei insbesondere auf filmtechnische Neuerungen, die Sprache des Films und auch historische Zusammenhänge eingegangen werden soll. Der Einfluss Welles’ auf die weitere Entwicklung des Films spielt hierbei eine bedeutende Rolle.

“I first met Robert Kennedy because I spoke Spanish. I spoke Spanish because the U.S. Army taught me that before sending me to France, Belgium, and Germany to fight Hitler’s Army. This makes complete sense if you are familiar with military bureaucracy.” Such is the trademark wit of Frank Mankiewicz. With his dry sense of humor and self-deprecating humility—despite his many accomplishments—Frank’s voice speaks from the pages of So as I was Saying… in a way that is both conversational and profound. Before he died in 2014 Frank’s fascinating life took him from Beverly Hills to the battlefields of Europe; from the halls of power in Washington D.C. to the far corners of the world. A lifelong student of humanity and mentor to many, including presidents, Frank was a loving father, husband, and friend, and his legacy is will endure for generations. Born into Hollywood royalty but determined to make his own way, Frank served in World War Two, wrote speeches for Robert Kennedy, ran a presidential campaign, carried messages to Fidel Castro, served as president of National Public Radio (helping create Morning Edition), and as regional director for the Peace Corps. Naturally such a long and interesting life gave rise to a myriad of opinions, and Frank was not afraid to share them. In this intriguing, insightful, and often humorous memoir, Frank recalls his favorite memories while sharing his opinions on everything from Zionism to smartphones. Imbued with the personality of one of the twentieth century’s most gifted raconteurs, So As I Was Saying… invokes nostalgia for the past even as it gives hope for the future.

At the age of twenty-five, Orson Welles (1915--1985) directed, co-wrote, and starred in Citizen Kane, widely regarded as the greatest film ever made. But Welles was such a revolutionary filmmaker that he found himself at odds with the Hollywood studio system. His work was so far ahead of its time that he never regained the wide popular following he had once enjoyed as a young actor-director on the radio. What Ever Happened to Orson Welles?: A Portrait of an Independent Career challenges the conventional wisdom that Welles's career after Kane was a long decline and that he spent his final years doing little but eating and making commercials while squandering his earlier promise. In this intimate and often surprising personal portrait, Joseph McBride shows instead how Welles never stopped directing radical, adventurous films and was always breaking new artistic ground as a filmmaker. McBride is the first author to provide a comprehensive examination of the films of Welles's artistically rich yet little-known later period in the United States (1970--1985), when McBride knew and worked with him. McBride reports on Welles's daringly experimental film projects, including the legendary 1970--1976 unfinished film The Other Side of the Wind, Welles's satire of Hollywood during the "Easy Rider era"; McBride gives a unique insider perspective on Welles from the viewpoint of a young film critic playing a spoof of himself in a cast headed by John Huston and Peter Bogdanovich. To put Welles's widely misunderstood later years into context, What Ever Happened to Orson Welles? reexamines the filmmaker's entire life and career. McBride offers many fresh insights into the collapse of Welles's Hollywood career in the 1940s, his subsequent political blacklisting, and his long period of European exile. An enlightening and entertaining look at Welles's brilliant and enigmatic career as a filmmaker, What Ever Happened to Orson Welles? serves as a major reinterpretation of Welles's life and work. McBride clears away the myths that have long obscured Welles's later years and have caused him to be falsely regarded as a tragic failure. McBride's revealing portrait of this great artist will change the terms of how Orson Welles is understood as a man, an actor, a political figure, and a filmmaker.

Orson Welles

Orson Welles on Shakespeare

Film and Knowledge

Orson Welles' »CitizenKane« und die Filmtheorie

Citizen Kane, American Beauty (Film), the Hunger Games (Film), Ben-Hur (1959 Film), Tropic Thunder, Thor (Film), Star Tre

Screenplay by Herman J. Mankiewicz and Orson Welles

Studienarbeit aus dem Jahr 2002 im Fachbereich Filmwissenschaft, Note: 2+, Universität Hildesheim (Stiftung) (Institut für audiovisuelle Medien), Veranstaltung: Einführung in die Filmanalyse, Sprache: Deutsch, Abstract: In dieser Fabel aus dem Film Mr. Arkadin beschreibt Orson Welles seinen eigenen Charakter. Obwohl der Film Mr. Arkadin später gedreht wurde, kann man die Fabel dennoch auch auf Citizen Kane anwenden, da Welles Figuren immer etwas von ihm hatten. Die Figuren hatten immer etwas von dem Skorpion, denn auch sie blieben immer ihrem Charakter treu, auch wenn dies für sie nachteilig war. So z.B. wenn Kane in Susan Alexanders Appartement bleibt, anstatt mit seiner Frau nach Hause zu gehen. Sein Charakter zwingt ihn zu bleiben, auch wenn dies Probleme mit sich bringt. An dieser Stelle sagt Charles Foster Kane auch, dass nur er für sich entscheidet und niemand ihm eine Entscheidung abnehmen kann. Orson Welles wurde am 6.Mai 1915 in Kenosha/Wisconsin geboren. 1931 begann er seine Karriere im fernen Dublin, wo er am Theater erst spielen und mit 16 Jahren schließlich auch inszenieren durfte. Mit 19 Jahren hatte er sein Bühnendebüt in Amerika. 1937 scharfte Welles seine eigene Theatertruppe um sich. In den späteren dreißiger Jahren war Welles mit seiner Truppe „The Mercury Theater“ kommerziell zwar nicht erfolgreich, sorgte aber immer wieder für Aufsehen. Ein unvorhergesehener Skandalerfolg – das Marsmenschenhörspiel „War of the worlds“ brachte Welles 1939 einen Hollywoodproduktionsvertrag über drei Filme ein.

French critic André Bazin was 28 when Orson Welles's *Citizen Kane* opened in Paris. Four years later he wrote his first book with Welles as its subject; it would quickly achieve the status of a classic. Shortly before his death in 1958, *Basin* prepared this revised edition. Included are a brilliant introductory essay by François *Traffaut* and a profile by *Jean Cocteau*, along with 28 photos of Welles. In *Orson Welles: A Critical View*, *Bazin* traces Welles's career from the theatre and radio to Hollywood and Europe. He assesses Welles's works, his innovations--and in many ways takes the man's measure. *Orson Welles: A Critical View* is the perfect meeting of two great minds.--Back cover.

A fat guy with a deep voice who drank a lot of sherry? An unreliable film-maker who always went over time and over budget? One of the most innovative storytellers of the century? He was all of this and more. Welles shocked Broadway with his all-black voodoo version of Macbeth, challenged the US government with his production of The Cradle Will Rock, terrified America with his spoof radio broadcast of The War of the Worlds, and then at the tender age of 26, directed what many people consider the greatest American film ever made: Citizen Kane. What's in this Pocket Essential guide? As well as an introductory essay, each of Welles's films is individually reviewed and analysed, and there's a handy multimedia reference guide.

Citizen Kane's reputation as one of the greatest films of all time is matched only by the accumulation of critical commentary that surrounds it. What more can there be to say about a masterpiece so universally acknowledged? *Laura Mulvey, in a fresh and original reading, illuminates the richness of the film, both thematically and stylistically, relating it to Welles's political background and its historical context. In a lucid and perceptive critique she also investigates the psychoanalytic structure that underlies the film's presentation of Kane's biography, for once taking seriously what Orson Welles himself disparagingly referred to as 'dollar-book Freud.' In her foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Laura Mulvey focuses on the film's politics, highlighting the contemporary 'rhymes' in Kane's portrayal of a scandal-prone press baron in a time of economic crisis.*

A Filmmaker's Journey

The Citizen Kane Book

An Introduction to the Art of Narrative Film Technique

Favorite Sons

Die filmischen Techniken in Orson Welles’ "Citizen Kane"

A Portrait of an Independent Career

***Includes pictures**
***Includes online resources and a bibliography for further reading**
When William Randolph Hearst was in his late 50s and at the height of his power, journalist Robert Duffuss observed, "His career is unique in American history, or, for that matter, all history. Compared with him the Bennetts and even the Pulitzers are small...his acquaintances...credit him with personal charm, but do not deny his ruthlessness in business operations. Shopkeepers and his nearest rivals are simply not in his class. Here is success on a dizzying and truly American scale. Here is journalism as large as the Rocky Mountains or the Painted Desert." However, despite his massive success, and perhaps in large measure because of it, many of Heart's contemporaries depicted him in negative ways. As Duffuss also noted, when it came to the newspaper magnate's reputation, there was "a curious suggestion of lath and plaster about it, and far from being universally honored and admired as other self-made men have been, Mr. Hearst is regarded by multitudes of his fellow citizens with extreme aversion and distrust. Indeed, his career is almost never examined dispassionately and for this reason some of the salient facts about him are worth setting down in a somewhat cold-blooded manner." It is only right to keep every positive and negative viewpoint in mind when looking at the life of a man who built his own fortune with money inherited from a father who literally grubbed it out of the ground with his own hands. While the senior Hearst may never have gotten the soil of old California from under his nails, William Randolph would never know what it felt like to live a life of manual labor; instead, he founded his empire on another kind of dirt, that which he was able to dig up and publish about the people, great and small, of his day. He would also stir up a good bit of dirt himself. When it comes to Hollywood and the entertainment industry, perhaps nobody catapulted to fame as quickly or as strangely as Orson Welles, and it was due in large measure to the man who hated him more than anyone else in the world. Though Welles he had worked on stage productions from an early age and seamlessly transitioned into radio, few were familiar with his work until a legendary 1938 radio broadcast of H.G. Wells' The War of the Worlds, during which some people who heard Welles narrating the work truly believed that an alien invasion was underway. As Welles famously apologized at the end of the broadcast, "This is Orson Welles, ladies and gentlemen, out of character, to assure you that The War of the Worlds has no further significance than as the holiday offering it was intended to be; The Mercury Theatre's own radio version of dressing up in a sheet and jumping out of a bush and saying 'Boo!'" Although the alleged widespread hysteria caused by that broadcast is mostly overstated, the notorious broadcast made Welles a household name, and he only followed it up with one of the greatest movies ever made: Citizen Kane. As the co-writer, producer, director, and main star of the film, a biting social critique of William Randolph Hearst, Welles' first movie would end up being his most famous and critically acclaimed. Of course, it also ensured that he would continue to work across every entertainment medium for the next 4 decades, juggling radio, the stage, movies, and television throughout the rest of his illustrious career. William Randolph Hearst, Orson Welles, and Citizen Kane: The History of the Men Behind One of America's Most Famous Movies examines the various roles Hearst played in American journalism and politics during his life, and how he "inspired" Welles to make one of America's most important films. Along with pictures depicting important people, places, and events, you will learn about the story of Hearst, Welles, and Citizen Kane like never before.

Based on long-lost recordings, a set of revealing conversations between the film historian author and the iconic cultural provocateur unstintingly reflects on topics ranging from politics and literature to the shortcomings of his friends and the many films Welles wanted to make. 50,000 first printing.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online.
Commentary (films not included).
Pages: 35.
Chapters: Citizen Kane, Touch of Evil, The Magnificent Ambersons, The Trial, The Other Side of the Wind, Macbeth, F for Fake, The Lady from Shanghai, It's All True, Othello, Don Quixote, Too Much Johnson, The Stranger, Filming Othello, The Immortal Story, Chimes at Midnight, Mr. Arkadin, The Deep, Moby Dick Rehearsed, The Dreamers, The Fountain of Youth, Portrait of Gina, Vienna, The Merchant of Venice, The Hearts of Age, List of Orson Welles films.
Excerpt: Citizen Kane is a 1941 American drama film, directed by and starring Orson Welles. The film is often considered the greatest of all time and is particularly praised for its innovative cinematography, music and narrative structure. Citizen Kane was Welles' first feature film. The film was nominated for Academy Awards in nine categories; it won an Academy Award for Best Writing (Original Screenplay) by Herman Mankiewicz and Welles. It was released by RKO Pictures. The story is a film a clef that examines the life and legacy of Charles Foster Kane, played by Welles, a character based upon the American newspaper magnate William Randolph Hearst and Welles' own life. Upon its release, Hearst prohibited mention of the film in any of his newspapers. Kane's career in the publishing world is born of idealistic social service, but gradually evolves into a ruthless pursuit of power. Narrated principally through flashbacks, the story is revealed through the research of a newsreel reporter seeking to solve the mystery of the newspaper magnate's dying word: "Rosebud." After his success in the theatre with his Mercury Players and his controversial 1938 radio broadcast of War of the Worlds, Welles was courted by Hollywood. He signed a contract with RKO Pictures in 1939. Unusual for an untried director, he was given the freedom to develop his own story...

“A remarkable, eye-opening biography . . . McGilligan’s Orson is a Welles for a new generation, [a portrait] in tune with Patti Smith’s Just Kids.”—A. S. Hamrah, Bookforum
No American artist or entertainer has enjoyed a more dramatic rise than Orson Welles. At the age of sixteen, he charmed his way into a precocious acting debut in Dublin’s Gate Theatre. By nineteen, he had published a book on Shakespeare and toured the United States. At twenty, he directed a landmark all-black production of Macbeth in Harlem, and the following year masterminded the legendary WPA production of Marc Blitzstein’s agitprop musical The Cradle Will Rock. After founding the Mercury Theatre, he mounted a radio production of The War of the Worlds that made headlines internationally. Then, at twenty-four, Welles signed a Hollywood contract granting him unprecedented freedom as a writer, director, producer, and star—paving the way for the creation of Citizen Kane, considered by many to be the greatest film in history. Drawing on years of deep research, acclaimed biographer Patrick McGilligan conjures the young man’s Wisconsin background with Dickensian richness and detail: his childhood as the second son of a troubled industrialist father and a musically gifted, politically active mother; his youthful immersion in theater, opera, and magic in nearby Chicago; his teenage sojourns through rural Ireland, Spain, and the Far East; and his emergence as a maverick theater artist. Sifting fact from legend, McGilligan unearths long-buried writings from Welles’s school years; delves into his relationships with mentors Dr. Maurice Bernstein, Roger Hill, and Thornton Wilder; explores his partnerships with producer John Houseman and actor Joseph Cotten; reveals the truth of his marriage to actress Virginia Nicolson and rumored affairs with actresses Dolores Del Rio and Geraldine Fitzgerald (including a suspect paternity claim); and traces the story of his troubled brother, Dick Welles, whose mysterious decline ran counter to Orson’s swift ascent. And, through it all, we watch in awe as this whirlwind of talent—hailed hopefully from boyhood as a “genius”—collects the raw material that he and his co-writer, the cantankerous Herman J. Mankiewicz, would mold into the story of Charles Foster Kane. Filled with insight and revelation—including the surprising true origin and meaning of “Rosebud”—Young Orson is an eye-opening look at the arrival of a talent both monumental and misunderstood.

Orson Welles, William Randolph Hearst, and Citizen Kane

A Casebook

Citizen Kane, Touch of Evil, the Magnificent Ambersons, the Trial, the Other Side of the Wind, MacBeth, F

My Somewhat Eventful Life

Texts and Contexts

The Cinema Of Orson Welles

A masterpiece by one of greatest genius of the twentieth century Orson Welles.Classic novel that you must read.

Citizen Kane, widely considered the greatest film ever made, continues to fascinate critics and historians as well as filmgoers. While credit for its genius has traditionally been attributed solely to its director, Orson Welles, Carringer's pioneering study documents the shared creative achievements of Welles and his principal collaborators. The Making of Citizen Kane, copiously illustrated with rare photographs and production documents, also provides an in-depth view of the operations of the Hollywood studio system. This new edition includes a revised preface and overview of criticism, an updated chronology of the film's reception history, a reconsideration of the locus of responsibility of Welles's ill-fated The Magnificent Ambersons, and new photographs.

Citizen Kane. Orson Welles. 1941. Sandra Joxe. Préface de Jean Duchet. L’ascension sociale et la déchéance de Charles Foster Kane, héros porteur de contradictions et d’ambiguités. Le portrait d’une Amérique où le pouvoir de l’argent et de la presse domine et corrompt la vie publique. Dossiers : Welles et les médias - Les tours de magie de C. Kane. Image par Image s’adresse aux lycéens du baccalauréat A3, aux étudiants et au grand public cinéphile. Dans cette collection conçue à partir de l’émission Image par Image proposée par Radha-Rajen Jaganathen et Makiko Suzuki, des critiques parlent du cinéma avec le langage du cinéma (travelling, champ, contrechamp, panoramique...). Cette analyse stylistique qui démonte des séquences ou des plans du film met en évidence sa structure intime. Les contextes historique, social et culturel du film, et des dossiers thématiques accompagnent cette étude. Une cassette vidéographique de l’analyse Image par Image est disponible chez Quintet Films.

A comprehensive history of the trials, tribulations, and triumphs behind the creation of one of the greatest films of all time, Citizen Kane. CITIZEN KANE: A Filmmaker's Journey is an updated and expanded softcover of Lebo's 2016 hardcover that traces the creation of Orson's Welles's classic film. This filmland history is itself a sinister tale of conspiracy, blackmail, and Coummunist witch hunts, while detailing the extraordinary rise of Welles, the legend who, at 23 years old, defied the studio system and became a Hollywood icon simply by making the greatest film of all time.

Walking Shadows

Mr. Arkadin

The W.P.A. and Mercury Theatre Playscripts

American Films

Perspectives on Orson Welles

Filmklassiker. "Citizen Kane" von Orson Welles