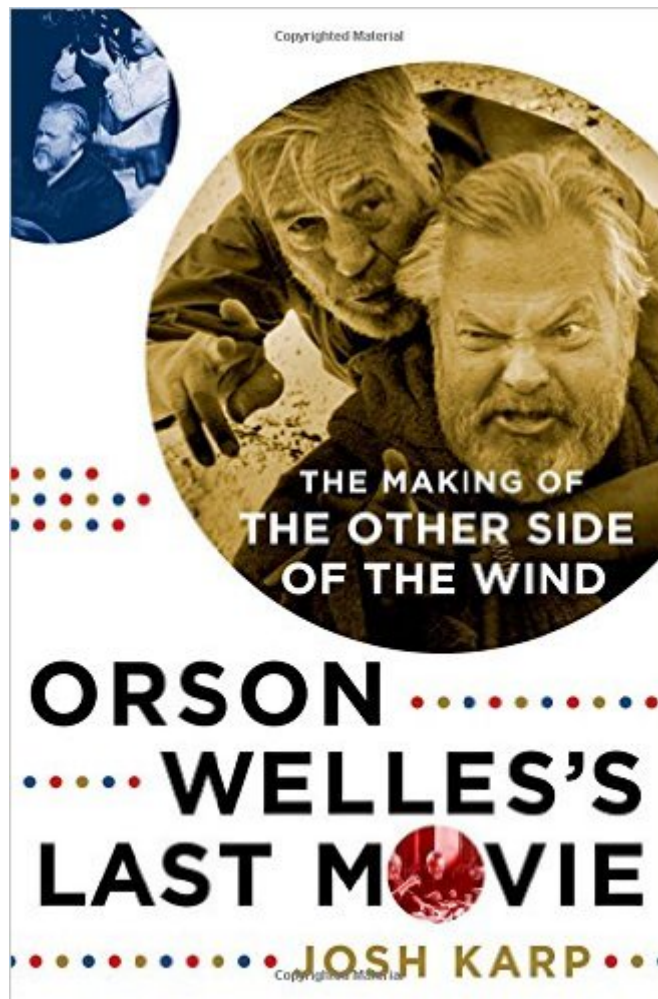


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Orson Welles's Last Movie: The Making Of The Other Side Of The Wind



Synopsis

In the summer of 1970 legendary but self-destructive director Orson Welles returned to Hollywood from years of self-imposed exile in Europe and decided it was time to make a comeback movie. Coincidentally it was the story of a legendary self-destructive director who returns to Hollywood from years of self-imposed exile in Europe. Welles swore it wasn't autobiographical. *The Other Side of the Wind* was supposed to take place during a single day, and Welles planned to shoot it in eight weeks. It took twelve years and remains unreleased and largely unseen. *Orson Welles's Last Movie*, by Josh Karp is a fast-paced, behind-the-scenes account of the bizarre, hilarious and remarkable making of what has been called "the greatest home movie that no one has ever seen." Funded by the Shah of Iran's brother-in-law, and based on a script that Welles rewrote every night for years, a final attempt to one-up his own best-work. It's almost impossible to tell if art is imitating life or vice versa in the film. It's a production best encompassed by its star, John Huston, who described the making of the film as "an adventure shared by desperate men that finally came to nothing."

Book Information

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Customer Reviews

So in this sad, silly, savage world one evening back in 1942 some pinheads in Pomona at a previewing of Welles' second film *THE MAGNIFICENT AMBERSONS* laughed and some were bored and some walked out and all of this negativity made the RKO studio heads tremble in their sweaty seats. They didn't know that this was like showing a sunset to a blind person. So what

happened? The beginning of the end of Welles' career as a film director began, that's what. Going to South America at the behest of the government tore up even more track and helped derail Welles considerably further. The brutal end result of the mass incomprehension confronting the Maestro was akin to Michelangelo not getting his blocks of marble or Da Vinci being deprived of his paint and corpses or Paganini his violin. And nowadays in the popular mind, the major thing remembered - if he is remembered at all! - is the tragic waste of Welles and not the truly tragic waste of him. Yes, he lost the freedom of playing with the biggest electric toy train set ever - his real Rosebud - and he scrambled after money from continent to continent just so as to make the movies in his mind and he knew and felt the waste, I'm sure, of his youth and years and talent and treasures.

But...truthfully...the waste is ours. We will never see Orson Welles' life of Christ, his take on Cyrano, Don Quixote, his unmolested Ambersons, his Moby Dick and so many other dreams that turned to nightmares in the harsh light of daytime reality. And we will probably never see his final work, which is the subject of this tragicomic book. The myth of Welles "fear of completion" of his various film projects is a risible one. Here is a man who against all odds battled bravely and passionately to give the world his vision via a handful of films.

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