

*Orson Welles volume II "Hello Americans" (title taken from an Orson Welles radio program of the s) is a fine sequel to his first volume on the behemoth Welles called "Orson Welles: The Road to Xandau".*

From Cineaste Fall Hello Americans by Simon Callow. Like it or not, it comes with the territory. In fact, this is a far better book in the depth of its sympathetic understanding of Welles. Without ever becoming an uncritical partisan, Callow has learned how to take Welles more seriously, and his research, though unsystematic and far from exhaustive in some areas, is certainly extensive and packed with fresh information. My point is that Callow is a superb writer – the best prose stylist who has ever written a Welles biography including even David Thomson, whom he judiciously and justifiably passes over in silence – and a very thoughtful analyst, especially of the art of acting. How many more volumes are in store is apparently still to be decided, although it appears that just one is the present working hypothesis. One could dispute whether Welles should have placed so much trust in this agreement, but acknowledging that it existed is a prerequisite for evaluating his behavior. At this point Welles disappeared to Europe for a year exile from which he would only return briefly and occasionally, leaving behind him a soundtrack and three weeks of loosely assembled footage. It was three years before the finished film would achieve anything like a general release, and when it did it was in such truncated and refashioned form that it was scarcely the film he had shot. Once again, his work had been confiscated from him. It is hard not to detect a pattern of sorts. Had he learned nothing from his absence from the postproduction process on *The Magnificent Ambersons*? He knew from bitter experience that long-distance, remote control editing was impossible, to say nothing of absence from the increasingly important preview period at which studio executives were prone to panic. But with *Macbeth* he was dealing with very different people. He would certainly have been allowed and encouraged to make the cut he wanted. And yet he went. It seems pertinent to point out that the nonscheming Yates cut ten minutes out of *The Sun Shines Bright* – a move that, far from making the film more commercial, made some parts of the plot unintelligible, and to all appearances was made rather brusquely and arbitrarily. Welles undoubtedly alienated Yates and others at Republic by doing his editing abroad, but his studio contact in this case was Wilson serving again as associate producer, his most trusted assistant. The final irony in all this is that Callow seems to share with Welles a certain impatience with finishing touches after having displayed tireless energy and resourcefulness. This entry was posted in Notes.

### Chapter 2 : Orson Welles - Wikipedia

*Volume Two of Simon Callow's planned 3-part biography of Orson Welles is just as meticulously researched and engagingly written as the first volume. Unlike previous Welles biographers, Callow neither elevates his subject to a godlike status nor denigrates him as a talentless egomaniacal bully.*

Even his enemies perhaps especially his enemies acclaim him as a genius, the US government is dying to work with him, he commands unheard-of fees for someone with such a short track record. He is the Boy Wonder and raconteur, his body filling out into a suitable size for his prodigious energies and appetites. He seems to feel he can do just about anything. With multiple projects on the go, he makes *The Magnificent Ambersons*, which even allowing for its impressively crafted setpieces is still an odd choice for this moment in history, perhaps even a total misreading of what the film world is about at the mass-market level. He almost seems to become exasperated at this distance with the obviously flawed game plan of such a talented individual. And so are we, truth be told, so perhaps it is not that easy to avoid this kind of hand-wringing. Could Welles really not realise that he was causing mayhem at RKO and undermining his patron George Schaefer with his Brazilian exploits and lazy timekeeping? Could he not imagine that a leisurely return over the course of a month through South America was not the way to deal with the clamouring voices of criticism from personalities racist and otherwise? Could he not realise that often he was simply biting the hand that fed him? In fact, this period, only 5 years in total, was full of so many projects, including a position as a spokesman for civil rights that went far beyond what any of the left-leaning artists of today put forth, that it is astounding to imagine one person achieving so much. Radio shows, radio comedy, stage extravaganzas, Shakespeare plays, thrillers, documentaries, newspaper columns, political roadshows— Oh, he was brilliant, all right. His light was kept under no bushel. His name was known to everyone. But he kept waving that light around to burn the bridges he was crossing. Even his lesser films are glorious failures, filled with the element of wonder. It seems, by all accounts, that he also brought that quality to the stage. And he was still in his 20s. But he made too many enemies and eventually had to look further afield, to places where those enemies had less power. He sees clearly the trap that Welles was setting himself when he agreed to make *Jane Eyre* in , arguing for all kinds of different billings that would avoid him being seen as "merely" an actor. Indeed, Kane aside, we remember him best as an actor when he took second-line or fleeting roles. Harry Lime seen fleetingly in *The Third Man* is all the more powerful for it, the priest in *Moby Dick* giving a sermon is a vivid counterweight to the famous search for the white whale, while even his role as corrupt cop Hank Quinlan, billed below Charlton Heston, is a masterpiece of grumbling Falstaffian japery he was only 43 when he filmed it! *Touch of Evil* comes in the next instalment. Here, Welles, with his big voice and big body and big talent, had problems sharing space with others. And this led him, over the half-decade illustrated in this volume, to move through a series of almost haphazard projects, leaving ample evidence of his dedication and showmanlike abilities, but not creating a coherent statement that could overcome the snipers when they came for him. The people were thus regaled with tales of his supposed profligacy which were actually inaccurate, but were believable. All the things that looked like they could be built from the ashes of the Second World War were somehow lost, and all the movements forward that human societies seemed ready to make were also checked. He went from accepting nearly every invitation to speak, to passing on the whole wheeze. Again, Callow spends some fruitful time on this period, which is perhaps lesser-known than the feature film tales, but is ultimately essential in getting to understand the complicated combination of a need to please and amaze, and a need to be left alone to do things his way, and a need to convince people of the primacy of certain self-evident truths. The volume ends with Welles on his way to Europe. And we know there are some stunning films and way too many TV ads still to come. This second volume attempted to explain how the wunderkind fell out of favor with Hollywood and became an exile in Europe. With no structure, script or studio supervision, the young polymath went nuts--drinking, carousing, filming, jumping from country to country. Meanwhile, *Ambersons* was cut up to please lowbrow audiences. If only he had stayed in Hollywood and curbed his excesses, who knows what would have resulted? The same could be said of his marriage to Rita

Hayworth. I look forward to reading both books, but I need a rest with something else first. He was a real bastard but one of the most engaging figures in entertainment. Jul 16, Xackery Irving rated it it was amazing  
Even better

### Chapter 3 : Orson Welles, Volume 2: Hello Americans | Jonathan Rosenbaum

*Summer Orson Welles, Volume 2: Hello Americans (Viking, pages, \$) By Simon Callow. Whatever happened to Orson Welles after Citizen Kane? That is the compelling question that Simon Callow, in this follow-up to the first volume of his highly acclaimed Welles biography, The Road to Xanadu, attempts to answer.*

It was created as a relief measure to employ artists, writers, directors and theater workers. Under national director Hallie Flanagan it was shaped into a true national theatre that created relevant art, encouraged experimentation and innovation, and made it possible for millions of Americans to see live theatre for the first time. Its purpose was employment, so he was able to hire any number of artists, craftsmen and technicians, and he filled the stage with performers. At 20, Welles was hailed as a prodigy. Presented at the Henry Street Settlement Music School in New York for the benefit of high school students, the production opened April 21, 1935, and ran its scheduled three performances. The theater was locked and guarded to prevent any government-purchased materials from being used for a commercial production of the work. In a last-minute move, Welles announced to waiting ticket-holders that the show was being transferred to the Venice Theatre, 20 blocks away. Some cast, and some crew and audience, walked the distance on foot. The union musicians refused to perform in a commercial theater for lower non-union government wages. Lacking the participation of the union members, *The Cradle Will Rock* began with Blitzstein introducing the show and playing the piano accompaniment on stage with some cast members performing from the audience. This impromptu performance was well received by its audience. The name was inspired by the title of the iconoclastic magazine, *The American Mercury*. We had not had such a man in our theater. He was the first and remains the greatest. Scene changes were achieved by lighting alone. Simultaneously with his work in the theatre, Welles worked extensively in radio as an actor, writer, director and producer, often without credit. While he was directing the *Voodoo Macbeth* Welles was dashing between Harlem and midtown Manhattan three times a day to meet his radio commitments. It was his first job as a writer-director for radio, [17]: He performed the role anonymously through mid-September. The series began July 11, 1935, initially titled *First Person Singular*, with the formula that Welles would play the lead in each show. Some months later the show was called *The Mercury Theatre on the Air*. Wells October 30, 1935, brought Welles instant fame. The combination of the news bulletin form of the performance with the between-breaks dial spinning habits of listeners was later reported to have created widespread confusion among listeners who failed to hear the introduction, although the extent of this confusion has come into question. The myth of the result created by the combination was reported as fact around the world and disparagingly mentioned by Adolf Hitler in a public speech. *The Mercury Theatre on the Air*, which had been a sustaining show without sponsorship was picked up by Campbell Soup and renamed *The Campbell Playhouse*. As his contract with Campbell came to an end, Welles chose not to sign on for another season. After the broadcast of March 31, 1936, Welles and Campbell parted amicably.

### Chapter 4 : Orson Welles, Vol. 2: Hello Americans by Simon Callow

*The first volume of Simon Callow's magisterial biography of Orson Welles was praised as a splendidly entertaining, definitive work by Entertainment Weekly. Now, this eagerly anticipated second volume examines the years following Citizen Kane up to the time of Macbeth, in which Welles's Hollywood film career unraveled.*

Known for his use of low camera angles, tracking shots, deep focus and elaborate crane shots in his films. Sanders Memorabilia on December 20, Wells was driving through San Antonio, Texas, and stopped to ask the way. They got on well and spent the day together. One of only six actors to receive an Academy Award nomination for Best Actor for his first screen appearance. The other five actors are: The next day, Welles publicly apologized. While many lawsuits were filed against both Welles and the CBS radio network, all were dismissed. The incident is mentioned in textbook accounts of mass hysteria and the delusions of crowds. This has been completely debunked in Adam Ruins Everything: Adam Ruins Halloween Despite his reputation as an actor and master filmmaker, he maintained his memberships in the International Brotherhood of Magicians and the Society of American Magicians neither of which are unions, but fraternal organizations, and regularly practiced sleight-of-hand magic in case his career came to an abrupt end. Welles occasionally performed at the annual conventions of each organization, and was considered by fellow magicians to be extremely accomplished. A bootleg tape of a short-tempered and foul-mouthed Welles arguing with a recording engineer during a voice-over session has been widely distributed. He was born on the same day that Babe Ruth hit his very first home run. He started working on it in and continued to film through the s with Francisco Reiguera and Akim Tamiroff starring. An incomplete version was released in Spain in Though it was completed, the post-production process was not and the film also ran into legal problems. Posthumously inducted into the Radio Hall of Fame in This was based on his character from the film The Third Man Welles shares this distinction with Joseph Cotten, who also starred in both movies. However, director George Lucas insisted on casting the relatively unknown stage actor James Wheaton instead. Has provided voice for some songs by the heavy metal band Manowar: He became obese in his 40s, weighing over pounds towards the end of his life. Was possibly not as tall as is often reported. The Road to Xanadu", medical records exist from a Welles physical in His weight is listed as, and his height at 72" - 6 feet even. Biographer Barbara Leaming often comments on his height, but never gives an exact measurement. Was suggested as a possible suspect by author Mary Pacios, in the mutilation murder of actress Elizabeth Short, known as "The Black Dahlia" case, in Los Angeles in Harry Cohn, the head of Columbia Pictures--the studio that produced The Lady from Shanghai--ordered the footage cut before release because of its disturbing resemblance to the murder. When he signed on to direct Touch of Evil, instead of reading the book on which it was based--a pulp novel named "Badge of Evil"--Welles completely changed an early draft of the script. Told Peter Bogdanovich that, as a practicing magician, he became adept at the old carny trick of fortune-telling, but he became so good at it that it scared him. He was worried that he would come to believe he actually did have the power to tell the future, like the self-deluded fortune tellers known as a "shut eye". Wrote his novel "Mr. Arkadian" during an extended stay with Laurence Olivier and his wife Vivien Leigh. James Theater in London at the time. In his autobiography, Olivier says he wishes he had disappointed Richardson and cast Welles instead, as he would have brought an extra element to the screen, an intelligence that would have gone well with the plot element of conspiracy. Lobbied to get the role of Don Vito Corleone in The Godfather, even offered to lose a good deal of weight in order to get the role. Francis Ford Coppola, a huge fan of his, had to turn him down because he already had Marlon Brando in mind for the role and felt Welles would not be right for the role. They were constantly fighting at the time and some say as a comeuppance to Hayworth he made her cut off most of her long, luxurious red hair and dye it bright platinum blonde. Was the narrator for many of the trailers for Star Trek: The Motion Picture His average dinner famously consisted of two steaks cooked rare and a pint of scotch whiskey. This contributed to his obesity in his later life and his eventual death. His father was an alcoholic. Welles even gave Bogdanovich written instructions to finish his last film, The Other Side of the Wind, before his death. Was a passionate painter Most of his movie projects never got finished or released

due to financial problems and disputes with studio executives. Some of his unfinished productions are: Longtime companions with Oja Kodar. They lived together until his death. Ed Wood and Five Minutes, Mr. In the s, he worked at various radio stations in New York City, at different times of the day. He found it difficult to be on time for his live shows because he had to use taxicabs and the heavy New York City traffic meant that he was often late. Profiled in in J. In the past, Welles refused to speak about the past. Hated working on The Transformers: The Movie , where he voiced Unicron. When asked about the film, he not only could not remember the name of his character, but he described the film as being "I play a big toy who attacks a bunch of smaller toys. Welles was unable to accept the role due to scheduling conflicts, and Spencer Tracy was cast instead. Volume One, , pages CBS wanted him to host The Twilight Zone but the producers felt that he requested too much money. Welles did narrate trailers for the film. He was of German, Irish and Scottish heritage. He was made a Fellow of the British Film Institute in recognition of his outstanding contribution to film culture. Was close friends with Bud Cort. Reportedly, Welles died working with a typewriter in his lap. When execs at RKO could not decide to greenlight Citizen Kane , Welles asked the studio for film equipment and a small crew so he could spend the midway time doing test shots. Not wanting its new import from New York to sour on his deal with RKO, the studio granted the request. Welles proceeded to shoot actual scenes of the movie. By the time execs realized what he had done, Welles had many key scenes completed. RKO greenlit the film, having already--albeit unknowingly--financed the picture. His last completed work as director was "The Orson Welles Show", a never broadcast television show. He directed two actors to Oscar nominations: Both men coincidentally made their spectacular debut as directors in Welles with Citizen Kane and Huston with The Maltese Falcon Both would eventually be directed by the other: He remained good friends with Joseph Cotten until the end of his life, despite a working relationship that was often considered demanding of the older Cotten. Film critics lobbied for him to record an audio commentary for Citizen Kane , but he refused, stating that he was tired of talking about it. Durham, who went by the stage name La Garbo, was a popular dancer in the s and s on the West Coast. Once referred to the audience as "the big, many-headed beast crouching out there in the darkness". Became a father for the first time at age 22 when his first wife Virginia Nicolson gave birth to their daughter Christopher Welles on March 27, Became a father for the second time at age 25 when his married lover Geraldine Fitzgerald gave birth to their son Michael Lindsay-Hogg on June 5, Became a father for the third time at age 29 when his second wife Rita Hayworth gave birth to their daughter Rebecca Welles on December 17, Became a father for the fourth time at age 40 when his third wife Paola Mori gave birth to their daughter Beatrice Welles on November 13, Welles, who was on the set, replied: His full name is George Orson Welles. He was named "George" in honor of writer George Ade , who was a friend of the family. His middle name was in honor of another family friend, a man named Orson Wells without the "e". He had three Shakespearean roles in common with Laurence Olivier: Olivier came to regret this decision as he believed that Welles would have added an element of conspiracy to the film. Has been played by Steven Lamprinos in Hollywood Mouth 2 The director of that film, Jordan Mohr , wanted an Orson Welles character in the movie because she is from Venice, California, where Touch of Evil was filmed. Was the voice of Unicron in the theatrical release of The Transformers: The Movie , but was replaced by Roger C. Carmel after he died for the third season of the animated series The Transformers He died in the middle of typing notes for a shooting session with his cameraman, Gary Graver , scheduled for the following day. He was a big fan of animated films. He was the youngest person ever nominated for Best Director at the Academy Awards at the age of twenty-six. He held the title for fifty years until John Singleton was nominated for Boyz n the Hood at twenty-four. He was the youngest person ever to win the Academy Award for Best Original Screenplay at the age of twenty-six.

**Chapter 5 : Orson Welles, Vol. 2: Hello Americans () READ ONLINE FREE book by Simon Callow in EPU**

*Buy a cheap copy of Orson Welles: Volume 2: Hello Americans book by Simon Callow. The first volume of Simon Callows magisterial biography of Orson Welles was praised as a splendidly entertaining, definitive work by Entertainment Weekly.*

### Chapter 6 : Orson Welles: Volume 2, Hello Americans â€“ Variety

*"Orson Welles was a real man, if an exceptional one, confronting real and recognizable problems, making real and very human mistakes, with real consequences," he writes in his preface. More.*

### Chapter 7 : Orson Welles, Volume 2: Hello Americans | eBay

*The first volume, as Callow notes, "took pages to cover Welles's first 25 years," adding that Welles was "professionally active" only for the last seven of these. Volume two spends pages covering the next seven years, from the release of Citizen Kane to Welles's departure for Europe after shooting Macbeth, his penultimate.*

### Chapter 8 : Orson Welles bibliography - Wikipedia

*Orson Welles Vol 2: "Hello Americans" out this week from Viking Press August 19, Simon Callow's second volume on Orson Welles life and career has just come out in it's U.S. edition. Details on the book from Viking Press are below, followed by a review from Entertainment Weekly.*

### Chapter 9 : Orson Welles, Volume 2: Hello Americans by Simon Callow | calendrierdelascience.com

*In the riveting and wonderfully wrought third volume of Callow's ambitious four-part biography of Orson Welles (after Orson Welles, Vol. 2: Hello Americans), the biographer and actor examines the forces that led to Welles's self-imposed exile from America.*