

MOLLY F/S  
TERRY FLY

PLACES: House

TOS PLACES

JASON, JULES, JOHN  
SOUND OP: DARRON  
LIGHT OP:  
RAIL

SB

ACTORS  
House 1/2? House OUT  
LX 3 - LX 11  
SD 1 - SD 3  
STEPHEN  
FLY #1 on 12 CT. LAMPS OUT↑

F/S ↑ ⊕

SL Stephen Webber  
Barney  
J. ED

SR Bando  
ELLEN  
Tom

STAGE: AKIKO

PRESET

LX 1  
⊕

House ↓ 1/2

LX 3  
⊕

House ↓ 1/2

LX 3 complete

STEPHEN GO

Vis Cigar in mouth  
on SW dr

Follow spot  
⊕

BLUE WHITE RED.

(A soundstage. The set of an unfinished movie in Arizona, the mid-1980s. An empty swimming pool, a hole in the ground the color of bone. A brilliant, technicolor sunset plays out in the distance. Footsteps. ORSON WELLES enters the frame. He is larger than life. He smokes a cigar. He is droll and dapper and, almost imperceptibly, unwell. He speaks to an audience, seen and unseen.)

WELLES

Good evening, ladies and gentlemen, my name is Orson Welles. I'd like to take a moment before we begin to tell you a little bit about what we're going to do here tonight. What you're about to see is a modern American story. It's the story of one man's life, his life's work. It's my story. On the face of it, it's a simple yarn. I was born in Kenosha, Wisconsin, a long time ago, a long way from here.

ACTORS  
LX 4  
HOUSE OUT (12/3)  
SOUND 1  
FLY #1

(The first magic trick. WELLES pulls a tiny box out of thin air. Inside the box is a room. Inside the room is woman from another place in time. Her name is BEATRICE NELSON. She listens to piano music on a radio. In the background is a window. The month is May. Almost a century ago. Outside the window is a cherry blossom tree. White blossoms. As they fall, they look like snow.)

LAMP 1 (12)

act 4 7

WELLES

It was, I suppose, a kind of lost world, one of those Edens you get thrown out of. My father was an inventor, a maker of gadgets. My mother played the piano, Debussy, Ravel. She died when I was still a boy.

When hard start flat x SR  
music ↓

LX 8  
SOUND 1.5 (10/12)

(Inside the box is a memory, a reflection. WELLES holds it up to the light, and the world suddenly shifts. The piano music turns into static. BEATRICE NELSON moves closer to the radio. An echo of the nurse in the doorway of Kane's room. The memory recedes, becomes a tiny picture inside a box, and vanishes. Close-up on WELLES' mouth.)

WELLES

When I was a much younger man, I was behind a bit of radio hokum called War of the Worlds. Perhaps you've heard of it. It caused quite a stir.

LX 10  
SOUND 2 (10/12)

(Through the static, an announcer's voice breaks through. A fragment from an ancient radio broadcast of The War of the Worlds. WELLES signals for silence.)

in regular intervals on the planet ... MARS

LX 11  
(3/1)

WELLES

After that, I went to Hollywood. I made a few movies. You may have seen one or two. No, now I'm being coy, and I don't want to do that. Not now. I'm here now before you to plead my case, to set the record straight. I have to, you see. It's very important to me. The truth is very important to me. What you're about to hear is the real story, behind the scenes, uncut. And this is another promise - listen carefully: During the next hour, everything you hear will be absolutely true and based on solid fact. Nothing more, nothing less. And now with your permission, a small act of magic. With the sympathetic support of yourselves, ladies and gentlemen, this just might work. Imagine this, if you will: It is night, but not a real night - a night of the mind and of a soundstage. We have no curtain, real or imaginary. There's only the illusion I'd like to create -

SB: LX 12, 13  
SND 3  
BLUE MIC ↑  
F/S ↓

LX 12  
①

Baney puts mic ↓  
set

BlueMic ↑

(ORSON WELLES disappears in the middle of speaking. Music. News on the March. Highlights from the life ORSON WELLES. Moments of a public life captured on film, video, TV interviews, home movies, outtakes, fragments of a documentary. Voiceover narration.)

ANNOUNCER Tom Kelly

Time On The March. Hollywood. Entertainment Capital of the World. Legendary are the tales of the inhabitants of this sprawling meca, this city of stars, but none of these are so loved and hated more than the potent figure layed to rest this week. Born May 6, 1915, in Kenosha, Wisconsin. Dubbed a genius virtually from the time he could talk. Reading at two, playing the violin at seven. Playing Shakespeare at ten. In 1934. His first film. His first Broadway performance. His first wife. But not his last. The year 1937, he founded The Mercury Theatre with John Houseman. His resonant voice then took him to the world of radio and one night made broadcasting history. Halloween 1938. War of the Worlds. As millions of terrorized citizens swarmed the streets, he was packing his bags for Hollywood. The year 1941. Creates the motion picture masterpiece, Citizen Kane. How many movies did he create in his life time? No man can say. Then last week, as it must for all men, death came to George Orson Welles -

SND 3

LX 13 / F/S ↓  
①/2

SB: LX 15, 16.5  
SND 4  
MIC ↓

w/ white flat almost CS LX 15  
③5

LX 16.5 ②

wind down

SOUND 4  
BLUE MIC OUT

(The sequence ends with footage of ORSON WELLES at the end of his life. His back is to us. He is an enormous figure in a black cloak and hat - the old magician from E For Fake. He's in the distance, striding away from the camera. We watch as he disappears from view. The picture cuts out. A blank screen. Sound of the projector.)

auto LX 17

2

*(A projection room. Present are the producers of a documentary on the late ORSON WELLES. STRATTEN is the executive producer. THOMPSON is the interviewer. A roomfull of anonymous men. Silhouettes. Their faces are invisible. The bright white light of the projection booth cuts through the dimness. The men are smoking. Dust motes swirl in the air.)*

**THOMPSON**

That's it.

**FIRST MAN**

Hello.

**SECOND MAN**

Hello.

**FIRST MAN**

Stand by. I'll tell you if we want to run it again.

**THOMPSON**

Well, how about it, Mr. Stratten?

**STRATTEN**

How do you like it, boys?

**SECOND MAN**

Well, seventy years of a man's life -

**THIRD MAN**

That's a lot to try and get into one film.

**STRATTEN**

It's a good start, Thompson. But it needs an angle. All we saw on that screen is Welles doing Welles. I already know all about that. Everybody knows all about that.

**THIRD MAN**

We need to get behind the image. It isn't enough to see the public persona. You've got to tell us who the man was, who he really was.

**SECOND MAN**

The part of him he didn't even know about.

**STRATTEN**

Or the part he knew about, and wanted to keep hidden from view. Remember, boys, this was a man who was putting on a show till the day he died. Wait a minute, wait a minute. What were his last words? Do you remember, boys? What were the last words Welles said on earth? Maybe he told us all about himself on his deathbed.

**THIRD MAN**

Yeah, and maybe he didn't.

**SECOND MAN**

All we saw on that screen was a big American.

**FIRST MAN**

One of the biggest.

**STRATTEN**

Yes, but how is he different from John Houston, or William Randolph Hearst, for that matter - Or John Doe? Yes, sure -

**THIRD MAN**

I tell you, Thompson, a man's dying words-

**FIRST MAN**

What were they?

**THOMPSON**

You don't watch the news.

**SECOND MAN**

When Welles died, he said just one word.

**THIRD MAN**

Thorne.

**FIRST MAN**

That's all he says, Thorne?

**SECOND MAN**

What the hell is "Thorne?"

**THIRD MAN**

Just one word.

**SECOND MAN**

What was it?

**THIRD MAN**

Or who was it?

**FIRST MAN**

Could be a woman.

**SECOND MAN**

Could be a lot of things.

**STRATTEN**

Here's a man who was a genius - or so they say - a man who was as loved and hated and talked about as any man in our time - a genius or a charlatan, the real thing or a very good fake, I don't know which - but when he comes to die, he's got one thing on his mind, something called Thorne. What does that mean?

**FIRST MAN**

Maybe it was a horse he bet on once.

**SECOND MAN**

Yeah, and didn't come in.

**STRATTEN**

All right, but where was the race?

**FIRST MAN**

Thorne.

**STRATTEN**

Thompson!

**THOMPSON**

Yes, sir.

**STRATTEN**

Hold the release date up a week, two weeks if you have to. Find out about Thorne.

**THIRD MAN**

Thorne.

**STRATTEN**

Get in touch with everybody that ever knew Welles, or knew him well - that manager of his, Bernstein, the best friend. He's still living.

SB: Lx18-23  
SND 5,6

**THIRD MAN**

Stephen Webber.

**SECOND MAN**

And that lady friend of his, too, the actress -

**FIRST MAN**

Leni Zadrov -

**SECOND MAN**

Right.

**STRATTEN**

See them all. Get in touch with everybody that ever worked for him - whoever loved him, whoever hated his guts. I don't mean going through the city directory, of course.

**THOMPSON**

I'll get on it right away, Mr. Stratten -

**STRATTEN**

Good! Thorne dead or alive! It'll probably turn out to be a very simple thing.

Thunder

LX 18 @

SND 5

(Lightening. LENI ZADROV is suddenly illuminated by light. Rain. Music.)

auto LX 19, 20

white flat   
in place

LX 22

(B)

3.

(Music. An ancient movie already in progress. The living area of a hotel suite. A generic hotel on the outskirts of a city. Thousands of strangers have slept here. A soundless television. LENI ZADROV is an aging beauty. She holds a tumbler of scotch. She's been drinking. Her SILENT ASSISTANT and THOMPSON stand by.)

**LENI ZADROV**

What does it matter what I say, what anyone says? A person is all things to all people. Get me another.

**THOMPSON**

Miss Zadrov - /

Lx 23  
(20)

**LENI ZADROV**

He died in the middle of the night, he was working on a script, he was always working, even at the end, he never stopped, he never - what do you want?

**THOMPSON**

I thought maybe we could talk about Orson Welles.

**LENI ZADROV**

Talk about Orson. / Talk about old times. Old times, for old times' sake. When times are gone they're not old, they're dead - Who told you you could sit down?

SND 6

Handwritten

**THOMPSON**

I thought we could just talk.

**LENI ZADROV**

They called me right after he died, but I couldn't, I couldn't - everything he was, what he was to me, that's not for anyone else. It's private. He was a great man - nobody understood how great he was, even now. They couldn't see.

SB: Lx 24  
SND 7,8  
Tom's Mic ↑

**THOMPSON**

I understand he was making a film in those last years of his life. What was it about? Do you know?

**LENI ZADROV**

Why don't you people leave him alone -

**THOMPSON**

Maybe later -

**LENI ZADROV**

Get out -

**THOMPSON**

Some other time -

**LENI ZADROV**

Get out. I said, get out.

(Thunder. Lightening. Freeze frame.)

*comes out of Ellen's Screen  
Thunder*

*dl: T w/ hands UP FAST!  
Beat, Beat  
<projectors>*

LX 24 ①

SND 7

Tom's Mic ↑

SND 8

*auto 25*

4.

(A FILM SCHOLAR interjects. A Film Archives. An air-conditioned mausoleum to the art of cinema. THOMPSON is dwarfed by the machinery of film-making.)

**FILM SCHOLAR**

Then the camera pans up, and we see through the telephone booth, Thompson talking in the foreground, and in the background, through the glass, we see Susan Alexander at the table where he left her, and the waiter watching. It's this frame within a frame effect Welles was able to get, depth of field and sharpness of focus - Citizen Kane - Some people say it's the greatest movie ever made. It was the only Oscar Welles ever won. Won it for the screenplay. Shared it with Mankiewicz. Then, Pauline Kael comes along thirty years later, says he didn't really write it. Welles, that is.

*SB: LX 27, 27.5  
SND 10, 11  
BLUE MIC ↑  
Tom's mic ↓*

**THOMPSON**

Can you tell me anything about his life?

*<piano>*

LX 27 ②

SND 10

**FILM SCHOLAR**

His life? What's there to tell? Child prodigy. Apple of his mother's eye. His mother was an artist. Played the piano. She was a beauty, they say. Died when Welles was just a boy. He talked about her dying - Oh, don't tell me you're one of those people who thinks the artist's life has anything to do with anything? Well, have fun figuring it out. His life, I mean. Which part's real and which part's fancy - with Welles, it's sometimes hard to tell.

LX 27.5 ③

SND 11

BLUE MIC ON

Tom's MIC OUT

5.

*(Piano music. A frame within a frame. The image from the top of the play returns. A tiny box. Inside the box is a room. Inside the room is BEATRICE NELSON. She is a memory frozen in space and time. She turns and watches WELLES. Behind her is a window. Outside the window, we see a night sky. A giant, unknown vastness. The sky begins to fill with light. The light grows brighter. Static. The piano music disappears. A radio broadcast.)*

**NEWSCASTER**

Ladies and gentlemen, here is the latest bulletin from the Intercontinental Radio News. Toronto, Canada: Professor Morse of McMillan University reports observing a total of three explosions on the planet Mars, between the hours of 7:45 p.m. and 9:20 p.m., Eastern Standard Time. This confirms earlier reports received from American observatories. Now, nearer home, comes a special bulletin from Trenton, New Jersey. It is reported that at 8:50 p.m. a huge, flaming object, believed to be a meteorite, fell on a farm in the neighborhood of Grovers Mill, New Jersey, twenty-two miles from Trenton. The flash in the sky was visible within a radius of several hundred miles and the noise of the impact was heard as far north as Elizabeth. We have dispatched a special mobile unit to the scene, and will have our commentator, Carl Phillips, give you a word picture as soon as he can reach there from Princeton.

SB: FLY #2 (windows out)  
F/S ↑ ③ ↓ ①  
LX 27.7-33  
SND 12-24.5  
Radio Mics ↑, ↓

LX 27.7 ⑫

Wall Flat FLY #2

LX 28 ⑬

SND 12

F/S ↑ ③

FS on SW

6.

(Fragments from The War of the Worlds broadcast fast-forwarded, rewind. In the shadows, ORSON WELLES speaks into a microphone. New York City, 1938.)

**WELLES**

You're listening to a CBS presentation of Orson Welles and the Mercury Theater on the air. In an original adaptation of the War of the Worlds by H.G. Wells. The performance will continue after a brief intermission. This is the Columbia Broadcasting System.

LX 29 ⑤  
SND 15  
RADIO MICS ↑  
F/S ↓

(The last notes of the War of the Worlds broadcast. Phones are beginning to ring. The switchboard at CBS glitters with incoming calls. The CALLERS speak through a field of static. Their voices seem scratchy, tinny, faraway.)

1st ring SND 15.2

**CALLER #1**

Don't you know New Jersey's been destroyed by Martians - it's on the radio.

**CALLER #2**

Right now, I don't know what to believe.

SND 16

< phone rings >

**CALLER #3**

And then I said to him, "O God, save us, please save us."

**CALLER #2**

Is it real? Is the world coming to an end? Hello?

SND 17

< phone rings >

**CALLER #3**

I looked in the icebox and saw some chicken I was saving for Monday. I said to my nephew, "We may as well eat this chicken - we won't be here in the morning."

SND 18

**CALLER #2**

I'll tell you what, there's some guy running all through my apartment building telling everybody the Martians are coming.

SND 19

< phone rings >

**CALLER #1**

Hello - ?

**CALLER #2**

I want to know what's going on? What's really going on here - ?

**CALLER #5**

It's crazy, it's just crazy. I've never seen anything like it. Everybody's just gone crazy.

SND 20

< phone rings >



**CALLER #1**

Hello - ?

**CALLER #3**

I can't get through to my father in East Orange. He's older and not well, and I'm worried about him. He's all alone and he's not well -

**CALLER #2**

I want to know the truth. I mean, what's real and what's bunk. I just want to be clear SND 21  
*<ring>*

**CALLER #1**

Hello - ?

**CALLER #3**

Frankly, I'm scared. Right now I'm very scared -

**CALLER #5**

Is this your idea of a joke? Do you people have any idea what you've done? There are mobs in the streets. There are women and children huddled in churches. There's violence and looting SND 22  
*<ring>*

**CALLER #1**

Hello - ?

**CALLER #5**

It's a travesty and a disgrace, and before I'm through, I promise you, I'm going to sue you and Taylor and CBS and that Orson Welles fellah, and anybody else I can think of SND 23  
*<ring>*

**CALLER #1**

Hello - ?

**CALLER #3**

I'm calling from Trenton. I live in Trenton. I just turned on the radio. I was listening for the weather broadcast. I was with my little boy. My husband was at the movies. I thought it was all up for us. I grabbed my boy and sat and cried -

**CALLER #2**

I don't know what to think. I just don't know. I don't know what to think anymore LX 32 @  
*out, dial tone* SND 24

**CALLER #1**

2X 2L Calling CQ. 2X 2L Calling CQ. Isn't there anyone on the air? Isn't there anyone on the air? Isn't there anyone?

*w/ news paper catch*

LX 33 @

SND 24.5

RADIO Mics ↓

*(A dial tone. It grows. The sound of static. The fragment of piano music, a ghost song from long ago. A frame within a frame. A tiny box. Within the frame, BEATRICE NELSON gazes out the window at the bright light. An echo of Agnes Moorehead gazing out the window at the young Charles Foster Kane. The sound of a young boy playing outside. He calls out for his mother. His voice is distant. And then a giant hand passes over the image, and the image disappears. The hand belongs to ORSON WELLES. A magic trick in process.)*

**1.**

*(A fictive fragment from an ancient movie. Black and white, a scratchy print. Headlines from tomorrow's papers.)*

**TAYLOR**

Radio Listeners Take War Drama as Fact. Fake Radio 'War' Stirs Terror and Hysteria. End of the World - Real Thing or Radio 'Hoax'?

*(TAYLOR throws the papers aside, revealing a young ORSON WELLES. An inner room in the CBS Studios. Elsewhere in the building, reporters, police officers, and CBS employees vye for control. Phones are ringing. Pandemonium just outside the closed door.)*

**TAYLOR**

Is this your idea of entertainment?

*(Enter BERNSTEIN with a telegram.)*

**WELLES**

I don't know how to entertain, Taylor. I just try everything I can think of.

**TAYLOR**

I don't think you realize the potential consequences -

*(Enter WEBBER.)*

**WELLES**

Hello, Bernstein.

**TAYLOR**

Law suits, potential liabilities -

**BERNSTEIN**

Excuse me. Mr. Welles, this just came in.

**WELLES**

Mr. Bernstein, I'd like you to meet Mr. Taylor.

**WEBBER**

I'll just borrow a cigar.

**BERNSTEIN**

How do you do, Mr. Taylor?

**WELLES**

Mr. Webber.

**WEBBER**

Hello.

**WELLES**

Mr. Taylor is vice-president for the Columbia Broadcasting System.

**BERNSTEIN**

We just got a cable from Mr. Woollcott.

**WELLES**

That's alright. We have no secrets from our listeners. Mr. Taylor is one of our most avid listeners, Mr. Bernstein. Read it to me.

**BERNSTEIN**

Dear Orson: This only goes to prove, my beamish boy, that all the intelligent people were listening to a dummy named Charlie, and all the dummies were listening to you.

**TAYLOR**

I assure you, gentlemen, this is no laughing matter. We have an obligation to our listeners, Orson. They rely on us to tell the truth. They believe us, don't you see -

**WELLES**

Look here, Taylor, it's my duty - and I'll let you in on a little secret, it's also my pleasure - to see to it that decent, hard-working Americans aren't taken in by what the powers-that-be have to say. I scared the American public tonight - some of them, at least. And they should be scared. Not of Martians, but of people like yourself and the interests you represent. They should be very scared.

SB: LX 34-37  
SND 25-28  
Tom's mic ↑



**TAYLOR**

You better hope the Crossley figures back you up, and that you keep your audience tuned in next week and the week after that.

**WELLES**

Tell your bosses not to worry Taylor. I have a lot tricks up my sleeve. I can be a very entertaining fellow, you know.

*(TAYLOR exits.)*

**WEBBER**

Very entertaining and very idealistic.

**WELLES**

I thought so.

**WEBBER**

Do you believe any of it?

**WELLES**

I believe some of it. How do I look?

**WEBBER**

Like you need a shave and a good night's sleep.

**WELLES**

Is that right? Well, good. That's exactly how I want to look.

*watch  
SND 25*

*Tom's mic ↑*

*(The door opens. The roar of reporters. The blinding flash of cameras.)*

*anticipate on button end o' music 2nd Lx 34  
3rd beat of 5 auto Lx 35*



8.

(The FILM SCHOLAR interjects. THOMPSON takes notes. An interview already in progress.)

**FILM SCHOLAR**

There but for the grace of God, goes God. Mankiewicz said that. ^ You see - and this is what you have to understand - after War of the Worlds, Welles was a celebrity, a household name. He arrived in Hollywood with a two picture deal, carte blanche, complete artistic control. It was unheard of. Welles operated outside of the system. He reported to no one but himself. Hollywood hated him for it. He hated them right back. He made Kane in 1940. After Kane, he made The Magnificent Ambersons. Botched it in the editing, well, let's just say left it to the studio. Went to Rio. The studio hacked it to pieces, reshot the ending. But that's another story. Remember this? ^ The scene where Susan Alexander leaves Kane.

SND 26

white flat in place  
LX 36  
10

LX 37

SND 27

"But I own you too" El ~ slap

SND 28

(The sound of a projector. In darkness, a clip from Citizen Kane begins to play out. Actors playing KANE and SUSAN ALEXANDER. The volume is muted. The voice of the FILM SCHOLAR narrates. THOMPSON watches.)

**FILM SCHOLAR**

Kane, you see, it was all about pan, focus, dissolve. Welles and Toland, they were using a lot of low angle shots. They had to drill holes in the floor to get the camera low enough. And another thing, too: the ceiling. Now see, the ceiling is part of the shot. That was rare back then. Ceilings were a kind of fourth wall, you see. They hid microphones up there, underneath the muslin. Remember this? The scene where Susan Alexander leaves Kane. The rest of it they shot in a single take. They had to. Welles destroyed the place. It's the heart, I think, of his character and his story, and in a way, it's a rather mysterious moment. It doesn't feel like acting. It feels real. I've never understood -

SB: LX 39-41  
SND 29-30  
Tom's mic

El x dc ~ door open

LX 39

SND 29

(The projector sputters to a halt. Bright white light. The sound of a clock.)

**FILM SCHOLAR**

Forgive me. I lost track of time.

Tom's mic

**THOMPSON**

Never mind. (Mr.) Bernstein?

unw/act

LX 40

SND 30

(Footsteps. SUSAN ALEXANDER makes her exit as the next scene begins. Lap dissolve.)

9.

(BERNSTEIN and THOMPSON. In the middle of a conversation. THOMPSON has just asked a question. We enter midway into their conversation.)

**BERNSTEIN**

Thorne - why do you ask? It's just a name afterall, some random thing. You'd be surprised what one remembers at the end. I saw a woman once, this was years ago. I was on a street in Paris. Heard her footsteps before I saw her. She wore a black dress, I remember, tall, pale, she had strange grey eyes - It could've been out of a movie, but that's how it was. Sometimes, years later, I'd hear that sound, and I'd think it was her, but it wasn't.

LX 41  
②

*white flat*

←  
(The actress playing SUSAN ALEXANDER makes her exit.)

**BERNSTEIN**

Who else have you seen?

(BERNSTEIN picks up a cigarette. THOMPSON lights it.  
The click of the lighter.)

SRB, LX 42-43.5  
SND 32-33  
FLY # 3  
LAMPS IN  
TO 1st spike  
Orange

**BERNSTEIN**

Leni? Thank you. I called her right after he died, she couldn't even come to the phone. Who else? Let me guess - some film buff somewhere. I bet he had a lot to say. Orson had no patience with those guys. He loved to string them along. They never figured him out. I'm not sure anyone ever did. You ought to see Webber, if you haven't already. He was there from the beginning, from before the beginning, in the Mercury Theatre days, pre-Kane, pre-everything. When Orson went to Hollywood, he brought him along for the ride. \*

LX 42 (17)  
SND 32

LX 43 (15)  
SND 32.5

10.

(The RKO lot at Culver City. WELLES and WEBBER stand at outside the doors to a soundstage. A memory from half a century ago.)

**WELLES**

Take a look at it, Stephen. The biggest electric train set a boy ever had. Stephen. Welcome to Hollywood.

**WEBBER**

The Mercury Theater comes to Hollywood. Who would have believed.

**WELLES**

We're going to try something new here, Stephen. They might not understand it all at first, but they will. Stick with me, Stephen. I might even make you a star.

*Smart + full on*

**WEBBER**

(~~Would you?~~)

**WELLES**

(~~You have my word.~~) Now, let's get to work. We've got some movies to make.

*SWI CLAP*

*LX 43.5 ②*

*Bullet #*

*SND 33*

*FLY #3*

(~~Shouting into the empty space:~~) Hello?

**WEBBER**

(~~Echoing WELLES:~~) Hello?

**WEBBER**

After you, Mr. Welles.

(Music. WELLES and WEBBER enter the gates of the RKO lot. A musical number. EXTRAS in costume, STARLETS, and STUDIO PERSONNEL whiz by. An old-fashioned spectacle. Hollywood in the 1930s. The machinery of film-making in action.)

**WELLES**

(To a P.A.): Excuse me. Excuse me.

**BERNSTEIN**

Excuse me, I'm looking for Mr. Orson Welles. Has anyone seen Mr. Orson Welles? He's come directly from New York, New York City. He's a director, a writer, an actor as well, theatre and radio. I'm sure you've heard of him. The voice behind Mercury Theatre, Mercury Playhouse, War of the Worlds. He's come to Hollywood to make a movie, a motion picture. He's a large man. Six two, six three. His weight - well, his weight, it's hard to say with his weight. It fluctuates. He's big, he's tall, he's very hard to miss. You'd recognize his face. He has a boyish face. You can see the boy in the man, a chubby little boy with strange, almond eyes. Right now he's got a beard. Nobody cares much for the beard. Handsome, I would call him handsome. Excuse me, have you seen Mr. Welles? Orson Welles. His name is Orson Welles. I know he's here. He's just arrived in Hollywood. He's just arrived at RKO. From New York City. The Mercury Playhouse. War of the Worlds. He's very young. You wouldn't know to hear his voice. Oh my goodness, what a voice he has. Excuse me. Excuse me. I'm looking for Mr. Orson Welles? Has anyone seen Mr. Orson Welles.

SB: LX 44, 46  
SND 34

Frame  
Welles

w/ frame spin LX 44  
⑩

Tom passes <sup>5/2/06</sup> frame arms up LX 46 ②

*(The P.A. recognizes WELLES, and motions to SCHAEFER. The music stops. The lot instantly quiets down. Silence. The EXTRAS and the STUDIO PERSONNEL appraise the newcomers.)*

SND 34  
2/9/17

**SCHAEFER**

*(To: WEBBER)* Mr. Welles. Welcome. Welcome to the RKO lot, Mr. Welles.

**WEBBER**

Oh, this-

**SCHAEFER**

I'm George Schaefer, vice-president of development and production.

**WELLES**

Thank you, Mr. Schaefer. This is Mr. Webber -

**SCHAEFER**

How do you do, Mr. Webber.

**WELLES**

- the leading man in my motion picture. I hope I haven't made a mistake, Stephen, have I? It is the leading man you want to be.

**WEBBER**

That's right.

**WELLES**

Are they waiting for me?

**SCHAEFER**

You - Oh, Mr. Welles.

**WELLES**

That's right. Yes, please go about your about your business, gentlemen, ladies.  
How do you do?

**SCHAEFER**

How do you do? Here you are in the flesh. Welcome, welcome. I didn't know your plans, nobody did -

SB: LX 47  
SND 35

**WELLES**

I don't know my plans myself.

**SCHAEFER**

- So I was unable to make any preparations, I'm afraid.

**WELLES**

But I have a few ideas, one or two.

*(A loud crash. BERNSTEIN enters with boxes, trunk, and suitcases.)*

**BERNSTEIN**

Oops.

Bondo falls CS  
"Bernstein"

LX 47 (15/20)  
SND 35

**WELLES**

Mr. Bern - Stein.

**BERNSTEIN**

Yes, Mr. Welles.

**WELLES**

Mr. Bernstein, would you come here a moment, please.

**BERNSTEIN**

Yes, Mr. Welles.

**WELLES**

Mr. Schaefer, this is Mr. Bernstein.

**BERNSTEIN**

How do you do?

**WEBBER**

Mr. Bernstein.

**WELLES**

Mr. Bernstein is an old family friend.

**BERNSTEIN**

How do you do, Mr. Schaefer.

**WELLES**

Mr. Schaefer-

**SCHAEFER**

Yes? How do you do?

**WELLES**

Mr. Schaefer-

**SCHAEFER**

Yes, Mr. Bernstine.

**BERNSTEIN**

Stene.

**SCHAEFER**

Welles.

**WELLES**

Mr. Schaefer - Do you know The Heart of Darkness, Mr. Schaefer?

**SCHAEFER**

The heart of darkness-?

**WARDROBE GIRL #1**

Excuse me.

**SCHAEFER**

I don't think I understand.

**BERNSTEIN**

Excuse me.

**WELLES**

Conrad's Heart of Darkness, a trip down river into the jungle, seen through Marlowe's eyes, the human eye, the subjective camera, the camera is an "I" -

**WEBBER**

Mr. Schaefer.

SB: LX 48-49.5  
SND 35.2-36  
F/S ↑ SW  
FLY & LAMPST  
to  
RADIO MICS ↑

**SCHAEFER**

The camera is an "I"?

**WEBBER**

Mr. Schaefer.

**SCHAEFER**

Yes?

**WEBBER**

Excuse me.

**SCHAEFER**

But this is all somewhat unorthodox. A movie studio, Mr. Welles, afterall -

**WARDROBE GIRL #1**

Excuse me.

**SCHAEFER**

Around here, we have ways we do things. We have a system, a formula, if you will -

**WELLES**

Mr. Schaefer, my movie will not adhere to any formula, I'm afraid. It'll be more like a seance, an extended dream.

**SCHAEFER**

A seance?

**WARDROBE GIRL #1**

Excuse me.

SND 35.2

**WELLES**

That's right, Mr. Schaefer.

**WEBBER**

Excuse me.

**BERNSTEIN**

Excuse me.

*on Frame Spin*

LX 48 (8/20)

*v/s SW ↑ (8)*

F5 ↑

**SCHAEFER**

FLY #4

But Mr. Welles, I'm afraid I don't understand. I don't understand. I don't understand.

*Not a snuff! SW cut of throat cut*

LX 49 (8)

(Freeze frame. Static snow. WELLES steps out of the picture. An empty soundstage.)

SND 35.5

**WELLES**

I don't understand - that's a direct quote, true to form, true to life. It's what was said to me time and time again - "I don't understand." I have spent a lifetime listening to "I don't understand." What is there not to understand? It's right there. It's as plain as day. It's about the frame, you see, it's all about the frame -

LX 49.5 (10)  
SND 36  
Radio Mics ↑

*(Piano music. A frame within a frame. The image from the top of the play returns. A tiny box. Inside the box is a room. The room is shadowy and dark. Candlelight flickers within. BEATRICE NELSON can be seen in bits and pieces.)*

**WELLES**

Because my movie, you see, will be more like a seance, an extended dream, a dream of someone living in a remote recess of one's mind, of something that happened a lifetime ago, the tiniest thing, balanced on the edge of a memory. Because sometimes, you see, in the dead watches of the night, it strikes me -

SB: LX 50-53  
SND 37-43  
F/s ↓ ↑ SW ↑  
① ①

*(The sound of children's voices from long ago. The sound of the children's rhyme "Georgie Porgie, Pudding and Pie." The laughter of ghosts. The laughter and the voices grow. WELLES blows. And the candles in the room go out. WELLES signals for lights. He signals for music. He signals the actors.)*

*Rudly KMO!*



11.

(Fast forward. 1939-1941. A chorus of Hollywood voices. Studio brass, Variety, The Hollywood Insider, Hedda Hopper, Louella Parsons, Big Boy Williams, a disgruntled audience member from Pomona, et al.)

VOICE #5

Who is he? Who the hell does he think he is?

company laughs  
<hollywood ♪>

LX 50 ③

SND 37

F/S ↓ ③

VOICE #4

~~Who is he? Who does he think he is?~~

antic gang in frame w/music.

auto 52

LX 51

VOICE #2

Orson Welles? Why, he's an exhibitionist -

music out. typewriter SND 38

VOICE #5

A publicity seeker -

VOICE #2

A headline hunter -

VOICE #4

A cheap sensationalist

SND 39

<ding>

VOICE #3

Orson at twenty-six is still overshadowed by the glorious memory of Orson at six.

VOICE #2

He's a sort of Lord Byron meets Oscar Wilde. But he has a peculiarly American audacity. The man's an octopus of an ego

SND 40

<ding>

VOICE #4

Too bad Orson Welles isn't an Englishman. If he had been, Hollywood wouldn't give him such a run-around. We reserve that for our own. But Mr. Welles doesn't scare easy. I'm thinking he'll make Hollywood sit up and beg for mercy.

VOICE #3

If Mr. Welles makes a great picture, I'll be the first to say so

SND 41

<ding>

VOICE #5

Look Chappie, dear - one thing I want to warn you about. Orson is a very fascinating personality. He sings a siren song to anybody who listens. Just keep your feet on the ground, and whatever you do, don't let him hypnotize you.



**BEATRICE NELSON**

George Orson.

**VOICE #4**

There were many disappointments, one after the next.

**VOICE #5**

Afterwards, he couldn't help but feel a certain disappointment.

**BEATRICE NELSON**

George Orson. George.

*(A babel of gossips, naysayers, and critics. The sound grows so loud. The voice of BEATRICE NELSON. Her voice emanates from the shadows of the room. She comes into focus, a ghost inside a frame.)*

**WELLES**

Cut. Cut. Cut. Quiet please.

*(Bump)*

LX 55 ②

SND 43.5

③

*(Silence.)*

**WELLES**

What were they all saying? So many voices chattering at once, each one laying claim to the truth. It's funny how you can make a person believe almost anything. The power of suggestion. Ladies and gentlemen, if you would indulge me for a moment, please close your eyes.

*- SW gest. arm move*

LX 56 ③

SND 44

*(Darkness. No sound, no light. The darkness is complete, electric.)*

F/S ↓ ④

**WELLES**

What if I told you now that there was something lurking in the shadows, something alive but not quite human, something just beyond the edges of what you can see? It's very dark, isn't it?

*Sw lights match*

*Double*

LX 57 ④

*(projector)*

*Go*

SND 45

*(The sound of a match being struck. The lit end of a cigar glows in the darkness.)*

12.

*(The clip from The Magnificent Ambersons flickers in and out of view, fast forwards, rewinds, and then plays out. A black and white memory. A flawed print, incomplete. The volume is muted. ORSON WELLES smokes a cigar. A nimbus of smoke. He remembers out loud.)*

SB Reostat.  
LX 57.5

**WELLES**

There it is. Magic. When we first got to Hollywood, we were trying to make a kind of magic, to do something new, something that was, in its own way, revolutionary. With Ambersons, I wanted the sense, I wanted it to flow from one scene to the next. A sense of rhythm - that's what it's all about. I know. It's difficult to dissect the creative process. In this scene, the camera never moves. Four minutes, and it doesn't move, not once. Look at them. They were wonderful, they really were - Tim and Ray and Aggie.

Reostat on

LX 57.5

*(The clip from Magnificent Ambersons flickers in a kind of suspended animation. The actors are frozen in time. A frame within a frame. WELLES seems all of a sudden old. Recall the story of WELLES watching the studio cut of Ambersons on a hotel room TV towards the end of his life. STRATTEN interrupts from offstage.)*

**STRATTEN**

Hey, Mr. Welles!

**THOMPSON**

Ssh.

**WELLES**

Look at Aggie. God, she was something. I wish you could see how she wrapped up the whole story at the end. Joe Cotten goes to see her after all those years in a cheap boarding house and there's nothing left between them at all. Everything's over her feelings and her world - his world, too -

Reostat out  
SB LX 58  
SND 46  
Tom's Mic on  
Tom's Mic on

**STRATTEN**

Hey, Mr. Welles!

LX 58 ③

SND 46

*(A flash. The picture breaks up.)*

Reostat out

13.

(STRATTEN leaps onstage. He's dressed like Uncle Sam. A skit from the MERCURY WONDER SHOW. An interlude.)

**STRATTEN**

Ever been to Rio? Rio de Janeiro? Beaches. Carnival. Girls. Lots of pretty girls. What if I told you, RKO will foot the bill? All expenses paid. How'd you like to take a trip down there? Shoot a little film. That's what you do, isn't it? In case you forgot, my friend, we're in a war. It's World War II, I'm talking about. Everybody's gotta do their part, pitch in. See it's like this: Some suit in DC, he got this idea, make a movie, show the people back home just how big our Americas truly are. Remind us what our boys are fighting for. Democracy and freedom, from Peoria all the way down to Rio. We forget our southern neighbors, my friend. We forget how vast and great America truly is. You could change all that. You could make a difference. Rio de Janeiro - What do you think, Welles? Feeling patriotic? Hit it, Harry!

SIB: LX59-64  
SND 47-49  
F/S ↑ Curney  
WHITE MIC ↑  
Tom's mic ↓

LX59 (3/6)  
SND 47

**WEBBER**

<music>

Who's that?

**WELLES**

Nelson Rockefeller.

**BERNSTEIN and WEBBER**

Nelson Rockefeller?!

**STRATTEN**

It's All True, Mr. Welles. It's all true. Next stop, Rio de Janeiro.

LX 60 (2)

Tom 4/5

F/S ↑ (2)

(Enter DANCING GIRLS with elaborate head-dresses, feathers and glitter. A song and dance number.)

## STRATTEN and THE DANCING GIRLS

Here is a man, *Here is a man*  
American, *American*  
And for the war you can be sure  
He will do all he can  
Who loves to smoke, *Who loves to smoke*  
Enjoys a joke, ha, ha, ha, ha  
And down in Rio de Janeiro  
He will go for broke  
Who buys the food? *Who buys the food?*  
Who buys the drinks? *Who buys the drinks?*  
Who knows that dough is meant to spend  
and that's the way he thinks  
Now should he go?  
No, no, no, no *No, no, no, no*  
Oh, what the hell,  
He knows what sells  
It's Mr. Welles

Tom's Mic ↓  
SND 47.6

(The DANCING GIRLS pull ORSON WELLES away. ORSON WELLES dances in the background.)

*Welles throws Coat  
level >*

LX 61 (13)

**WELLES**

SND 47.8

(Taking off his cape:) Stephen, catch.

F/S ↓

(BERNSTEIN and WEBBER look on in the foreground. A close-up. They shout above the music.)

**BERNSTEIN**

What's wrong?

**WEBBER**

*FAST!*

I don't understand what he's doing, I don't understand what he's thinking.

**BERNSTEIN**

It's just a diversion, Stephen, a little entertainment. The man knows what he's doing.

**WEBBER**

Does he? I'm not so sure.

SND 47.9

*Button ↓ Ed's Ak pose last*

LX 61.5 (13)

(The music and the dancing drown out WEBBER's voice. Iris out.)

SND 48

WHITE MIC ↑

14.

(The sound of a plane. WELLES begins his voyage to unknown lands.)

**ORSON WELLES**

Tomorrow night the Mercury Theatre starts for South America. I've been asked to do a motion picture especially for Americans in all the Americas. I hope to see you again. Until then I remain, as always, obediently yours. This is Orson Welles. Good night.

F/S ↓  
SB: Tomismic ↑  
LX 64-70  
SND 49-50  
LX 64 ③  
F/S ↓ ③  
SND 49

(Samba music. WELLES shoots scenes from carnival. Telegrams from RKO STAFF in Rio.)

**BERNSTEIN**

Rio is one expensive town. Stop. Spending through the roof. Stop.

**WEBBER**

Welles is over budget. Stop. No sign of progress on It's All True.

3 steps  
↑ around corner

LX 65  
8/12

**BERNSTEIN**

Destroyed hotel room last night. Stop. Drinking and carousing with natives. Stop. Please reply.

at 66

**WEBBER**

Welles has disappeared. Stop. No word on when he'll return. Stop. Situation getting serious. Stop. Please reply.

**BERNSTEIN**

There is no script. Stop. No movie. Stop. Spending through the roof. Stop. Welles is out of control. Please reply.

LX 67  
③

**WEBBER**

Brazilian actor killed. Stop. What do we do now? What do we do?

Tom jumps off ↑

level ↑

SND 49.2

(The dance begins to break down. The music becomes louder. Sweat and chaos.)

**WELLES**

Stop. Stop. Stop.

LX 68  
SND 49.5



(Silence. The image disintegrates before our eyes.)

WELLES

It's All True. It was called It's All True. If you could see it, you'd know.

WEBBER

Welles is nowhere to be found.

Lx 69  
SND 50

WELLES

That's a lie.

WEBBER

There is no script, there is no movie, Welles is completely out of control -

WELLES

That's a goddamn lie.

WEBBER

What are we doing here? Stop. When are we going home?

(The clip from The Magnificent Ambersons reanimates. STRATTEN emerges from the darkness.)

WELLES

Unins. long antic. w/ projector

Lx 70  
(20)

The Magnificent Ambersons. God, the work that went into that. None of the ending survives, you know. I left, and they cut it up. They destroyed it all. There's nothing left.

Tom's mic ↑

STRATTEN

It's tragic what the studio did. You never made the movie you wanted to. And now, I guess, you never will. Would you have done things differently, in retrospect?

WELLES

Who can say.

STRATTEN

You can give me a better answer than that.

Tom's mic ↓

WELLES

When I was in Rio shooting It's All True, I got a letter from Joe Cotten in which he said, "You don't realize you've made a sort of dark movie. It's more Chekhov than Tarkington." And of course that's what I intended all along. It just wasn't box office. So the studio destroyed Ambersons and then Ambersons - well, you could say Ambersons destroyed me. I got over it. I had my whole life ahead of me still. You forget: if you want a happy ending it depends on where you stop your story. Next, I said next!

SRB Lx 71-75  
SND 51-53  
WHITE MIC ↓

Lx 71  
SND 51

El/Tom Through Frame

Lx 72  
(3)

(The flash of a camera. Followed by many camera flashes one after the next. The roar of an unseen crowd. The actors from the clip break out of the frame. STRATTEN disappears into the future.)

**HOLLYWOOD REPORTER #2**

RKO pulls plug on It's All True.

**HOLLYWOOD REPORTER #1**

Back home, Citizen Kane shut out at Oscars.

**HOLLYWOOD REPORTER #2**

Magnificent Amberson: Box Office Flop.

**HOLLYWOOD REPORTER #1**

Boy Wonder turned Has-been almost overnight.

**HOLLYWOOD REPORTER #2**

Item: Saw Bad Boy Welles the other day at Harry Cohn's. He was sporting a moustache and twenty extra pounds. What're you going to do, Orson, now that you're out of a job?

SW cues points ds  
<wedding>

LX 73  
(12)

SND 52

**HOLLYWOOD REPORTER #1**

Item: Director, Actor, Radio Personality Mr. Orson Welles marries "It" Girl, Miss Rita Hayworth, in a small, private ceremony in Santa Monica, California. Our best wishes go out to the happy newlyweds. May you two love birds live happily ever after.

EL:SW LX 73.5  
step us

(A Hollywood ending. Credits. The ACTORS disperse. WELLES exits. Lap dissolve.)

SW/EL Stand on Frame  
<wind down>

LX 74

(20)  
SND 53

WHITE MIC ↓

15.

(BERNSTEIN and THOMPSON in the middle of an interview. The sound of a clock ticking.)

**BERNSTEIN**

The way things turned out, I don't need to tell you.

**THOMPSON**

It didn't end well.

**BERNSTEIN**

The marriage to Rita? Well, that was what it was. Ambersons, too, for that matter. As for It's All True - well, I've seen bits and pieces. It might be a masterpiece - it's hard to tell - but what does that matter in the end? It's what people say about a thing, and what people say is that it was a disaster. The studio wrote it off. They didn't lose a dime. Orson was the only one who lost anything. He lost a great deal.

**THOMPSON**

Lost or squandered?

**BERNSTEIN**

It's easy to judge. Lesser men have made whole careers for themselves judging Orson Welles. He made mistakes. I won't say he didn't. He was a complicated man. You ought to talk to Webber. <sup>^</sup>Of course, he and Orson had a falling out. Then again, Orson had a falling out with just about everybody he knew. Artistic differences. Maybe more than that. I wouldn't know.

SB: Lx 75, 76  
SND 54, 55

Lx 75  
(15/2)  
SND 54

(Lap dissolve.)

16.

*(A blindingly bright light. STEPHEN WEBBER and THOMPSON.)*

**WEBBER**

It's funny how memory works. It's very unpredictable.

**THOMPSON**

What about Thorne?

**WEBBER**

Ah, yes. His dying words. All I can tell you is what I know first-hand, my own imperfect memories. Orson and I, we started out together in the theatre. I met him in '34. I saw him onstage. He was a strange, beautiful boy. And he had the most remarkable voice.

Lx 76  
SND 55

*(Shakespeare. Young men rehearse a scene. A scene from a lifetime ago.)*

**WELLES**

Now, Hal, what time of day is it, lad?

**WEBBER**

What a devil hast thou to do with the time of the day? Unless hours were cups of sack, and minutes capons.

**WELLES**

Why, Hal, 'tis my vocation, Hal; 'tis no sin for a man to labor in his vocation. Poins! Now shall we know if Gadshill have set a match.

*(BERNSTEIN enters the scene.)*

**WEBBER**

Good Morrow, Ned.

**BERNSTEIN**

Good Morrow, sweet Hal. What says Monsieur Remorse? What says Sir John sack-and-sugar? Jack, how agrees the devil and thee about thy soul, that thou soldest him on Good-Friday last for a cup of Madeira and a cold capon's leg?

**WELLES**

Sir John stands to his word, the devil shall have his bargain.

**BERNSTEIN**

~~Then art thou dammed for keeping thy word with the devil.~~

**WEBBER**

~~Else he had been dammed for cozening the devil.~~

**BERNSTEIN**

But, my lads, my lads, to-morrow morning, by four o'clock, early at Gadshill! There are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat Purses: I have bespoke supper to-morrow night in Eastcheap: we may do it as secure as sleep. If you will go, I will stuff your purses full of crowns; if you will not, tarry at home and be hanged.

**WELLES**

~~Hear ye, Yedward; if I tarry at home and go not, I'll hang you for going.~~

**BERNSTEIN**

You will, chops?

**WELLES**

Hal, wilt thou make one?

SB! Lx 77  
SND 56

**WEBBER**

Who, I rob? I a thief? Not I, by my faith.

**WELLES**

There's neither honesty, manhood, nor good fellowship in thee, nor thou camest not of the blood royal, if thou darrest not stand for ten shillings.

**BERNSTEIN**

Sir John, I pr'ythee, leave the prince and me alone: I will lay him down such reasons for this adventure that he shall go.

**WELLES**

Well, God give thee the spirit of persuasion. Farewell: you shall find me in ~~Eastcheap.~~

**WEBBER**

Farewell, thou latter spring! Farewell, All-hallow summer!

Lx 77  
SND 56<sup>(12)</sup>

*(The memory begins to fade. Bits and pieces.)*

**THOMPSON**

You and Welles were close.

**WEBBER**

We were friends. And then we weren't. We didn't speak for years. He'd felt I betrayed him. Maybe I never really knew him. I wonder what it means to know a man, to know his private self, the inner workings of his heart - I changed the subject, didn't I? You'd think with all the interviews Orson gave towards the end, you'd know all there was to know. But then again he never gave himself away, did he? He never gave anything away. He was a great man. But in the end, he destroyed himself. He'd like for you to think he didn't. He'd like for you to think he was some kind of maverick, that there was some kind of Hollywood conspiracy to keep him back.

SB: SND 57

**WELLES**

Marry, then, sweet wag, when thou art king,

SND 57

< Webber A >

**WEBBER**

It's an intriguing version of events.

**WELLES**

Let not us that are squires of the nights body be called thieves of the day's beauty

**WEBBER**

It's just not true.

**WELLES**

Let us be Diana's foresters -

**WEBBER**

Orson had trouble with the truth.

**WELLES**

Gentlemen of the shade

**WEBBER**

Which is to say he lied.

**WELLES**

Minions of the moon -

**WEBBER**

He lied about his past.

**WELLES**

And let men say we be men of good government -

**WEBBER**

He lied about himself.

LX 77.5  
SB : LX 78, 79  
Fly # 5  
RIP screen ↓  
SND 57.5

**WELLES**

Being governed, as the sea is, by our noble and chaste mistress the moon -

**WEBBER**

I think after a while, he couldn't tell the difference between the lies and the truth.

**WELLES**

Under whose countenance we steal.

*(WELLES vanishes.)*

11.

(A blindingly bright light. WEBBER and THOMPSON. CREW PEOPLE move back and forth in the background. A pause between questions.)

**THOMPSON**

Was he ever in love?

**WEBBER**

Love? Why, I think what he did, everything he ever did, he did for love. I think that's why he made movies. And why he couldn't stop making them.

LX 77.5  
RP screen ↓  
Fly #5  
SND 57.2  
LX 78  
⑤

**THOMPSON**

How about that actress?

**WEBBER**

Which one? There were so many, I lost count. Orson - well, after a while, let's just say they all began to blend together.

(The sound of LENI ZADROV laughing.)

When set  
AK/Tom of  
on low gloss

LX 79  
⑧  
SND 57.5

sw  
El.

18.

*(ORSON WELLES is in the shadows. An evening in Hollywood, circa 1942. Post-Ambersons, post-It's All True. A dark, cavernous hall. The guests have gone home. LENI ZADROV is out of frame, laughing. Her laughter fills the space.)*

**WELLES**

What are you laughing at?

*(LENI ZADROV approaches in her Mercury Wonder Show costume. An echo of Charles Foster Kane's first encounter with Susan Alexander. A flirtation.)*

**ZADROV**

You. You know, you don't gain weight if nobody sees you eat.

**WELLES**

Is that right?

**ZADROV**

It's a known, scientific fact.

**WELLES**

I'm absolutely starving.

**ZADROV**

Still?

**WELLES**

Always. And you?

**ZADROV**

Starving.

SB: Lx80,81

**WELLES**

Where is this going exactly?

**ZADROV**

It's a digression.

**WELLES**

Is that what it is?



**ZADROV**

I like digressions, don't you? One mad little digression can make all the difference in the world.

*Start x to each other*

Lx 80

Ⓢ

*(A door closes. Darkness. ZADROV and WELLES laugh in the darkness. Light returns, like a door opening. The feel of the world is different. WELLES and ZADROV are not where we last saw them. A different angle. A different point in time. As they speak, LENI ZADROV almost imperceptibly begins to levitate.)*

*SW laugh*

*In Place*

Lx 81

Ⓢ

**ZADROV**

*EL UL w/chain*

How did you do that?

**WELLES**

Like all good magic, the secret is ridiculously simple. You smile. I'm being serious. I'm a great fan of yours, you know. I saw you in Bird of Paradise. I was seventeen. You were naked. You were underwater. You were rescuing a wounded sailor. Do you always rescue wounded sailors?

SB Lx 82

**ZADROV**

Always. I can't help it. There's no logic. It's my character.

**WELLES**

Let's drink to character.

*SW Snaps from flat.*

Lx 82

Ⓢ

*(Lap dissolve. WELLES snaps his fingers. LENI ZADROV awakes from a trance.)*

**ZADROV**

Did you really hypnotize me?

**WELLES**

You were in a deep, deep sleep.

**ZADROV**

Why did you wake me?

**WELLES**

I was getting a little lonely. I like people to talk to me, you see.

**ZADROV**

What do you like them to say?

**WELLES**

That depends.

**ZADROV**

I'm afraid I never saw your movie, Mr. Welles.

**WELLES**

*(Performing a magic trick:)* It was a fiction, Miss Zadrov, make-believe.

**ZADROV**

Leni. A fiction based on fact.

**WELLES**

*(Performing another magic trick:)* A fiction <sup>with</sup> with a little fact thrown in. Am I holding your interest?

**ZADROV**

Yes, you are. You're very good. Are you a professional magician, Mr. Welles?

**WELLES**

Orson. George Orson.

**ZADROV**

Where did you learn all your tricks, George Orson?

**WELLES**

My father knew Houdini. He taught me a thing or two. The rest I picked up in the Orient. I travelled there when I was a boy. I learned from gurus and mystics. They showed me how to charm snakes, and how to make things disappear.

**ZADROV**

And your mother? What did she think of your magic?

SB Lx 84 83

**WELLES**

Oh, well, women, you know, most women, they hate magic. It irritates them. They don't like to be fooled. My mother was like most women. She died a long time ago. Are you watching? Watch closely.

Sw x ds Lx 83

*(WELLES performs another magic trick. And another one after that.)*

**ZADROV**

God, your crafty.

Swirl kiss Lx 84

**WELLES**

Not really. How old are you anyway?

ZADROV

Ancient.

WELLES

Is Leni Zadro, is that your real name?

ZADROV

No.

WELLES

What is?

ZADROV

I'll never say.

WELLES

Have you always acted?

ZADROV

Ever since I can remember.

WELLES

And are you acting now?

ZADROV

I am. And you?

WELLES

You don't think I'm Orson Welles?

ZADROV

I suppose you are, if you say you are, if you seem to be. I also sing and dance, you know. That's how I started.

WELLES

Would you sing for me now?

ZADROV

Oh, you wouldn't want to hear me sing.

WELLES

Yes. Yes, I would.

(Music from another era. ZADROV sings. And the world changes yet again. A party in progress. Partygoers stream into the space.)

S.B. Lx 85, 86  
SND 58  
F/S T ③  
White mic ↑

El Prints <sup>arm up</sup>  
←song→

Lx 85 ②

SND 58

WHITE MIC ↑

first

When El @ mic

Lx 86 ③

F/S stay off beam

F/S ↑

F/S Ellen Low 5090 ③

④

**ZADROV**

I've flown around the world in a plane  
I've settled revolutions in Spain  
The North Pole I have charted  
Still I can't get started with you

Around the golf course I'm under par  
and RKO has made me a star  
I've got a house and a showplace  
Still I can't get no place with you

You're so supreme  
Lyrics I write of you  
Scheme, just for the sight of you  
Dream, both day and night of you  
But, what good does it do

\* I've been consulted by Franklin D  
and Greta Garbo has asked me to tea  
You got me down-hearted  
'Cause I can't get started with you

(ORSON WELLES applauds. ZADROV and WELLES dance. They are, for a little while, the happiest people in the world. The world shifts once more. Dissolve to: WELLES alone in a dark, cavernous space. ZADROV and the other partygoers vanish. The camera pans across time and space.)

SB: Lx 87 - 90  
SND 58.2 - 59  
F/S ↓, ↑, ↓  
FLY # 6, 7 w/RP out  
White <sup>outlet</sup> mic ↓

music  
wh. ... works on  
Lx 87 (10)  
FLY # 6  
Lamps to 2nd Sp. Ice

SW Clap  
Lx 88 (5/10)  
SND 58.2  
F/S ↓ (10)  
white mic ↓

push chairs out  
FLY # 7 w/RP  
lamp RP out

Step through  
Swiz Ellen etc  
Lx 89 (2/15)  
F/S ↑ (8)

FAST!  
When frame stops ↓  
Lx 90 (4)  
SND 59  
F/S ↓ (4)

19.

(Camera pans down. The clip from The Stranger plays out. The murder scene. WELLES acts and directs. WEBBER stands apart.)

**WEBBER**

By the time he made The Stranger, we weren't speaking. What was there to say? Hollywood had brought out the worst in him - his selfishness, his arrogance, his fear. I could see it in his eyes. He was afraid. He was slipping, and he knew it. Everyone knew it. He'd started out a genius, and now he was doing voice-overs for two-bit westerns, any work that came his way he'd do it. He needed the money. He was spending it all. And he was drinking. He was a terrible drunk, abusive, cruel. The smallest thing would set him off. He'd get in fights. People were talking. I knew him better than anyone else. And a part of me loved him still, even then, despite everything. He hated me for that. When things went wrong, he blamed me. He said, I'd turned against him, that I turned others against him. He said I was trying to destroy him. All these years, you sonofabitch, you've been trying to destroy me. The look in his eye when he said that - you'd think he wanted to kill me.

SB: LX 91-93  
SND 60-64.5  
F/S ↑, ↓

strangle SND 60  
AK↓ SND 61  
SND 62

4 rings  
beat gunshot | <snap>

LX 91 (B)  
SND 63  
F/S ↑ (B)

(The scene ends with a gunshot. The character WELLES is playing dies.)

**WELLES**

Cut!

(WELLES moves on.)

**WELLES**

Sorry I've been jumping around like this, but that's the way it was. I can't explain it. I make the damnedest, the most elaborately detailed plans you ever saw, and then I throw them all away. I just can't do it any other way. I may be dead wrong, but I'm so certain that nothing can shake it. It's the only thing I'm certain of.

LX 92 (F)  
SND 64

(Dissolve to:)

food cover lifted

LX 93 (F)  
SND 64.5  
F/S ↓ (F)

20.

*(Music. And then voices, the clink of glass and china, laughter. A restaurant in Paris. Circa 1949. A dinner party in progress. Eating and drinking. WELLES is presiding. He is a celebrity, the guest of honor. The people at the table are strangers. Their faces are unfamiliar. The sense of a great man in a foreign place, surrounded by STRANGERS. BEATRICE NELSON watches WELLES from a distant past. THOMPSON watches, too. He watches from a distant future.)*

**STRANGER #3**

What about The Stranger?

**WELLES**

Awful. There's nothing of me in that picture.

**STRANGER #2**

Why did you take it on?

**WELLES**

For money. What a silly question. I was deeply ashamed, but in need of money.

**STRANGER #2**

Are you up to trying Kane?

**WELLES**

Oh, Christ.

**STRANGER #3**

Why did you use the shrieking cockatoo?

**WELLES**

To wake them up.

**STRANGER #3**

Why does the light in his bedroom suddenly go off, and then come on again. Then you cut inside.

**WELLES**

Why not? Have another drink. I don't know. Who knows? Who cares?

**STRANGER #2**

Why did you begin and end with the "No Trespassing" sign?

**WELLES**

What do you think?

**STRANGER #2**

A man's life is private.

**WELLES**

Is it? That should theoretically be the answer, but it turns out that maybe it is and maybe it isn't.

**STRANGER #3**

You act as though it's painful to remember.

*(STRATTEN and ZADROV are speaking out of earshot, laughing. A flirtation. STRATTEN begins a magic trick. ZADROV is his volunteer. WELLES watches them. They continue their performance. He is powerless to stop them.)*

**STRANGER #3**

Can we talk about Leland's betrayal of Kane?

**WELLES**

He didn't betray Kane. Kane betrayed him.

SB Lx 94-98  
SND 65-68  
Tom's mic ↑

**STRANGER #2**

Why is that, do you suppose?

**WELLES**

Because he wasn't the man he pretended to be.

**STRANGER #2**

Yes, but in a sense, didn't Leland -

**WELLES**

I don't think so.

**STRANGER #2**

I was going to say something else, because if you were put in a position like that -

**WELLES**

I'm not his character. I'm not a friend of the hero. And he's a born friend of the hero. He's the loyal companion of a great man.

*Born Stands*

Lx 94 (30)

**STRANGER #3**

I certainly felt that Leland betrays him. I felt that emotionally.

SND 65

**WELLES**

You're wrong, you're dead wrong. He's cruel to him, but he doesn't betray him.

It's Kane who betrays the friendship. There is no betrayal of Kane. The betrayal is by Kane.

**STRANGER #3**

Then why do I dislike Leland so much?

**WELLES**

Because he doesn't have the size and person to love Kane for his faults. But that's not betrayal. He simply doesn't have the humanity, the generosity of spirit. He can't help it, you see. It's his nature. That's the story. How Leland discovers that this great man, his oldest friend in the world, that he's empty inside.

**BEATRICE NELSON**

George. George Orson.

Lx 95  
⑫

*(An echo of the names, George, Orson, and the singsong children's rhyme "Georgie Porgie, Pudding and Pie." WELLES turns back. The world grows strange and unfamiliar. The faces are cold and indifferent. The laughter is mocking.)*

**STRANGER #3**

I don't even recognize you. I don't recognize who you are anymore. It's as if you've become somebody else.

**STRATTEN**

Orson Welles and Citizen Kane - can't think of one without the other. Funny how that works. People always said, you know, that after Kane, you had trouble seeing things through. That you'd rather have a good meal, spend time with a pretty girl, that you'd rather talk about the one good movie you made, then try to make another one. And meanwhile, of course, time is passing, and you're not as young as you were, and people around you, they're beginning to wonder: What is Welles doing? What is he doing with all that genius? Sure, he's talented, but can you trust him.

T Snaps

Lx 96  
SND 66

Lx 97  
SND 66.5

*(STRATTEN walks away. As WELLES speaks, his voice grows louder.)*

**WELLES**

I don't want to talk about Kane. I don't want to talk about Kane. I don't want to talk about Kane. I have no regrets, none. If I had it to do over, I wouldn't change a goddamn thing. I don't care if you believe me or not. Believe whatever the hell you want to believe. Action!

"Cut"

"Action"

SND 66.9

Lx 98  
SND 67

*(STRATTEN continues to walk. He walks towards the camera. His body fills the screen. WELLES becomes a figure in the distant background. An echo of Kane's confrontation with Boss Gettys. WELLES' image recedes. His voice grows faint. The sense of a door closing. And then WELLES is gone. His voice, his image vanish. STRATTEN and BEATRICE NELSON are in the darkness, outside the frame. They regard each other, then go their separate ways.)*

SW turn us by frame  
→ stand on frame

SND 68  
Tom's mic ↑

21.

(Music. Clip from *The Lady From Shanghai*. The *FILM SCHOLAR* appears. He's been watching. THOMPSON takes notes.)

**FILM SCHOLAR**

Lady From Shanghai was released in 1948. The studio re-edited the picture. They cut its running time by almost half. There are strange gaps in continuity, moments that simply don't make sense. Despite its flaws, it's still considered by many to be a masterpiece. The writer James Naremore pointed out that the mirror-maze sequence, which is also the grandest example of Welles's delight in movie illusionism, the gun battle among the mirrors - do you take cream in your coffee? There's a little place right down here - the gun battle among the mirrors functions beautifully within the plot... is one of his most vivid film metaphors

SB: LX 99-114  
SND 69-70  
Tom's mic ↓

INSERT! FAST!

(The *FILM SCHOLAR*'s voice fades away. White noise. And then silence.)

(An *ACTRESS* speaks her private thoughts out loud. An exposé. A scandal. The stories of *RITA HAYWORTH*, *DOLORES DEL RIO*, and *ELSA BANNISTER* blend into one. A funhouse of memories. Reflection upon reflection.)

FAST

**ACTRESS**

He stood in the doorway and looked inside. He couldn't see me from where he stood. Inside the room, the curtains were drawn, darkness all around. Through the window, I could hear the children playing outside. I could hear their voices, their shouts and their laughter. It was springtime. It was the month of May. He was born in the month of May. George, I said, George Orson. Come closer. Look what I have for you, look. I watched as he drew near. I watched him in the flickering light, candlelight. A ring of candles, nine candles in all, one for each year. How little time was left to us then, how quickly it all goes. I wondered if he would remember me. There was so much I wanted to say to him. Make a wish, I said. It was all I could say. Make a wish. *Must*

SND 70

SB: LX 114.5  
SND 70.5

LX 114.5

Akiko exit

fast!

SND 70.5

INSERT DURING p. 47 AKA WHACK A MOLE!

\*START WATCH\*

most vivid film metaphors

LX 99

SND 69 : Tonis Mic

7 3 rise music 3 ↗

LX 100

9.5

Bum Bum

LX 101

10.5

LX 102

13.

LX 103

15.

Bum Bum

LX 104

16

90

LX 105

17

90

LX 106

19

1/2 beat

LX 107

21

Bum Bum

LX 108

23.5

↗ ↘

LX 109

24.5

↘

LX 110

25.5

90

LX 111

27.

90

LX 112

28.5

90

LX 113

Ellen dies

SOUND 69.5

auto LX 113.5

LX 114

3

all are on ends  
not down beats

GO BACK !!!

**22.**

*(WELLES is backstage. The University Theatre in Salt Lake City. May 1947. The theatre is empty. Enter WEBBER. He's been drinking. WEBBER and WELLES are actors. They have scripts. They speak their lines.)*

**WELLES**

It makes me nervous not to be able to change anything. I think it comes from being in the theatre. You used to go to opening, then go backstage and change things, cut out bits, rewrite the ending. Stephen.

**WEBBER**

Which one am I?

**WELLES**

The best friend.

**WEBBER**

All right.

**WELLES**

I'll get drunk, too, if you'd like, if it would do any good. It's a game, and I'm afraid I don't play it very well.

**WEBBER**

You talk about it all as if it doesn't matter. As long as I've known you, you used to talk about the work, how it mattered. You used to talk about making art. You used to talk about making something original and new.

**WELLES**

Aw, go on home.

**WEBBER**

I believed in you. You could persuade just about anyone to believe in you, love you even. Only it's love on your own terms. Something to be played your way, according to your rules.

**WELLES**

You're not drunk enough.

**WEBBER**

Drunk - What do you care?

**WELLES**

Stephen -

**WEBBER**

I've taken another job.

**WELLES**

You already have a job.

**WEBBER**

In Los Angeles. Working for Selznick.

**WELLES**

Selznick? What about Mercury?

**WEBBER**

I think that ended a long time ago, don't you?

**WELLES**

You're serious.

**WEBBER**

We see things differently. We have for some time now.

**WELLES**

~~Is that how it's going to play out then? I warn you, Stephen, you're not going to like Hollywood. They don't know anything about anything out there. They're vulgar and they hate art. Or maybe it's just artists they hate.~~

**WEBBER**

~~I'll take my chances. And you? What will you do?~~

**WELLES**

I'm going to Europe. Harry Kohn, RKO, they can all go to hell, as far as I'm concerned.

**WEBBER**

For how long?

**WELLES**

I don't know, I don't know for how long. It doesn't really matter, does it? There's nothing keeping me here anymore. I'm a free agent. I suppose I prefer it that way. Stephen.

**WEBBER**

A toast. I want to make a toast. How do these lines go?

**WELLES**

To love on my terms. Those are the only terms anyone ever knows, his own.

(WEBBER exits. The sound of footsteps across a vast space. A door closes. Fade out.)

**23.**

(Fade up. Backstage. Chaos. Late 1940s, early 1950s. Europe and North Africa. A movie version of an ancient play. The ACTORS change into costumes. The FILM CREW gets set up. The feeling of looking at old photographs come to life.)

**WELLES**

I think we tend to look back on the immediate past - the past that isn't history, but still a dim memory - as being faintly comic. It's an American attitude. I remember my parents looking at old pictures of themselves and laughing. One recognizes the impulse. One laughs at oneself. What else can one do? This next part takes place abroad: Rome, Mogador, Venice, Antibes. It features a cast of thousands. There's romance and intrigue. I play a multitude of roles: a Hun, a Nazi, a Moor. I even had time to write a play. It was called The Unthinking Lobster. No one remembers it; it's just as well.

SB: LX 116  
SND 71  
LX 116  
(12)  
SND 71

(The theme from The Third Man begins.)

**WELLES**

Not that goddamn song again.

(Music continues. Harry's Bar in Rome, the Pam Pam in Antibes. Circa 1949. WELLES enters with an entourage. The band is playing the theme from The Third Man. REPORTERS converge on WELLES.)

**WELLES**

If I have to hear that song one more time.

**REPORTER #1**

Mr. Welles.

**REPORTER #2**

Orson.

**REPORTER #1**

What are you working on these days?

**WELLES**

Shakespeare mostly.

**REPORTER #1**

And how do you find that?

**WELLES**

Invigorating.

**REPORTER #2**

Do you miss America?

**WELLES**

Not one bit.

**REPORTER #1**

How do you like the local weather?

**WELLES**

It's enchanting.

**REPORTER #1**

People love The Third Man. What do you think?

**WELLES**

Don't ask.

**REPORTER #2**

How do you like to acting?

**WELLES**

Why, it depends on whom I'm acting with.

**REPORTER #2**

Is it true what they say about you and Rita?

**WELLES**

Oh please.

**REPORTER #1**

Tell me about War of the Worlds.

**WELLES**

Next.

**REPORTER #2**

Citizen Kane - ?

SB: LX 117  
SND 72

WELLES

Next.

REPORTER #1

Who's your friend?

WELLES

Next.

REPORTER #2

Does she have a name?

WELLES

Next.

REPORTER #1

Does she speak English?

<airplane>  
REPORTER #2

Does she speak?

LX 117  
③  
SND 72

WELLES

Next. Next. Next.

(Lap dissolve:)

## 24.

*(1949-1955. Fast-forwarding through time. A montage of places, various film locations in Europe and Africa, a world of hotel rooms and restaurants. A chorus of overlapping PERSONALITIES: Michael MacLiammoir, Carol Reed, Alexander Korda, Laurence Olivier, Lea Padovani, Lady Diana Duff, Kenneth Tynan, Eartha Kitt, Brooks Atkinson, Walter Kerr, et al. WELLES presides.)*

### PERSONALITY #1

When we arrived in Morocco, there were four thousand Arab extras and not a one spoke English. The costumes were torture.

### PERSONALITY #2

Welles had a Berber mistress.

### PERSONALITY #1

It was 120 degrees by midday. We were absolutely miserable.

### PERSONALITY #2

No one knew her name.

### PERSONALITY #1

We stayed at the Beau Rivage Hotel. Orson said to order the most expensive things to eat so we'd all seem rich.

### PERSONALITY #3

He and Hathaway fought night and day.

### PERSONALITY #1

We had no money to pay, not one penny.

### PERSONALITY #4

One night, Orson sang a song in white pajamas.

### PERSONALITY #2

Later, we came upon the idea of mandolins.

### PERSONALITY #4

He said he'd wrote it when he was fourteen.

### PERSONALITY #1

Robert, you see, was afraid of heights.

### PERSONALITY #3

Michael was suffering from sun-blindness, and the wind was so damn strong. And then, of course, he kept changing Desdemonas.

First there was Lea, then Cecile -

**PERSONALITY #2**

Then Betsy -

**PERSONALITY #3**

Then - what was her name?

**PERSONALITY #1**

Suzanne.

**PERSONALITY #4**

Poor Suzanne. Do you remember - ?

**PERSONALITY #3**

I do.

**PERSONALITY #2**

Long days.

**PERSONALITY #1**

You have no idea.

**PERSONALITY #3**

No, no, no, but it was very jolly in the evenings.

**PERSONALITY #4**

No, that's true. We stayed, remember, at Casa Pillozzo.

**PERSONALITY #1**

We ate caviar and drank brandy.

**PERSONALITY #4**

Oh my.

**PERSONALITY #3**

I remember Virginia and Charles came to visit.

**PERSONALITY #1**

Yes, that's right.

**PERSONALITY #3**

Orson spoke about the Bhagavad Gita and W.C. Fields.

**PERSONALITY #4**

**PERSONALITY #1**

And Little Christopher, she did the most uncanny imitations of the Barrymores.

**PERSONALITY #4**

We had a lovely time. We really did.

**PERSONALITY #2**

Eventually, of course, <sup>call</sup> the money ran out.)

**WELLES**

Arranging payment as fast as possible repeat as fast as possible. (laugh)

**PERSONALITY #3**

Nobody saw Orson. He dropped out of sight.

**PERSONALITY #2**

He was spotted in Antibes and then Viterbo and then Tuscany and then Nice.

**PERSONALITY #4**

I saw them all in Venice: Orson and Suzanne in a gondola. Hilton was waving at me from above. I was in my own gondola. I wore a white mushroom hat. Later, Joe Cotten showed up at the villa, and we ate and ate.

**PERSONALITY #1**

We drank all night long. Orson ate lobster after lobster, and screamed at us the whole time about a shot he'd missed of the sunset, and what a terrible lot we were, all of us.

**PERSONALITY #3**

He'd scream at us, you see, and then he'd disappear.

**WELLES**

I can't work this way. I refuse.

**PERSONALITY #2**

And then, of course, <sup>full</sup> the money ran out.)

**WELLES**

I need 70,000 dollars. Leaving tomorrow. On my way to London. Will have your money when we meet in Rome. Arranging payment as fast as possible repeat as fast as possible.

**PERSONALITY #3**

He was staying at the Claridge.

**PERSONALITY #1**

Do you have any idea how much it costs to stay at the Claridge?

**PERSONALITY #4**

He kept hatching these plans, one after the next after the next.

**PERSONALITY #1**

He always had something up his sleeve. I loved that.

**PERSONALITY #3**

Lots of talk. Not much follow through.

**WELLES**

I'm done with that. I'm onto something else. I've met this lovely black girl. She's just a tiny thing, and phenomenal, just phenomenal.

**PERSONALITY #4**

Eartha.

**PERSONALITY #1**

Eartha.

**PERSONALITY #2**

Eartha.

**PERSONALITY #3**

Her name was Eartha.

**WELLES**

Eartha will play Helen of Troy. Michael will play Algernon. I will play Lady Bracknell. I will also deliver a brief lecture on life.

SB SND 72.5, 73

**PERSONALITY #4**

We dined out at Bricktop's and Calabados. There was never anything between us, no matter what the papers said.

**WELLES**

I will also play Gloucester. I'll have a hunchback. You will play Henry. Later on, I'll perform magic tricks. Eartha will sing throughout.

**PERSONALITY #3**

Are you out of your mind?

out

SND 72.5

**WELLES**

Of course I am, didn't you know?

back

SND 73

**PERSONALITY #1**

We found him naked in bed, smoking a cigar and drinking a gin fizz.

**WELLES**

Doctor Faustus, not Faust goddamnit.

**PERSONALITY #2**

He meant Marlowe's. Not Goethe's. Orson hated Goethe.

**WELLES**

I despise Goethe.

SB: Lx 118 - 120.5  
F/S ↑ ↓ SW  
SND 73.5 74

**PERSONALITY #4**

Everywhere we went, they played that song from The Third Man.

**WELLES**

I hate the zither.

**PERSONALITY #3**

I guess you'd call it - what? - a kind a variety show.

**PERSONALITY #4**

We toured all over Germany.

**WELLES**

I hate the Germans.

**PERSONALITY #4**

The Germans were perplexed.

**WELLES**

I'm done with that. I'm onto something else. We'll do Othello. We'll do Othello at the St. James. Olivier will produce. Peter will play Iago. Michael will not. I don't care what Michael thinks.

*visser - front cut.*

SND 73.5

**PERSONALITY #1**

He kissed me one night on stage, and bit my lip so hard, I bled.

Lx 118  
SND 74

**PERSONALITY #3**

He had everything except the breath. He didn't go into training.

Lx 119  
②

**PERSONALITY #1**

Another night, he almost strangled me. I think he's mad, I really do.

*SW turns in Swindelen*

Lx 120

**WELLES**

I have just come from the St. James Theatre, where I have been murdering Desdemona - or Shakespeare, if you believe the papers.

*SW c/s Chair*

F/S ↑ ①

*Chair from US*

F/S ↓

①

**PERSONALITY #3**

An actor he is not. What he is I can't say.

**PERSONALITY #2**

It had to have hurt, his wallet and his pride.

**PERSONALITY #3**

A personality perhaps. An impressario. A character. Orson - well, he's quite a character.

**PERSONALITY #2**

I think he's beginning to lose his edge.

**PERSONALITY #4**

I think he lost it years ago.

**PERSONALITY #1**

Between you and me, I think he's a bit unhinged.

**PERSONALITY #3**

A genius, but completely unreliable.

**PERSONALITY #4**

I wouldn't work with him.

**PERSONALITY #2**

Nor I.

**PERSONALITY #1**

I'm sick of it, I really am.

**PERSONALITY #3**

Did I tell you he owes me \$30,000?

**PERSONALITY #4**

He owes me \$60,000.

**PERSONALITY #2**

The man owes me over \$50,000.

**PERSONALITY #3**

He owes back taxes totalling \$80,000.

**PERSONALITY #1**

He owes somewhere in the vicinity of \$100,000.

*Personality #1*

*SB: LX 121-126  
SND 75,76  
F/S ↑, ↓*

sh 16 frame

\$48,000.

**PERSONALITY #4**

\$63,000.

**PERSONALITY #2**

\$75,000.

**PERSONALITY #3**

\$89,000.

**PERSONALITY #4**

Welles turns in swivel chair dc

Lx 121 ①  
F/S ↑ ①

*(The voices grow louder. An echo of the children's rhyme "Georgie Porgie." Ghost voices from different points in one's past. A frame within a frame. A tiny room. BEATRICE NELSON appears in candlelight. The light casts shadows. The voices fade away. The sound of a clock ticking. The sound of BEATRICE NELSON breathing. A close-up of her face. The sound of a young boy playing outside. He calls his mother. His calls go unanswered. WELLES blows. The candle goes out. Darkness. WELLES is on a stage inhabited by ghosts. The glare of footlights.)*

**WELLES**

After Othello, I thought about doing Julius Caesar, Don Quixote, Twelfth Night. I thought about Volpone and Earnest, but ultimately I was persuaded to do Lear.

<thunder>

Lx 122 ②  
SND 75  
F/S ↓  
①

*(Lap dissolve: New York. 1955. WELLES returns to America after years of living overseas. Opening night of Lear. Welles is center in a wheel chair. He is all of a sudden older and unwell. The world is a changed place. Time is passing quickly.)*

All ent w/ cake USL

also 123, 124

**WELLES**

Thou think'st 'tis much that this contentious storm  
Invades us to the skin: so 'tis to thee;  
But where the greater malady is fixed,  
The lesser is scarce felt. Thou'dst shun a bear;  
But if thy flight lay toward the roaring sea,  
Thou'dst meet the bear i' th' mouth. When the mind's free,  
The body's delicate. The tempest in my mind  
Doth from my senses take all feeling else,  
Save what beats there. Filial ingratitude,  
Is it not as this mouth should tear this hand  
For lifting food to't? But I will punish home.  
No, I will weep no more. In such a night  
To shut me out! Pour on, I will endure.  
In such a night as this!

w/ frame move

Lx 125  
②

*(The memory fades away.)*

Lx 126 ②  
SND 76

also Lx 127

25.

(THOMPSON and WEBBER. The FILM CREW has vanished. THOMPSON and WEBBER are alone in a vast dark space full of ghosts. WELLES moves across the soundstage, trapped within an ancient movie, the story of one man's life, a familiar story.)

**WEBBER**

Afterwards, he went to Vegas, did his magic act at the Riviera; did a little Shakespeare, too, in between the card tricks. He made that movie, too, I forget the name. Paid for it all out of his own pocket, the filming stretched on for years, the actors got old, moved on. He never finished it. Leni was with him all that time towards the end. I think he made that last movie for her.

**THOMPSON**

That sounds like love.

(BEATRICE NELSON appears out of the frame. She emerges from the shadow. A ghost let loose in the machine. WELLES sees her. She is a memory from a distant past. A ghost in the machine.)

**WEBBER**

Oh, I don't know. I think it was something more like defiance. Or spite.

SB: LX 129  
SND 76.5, 77

**BEATRICE NELSON**

George.

**WEBBER**

What do you say after all to a world you don't recognize anymore, a world that seems suddenly alien and strange to you? What do you say to people who never knew who you were, people who have no idea who you are?

**BEATRICE NELSON**

~~George. George Orson.~~

**WEBBER**

What traces do you leave behind? What signs of life? What do you say before you go? At the end of the day, who will know you? Who will know what you really were?

**BEATRICE NELSON**

~~George.~~

**WEBBER**

You see, I don't think any one word can explain a man, all that he was. And facts, I think facts are less important than truth. Wait. Wait. Something has happened.  
Silence. That's odd.

SND 76.5

**BEATRICE NELSON**

~~Orson.~~ (Rewind.)

George

< Beatrice + Welles >

LX 129

SND 77 (15)

auto LX 129.5

26.

(BERNSTEIN and THOMPSON. A silent interview in progress. We hear the click of THOMPSON's lighter. We hear BERNSTEIN's laughter. A slow motion, mute and faraway. LENI ZADROV is moving backwards in time, back to the hotel room, back to the interview with THOMPSON. Time is moving backwards. A rush of memories. WELLES tries to restore order, tries to be heard above the din. BEATRICE NELSON appears.)

**WELLES**

Look, I played the Clover Room at the Riviera, I made back everything I lost, no regrets, not a one. I did a ballet, I did Lear, I did a thriller called Pay the Devil. I'm always ready to change, that's the thing. I'm constantly reaching and fishing and hoping and trying and improvising and changing. One does what one needs to do. I have no modesty about these things. Let's keep focused on what what really matters, alright, on the thing itself. Let's try to get into it. Everybody in the worlds is an actor. Conversing is acting. Man as a social animal is an actor; everything we do is a kind of performance. My point is that it's how you look at it, point of view. If you came to see Shakespeare - well, then you got something else, but if you came to see theater - well, you got that in spades, didn't you? Everything I do, you see, is a kind of theater, I'm a kind of theater unto myself, I'm always taking on a character, I'm always in character, there's no point where I'm not being someone else. You can call that a lie, if you want, a lie in service of the truth.

SB: LX 130 -133  
SND 78-80

**BEATRICE NELSON**

2X 2L Calling CQ. 2X 2L Calling CQ. GEORGE ORSON WELLES

**WELLES**

A truth. A memory. You see, you have to let it go. You have to.

<thunder>  
loud

LX 130 @  
SND 78

(An ancient, black and white movie ends. Static, snow, the sound at the end of the tape. The living area of a hotel suite. A generic hotel on the outskirts of a city. LENI ZADROV and THOMPSON. THOMPSON stands by. The SILENT ASSISTANT turns the television off. Silence.)

onto 131

**ZADROV**

He made so much, he did so much, but in the end, there was nothing left. Not even his own films. Somebody else always owned the rights. Why do you think he took on all those ridiculous roles, the TV shows, the commercials? You think he wanted to?

**THOMPSON**

You're the one who knew him.



**ZADROV**

I don't know. Maybe he had the time of his life. He made a couple of great movies. Mostly, though, he did exactly what he wanted. How many people do you know who can say that? The last time I saw him, you know, we fought. We were staying in a hotel in Prague, and we had a terrible fight. I never saw him again.

SND 79

LX 133

SND 80

(Thunder)  
quiet

**21.**

*(One last scene between LENI ZADROV and ORSON WELLES. A clip of The Trial. A maze of shadows. They watch the movie. They are the movie.)*

**WELLES**

I liked the trial.

**ZADROV**

Did you?

**WELLES**

I may be the only one. I think Kafka is very amusing.

**ZADROV**

How can you say that?

**WELLES**

How can you not?

**ZADROV**

For me, I think the whole thing, it's very tragic.

**WELLES**

Well, you're wrong about that. See, he's not guilty, but he feels guilty. It's totally without meaning whether he's guilty or not. The point is that he feels guilty.

**ZADROV**

But why? Why does he feel guilty, if he did nothing wrong? He must've done something wrong. What did he do?

**WELLES**

You tell me.

**ZADROV**

I don't know. It seems so unjust, so cruel to me what happens to him, his fate.

**WELLES**

Unlucky maybe. I don't know about cruel. You'll have to take another look at it someday. Maybe you'll see things differently.

**ZADROV**

I saw him in the hotel room. It was the middle of the night. I heard the TV in the other room. He didn't know I was there. He was in his own world by then. He had been unwell for some time, and sad. He hid it well, he tried to, but you could see. He was unhappy.

*(Echoes of A Touch of Evil. The voice of Hank Quinlan. WELLES transforms before our eyes.)*

**WELLES**

He felt guilty. He <sup>wore</sup>wears his guilt for all to see. ~~He can't help it, it's his nature -~~

**ZADROV**

It was dark, but even so -

**WELLES**

Sloth, gluttony, vanity, pride -

**ZADROV**

He was watching one of his old movies with the sound turned down -

**WELLES**

He felt ashamed -

**ZADROV**

It was like a dream -

**WELLES**

His whole life, the man he was, the man he might have been, his legacy, the smallest thing -

**ZADROV**

And he was crying. I could see the tears. He was an old man. It was a movie he had made a lifetime ago. All the actors had grown old or died. The best parts had been cut, lost forever-

**WELLES**

It was like some terrible dream -

**ZADROV**

Don't tell me your sorry.

SB! Lx 134-142  
SND 80<sup>5</sup> 81, 82  
Tam's mic ↑↓  
Lx 134<sup>81</sup> SND  
Double  
Lights 25  
13 12

**WELLES**

I'm not sorry, I'm not sorry for anything.

SND 80.5

(LENI ZADROV turns and walks away. The sound of her footsteps as she walks down the hall. Eyes follow her as she goes.)

**WELLES**

Double 40.

Wait, Leni. Leni, don't go. Leni! Please don't go.

LX 134 (3/4)

Really close ASAP

SND 81

(WELLES fills the stage with the machinery of film-making, an echo of the objects filling up the great hall of Xanadu. A litany of names and titles begins, all the movies, all the roles. A lifetime of work, one man's legacy.)

sw touches 1<sup>st</sup> chairs<sup>SL</sup>

SND 82

Tom's Mic 1

**FILM SCHOLAR**

Citizen Kane, Journey Into Fear, The Magnificent Ambersons, It's All True, Jane Eyre, Follow the Boys, Tomorrow is Forever, The Stranger, Duel in the Sun, Black Magic, The Lady From Shanghai, The Third Man, The Black Rose, Return to Glennascaul, Lords of the Forest, Trent's Last Case, Napoleon, Othello, Mr. Arkadin, Trouble in the Glen, Moby Dick, Pay the Devil, The Vikings, The Long Hot Summer, Touch of Evil, The Roots of Heaven, Compulsion, High Journey, South Seas Adventure, David and Goliath, Ferry to Hong Kong, Austerlitz, The Crack in the Mirror, The Tartars, Lafayette, King of Kings, The Trial, River of the Ocean, The Finest Hours, The V.I.P.s, Rogopag, Chimes at Midnight, The Adventures of Marco Polo, Casino Royale, Is Paris Burning?, The Sailor From Gibraltar, A Man For All Seasons, I'll Never Forget What's 'is Name, Oedipus the King, The Last Roman, The Immortal Story, House of Cards, The Southern Star, 12 +1, Battle of Neretva, The Deep, Waterloo, The Kremlin Letter, Start the Revolution Without me, Catch-22, Ten Days Wonder, Don Quixote, A Safe Place, The Canterbury Tales, Sentinels of Silence, Sutjeska, Malpertuis, F For Fake, The Other Side of the Wind.

DSR P= LX 135

USR P= LX 136

USL P= LX 137

DSL P= LX 138

DSR U LX 139

USL U LX 140

DSL U LX 141

w/ film hand down

TOM'S MIC ↓

LX 142

(3)

28.

(The projection room from the top of the play. STRATTEN lights a cigarette. STRATTEN and THOMPSON.)

**STRATTEN**

When I think of Orson Welles, I think of Paul Masson wine. He was obese at this point. He could barely move. Oh, he still had that voice, that booming voice, but he was difficult. Some said lazy. Towards the end, nobody would hire him. He was a has-been. I saw him once on the Merv Griffin show, laughing at some joke somebody made about his weight. He died in debt, you know. He owed just about everybody. And he never did finish that last movie of his. Just bits and pieces. It's tragic really when you stop and think about it. Such a waste. What did you find out about him? Anything?

SB: LX 143-144  
SND 83-83.2  
Tom's mic ↑  
FLY # 8  
(wall flat ↓)

**THOMPSON**

Not much really.

**STRATTEN**

Did you ever find out what it meant? Thorne, I mean.

**THOMPSON**

No. I never did.

J Ed fully facing DS

LX 143 (20)

SND 83

Tom's mic ↑

**STRATTEN**

Sometimes I think the longer you look at a thing - it's as if there's always something beyond what you can see, and something beyond that, and something beyond that, too. You know, there's a room somewhere - Art Institute of Chicago, I think - called the Thorne Room. I went there once when I was a kid. Picture frames all along the walls, and you'd go up close and look through the frame, and inside the frame, there'd be a whole entire world - a room in a house, say, a woman at the window from a long time ago, tiny and perfect, everything just like it was, the smallest thing, and I remember thinking how strange it was - What do I know? Sometimes I think I don't know anything. Keep asking questions, Thompson. Who knows what you'll find.

WALL FLAT ↓  
FLY # 8

well flat on ground

LX 143.5

Tom's mic ↓

(STRATTEN and THOMPSON exit.)

Company pulls away chairs

LX 144 (30)

SND 83.2

**LENI ZADROV**

He did so much, he made so much.

**BERNSTEIN**

Why then though art damned for keeping thy word with the devil.

**LENI ZADROV**

A person is all things to all people.

**THOMPSON**

Genius.

**LENI ZADROV**

Welles is a genius.

**STRATTEN**

The man's a genius.

**WEBBER**

Genius.

**LENI ZADROV**

He's a genius.

**BERNSTEIN**

An absolute genius.

**STRATTEN**

Hit it Harry!

**LENI ZADROV**

I've flown around the world in a plane.

**THOMPSON**

You and Welles were close.

**WEBBER**

We were friends and then we weren't.

**LENI ZADROV**

The last time I saw him you know we fought. We were staying in a hotel in Prague.  
We had a terrible fight. I never saw him again.

**BERNSTEIN**

Excuse me, Mr. Welles.

**WEBBER**

Take a look at it Stephen, the biggest electric train set a boy ever had.

SB: Lx 145-150  
F/S ↑, ↓  
SND 83.3, 84

FLY #9  
(Wall Placemat)

**LENI ZADROV**

Mr. Welles doesn't scare easy.

**THOMPSON**

Can you tell me anything about his life?

**STRATTEN**

Welcome to the RKO lot Mr. Welles.

*(The last magic trick. The stage is suddenly empty.)*

*on click*

*light click*

*LX 145 (6)*

*SND 83.3*

*F/S ↑ (8)*

*(Slowest pickup)*

**WELLES**

Ladies and gentlemen, this is Orson Welles, and I'm in trouble. When I was a much younger man, I had a show. It was called the Mercury Wonder Show. My friends and I, we performed feats of illusion, magic. This was before your time, but magic is timeless. It never gets old. It always begins and ends with the figure of the magician asking the audience to believe, if only for a moment, that the lady is floating in mid-air. To be a child again, to see with the eyes of a child.

*sw. lds*

*AKiko blows out candles*

*SND 83.5*

*Ladies and gentlemen  
This has been War of the Worlds  
an original adaptation  
My name was Orson Welles.  
Good night.*

*"Good night" 2 beats*

*F/S ↓*

*(8)*

*In black out*

*Fly #9*

*(wall ↑ out)*

*Lights ↑ for curtain call*

*LX 149 (3)*

*SND 84*

*Curtain Call Trim*

*Fly #7*

*2nd & 3rd trimmed*

*so all lights are staggered*

*on walk out*

*LX 150*

*House ↑*

*(The sound of a radio. Light. A tiny box. A frame within a frame. Inside the box it grows darker. A radio broadcast plays. BEATRICE NELSON waits within.)*

### ORSON WELLES

Before the cylinder fell there was a general persuasion that through all the deep of space no life existed beyond the petty surface of our minute sphere. Now we see further. Dim and wonderful is the vision I have conjured up in my mind of life spreading slowly from this little seedbed of the solar system throughout the inanimate vastness of sidereal space. But that is a remote dream. It may be that the destruction of the Martians is only a reprieve. To them, and not to us, is the future ordained perhaps. Strange it now seems to sit in my peaceful study at Princeton writing down this last chapter of the record begun at a deserted farm in Grovers Mill. Strange to watch children playing in the streets. Strange to see young people strolling on the green, where the new spring grass heals the last black scars of a bruised earth. Strange to watch the sightseers enter the museum where the dissembled parts of a Martian machine are kept on public view. Strange when I recall the time when I first saw it, bright and clean-cut, hard, and silent, under the dawn of that last great day.

*(The sound of a clock ticking. The sound of BEATRICE NELSON breathing. The sound of a young boy playing outside. He calls out to his mother. A memory from a lifetime ago. Candles in the darkness. They form a fairy ring. The echo of whispered voices. A chorus of voices. The sound of a young boy. He says: "Ssh. Make a wish. I have to make a wish. OK." WELLES blows the candles out. End of Play.)*