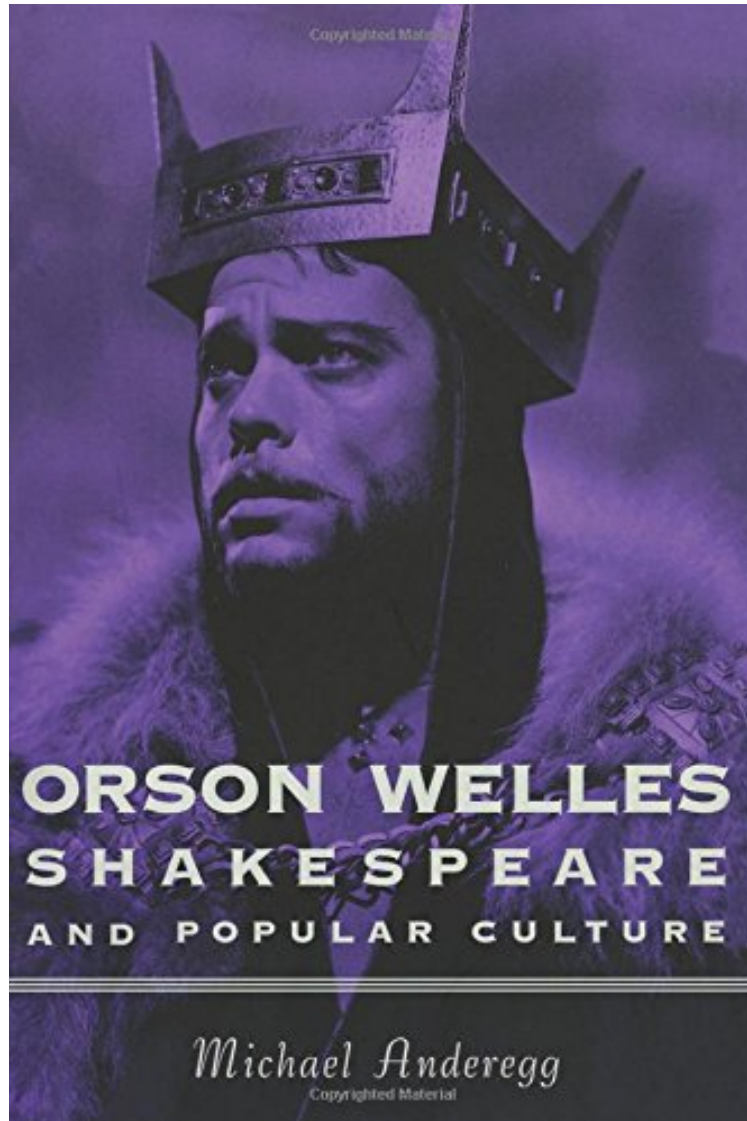


Orson Welles, Shakespeare, and Popular Culture

Michael Anderegg

*ebooks | Download PDF | *ePub | DOC | audiobook*



DOWNLOAD



+

READ ONLINE

#1323885 in Books 1999-01-15 1999-02-05Original language:EnglishPDF # 1 9.00 x .56 x 6.00l, .73 #File Name: 0231112297216 pages | File size: 44.Mb

Michael Anderegg : Orson Welles, Shakespeare, and Popular Culture before purchasing it in order to gage whether or not it would be worth my time, and all praised Orson Welles, Shakespeare, and Popular Culture:

4 of 4 people found the following review helpful. Orson Welles' Unexpected ShakespeareBy Michael SamerdykeThis was a wonderful book. It examined Welles' career not in light of Citizen Kane but through his Shakespeare projects. This cast Welles in a very different light for me.Welles tried to make Shakespeare accessible. To him, Shakespeare should not be something in a glass case at a museum. Thus he kept shaking up the Shakespeare plays he adapted. And critics hated him for it. His film of "Macbeth" in particular got raked over the coals.The book shows how Shakespeare

was regarded in American culture in the 20th Century and how Welles tried to shape that attitude. It is a slim book, but it gives the reader very much to think about in an accessible, jargon-free way. 13 of 15 people found the following review helpful. An exceptionally insightful, well-written book. By Richard Burt. Anyone interested in Shakespeare and Orson Welles will want to buy this extremely useful and unusually thoughtful book. It is quite compact and offers chapters on all of the Shakespeare films Welles made. Anderegg argues that Welles sought to democratize Shakespeare through the use of mass media such as records, radio, and film. There's a wonderful opening chapter about an I Love Lucy episode with Welles and a stunning conclusion about Welles as a star author (Anderegg contrast him with Bertolt Brecht). The book is very well-written and very accessible. Ideal for classroom use. 2 of 6 people found the following review helpful. Orson Welles and WHO? By A Customer. This is an interesting, if jargon-ridden, academic review of Orson Welles's career as a performer and interpreter of Shakespeare in various venues, mainly film and theater. The author leaves out one consideration, however: that Orson Welles said in a 1954 interview that Edward de Vere, aka the Earl of Oxford, wrote the Shakespeare canon. The book does mention de Vere and other aspects of Shakespeare skepticism-- but the author dismisses them and makes no connection to Welles. It's a deliberate cover up! Welles would have loved it, since it's not hard to see, with his sharp eye for cover-ups and general fakery, why he was a Shakespeare skeptic. But then, Welles himself "covered up" in some later interviews, reverting to the traditional Stratford provincial identity. His notion of the identity remained ambivalent, however: in one interview he calls Shakespeare "a swine": in others he calls him the greatest man who ever lived. Anyway, this book misses a chance to examine how authorship ambivalence affected the work of a great Shakespeare interpreter. There are intimations, as with the author's perception that Welles's Shakespeare is more existential than the vague "gentle Will" of Shakespeare biographies. But the big hole in the middle makes the book seem thin, for all its facts and statistics.

From the earliest days of radio to the golden age of television and beyond, Orson Welles has occupied a unique place in American culture. In *Orson Welles, Shakespeare, and Popular Culture*, Michael Anderegg considers Welles's influence as an interpreter of Shakespeare for twentieth-century American popular audiences. Exploring his works on stage, radio, and in film, Anderegg reveals Welles's unique position as an artist of both high and popular culture. At once intellectually respected and commercially viable, the Shakespeare Welles gave the American public reflects his unique genius as a writer, director, and actor. From early plays in school to the *Everybody's Shakespeare* books and the Mercury Text Records adaptations, Anderegg illustrates how Welles tried to transcend the barriers between the classical and the popular. He argues that "Welles the Shakespearean" sought to be a restorer as well as an innovator by drawing on his knowledge of the abundant, lowbrow popularity of Shakespeare in nineteenth-century America. Welles's three film adaptations of Shakespeare, *Macbeth*, *Othello*, and *Chimes at Midnight*, are examined. From his peculiarly "Scottish" version of *Macbeth*, to his postmodern reading of the history plays in *Chimes at Midnight*, Welles's interpretive strategies--and the public's reception of them--are considered. In the final chapter, Anderegg surveys Welles's work as an actor--his legacy and myth--and reexamines the common view that he squandered his talents in the era after *Citizen Kane*. Taking into account his non-Shakespearean roles, Anderegg shows Welles to have been a markedly "Shakespearean" actor and, in his versions of the Bard's plays, a key arbiter of culture.

Anderegg provides an eloquent illustration of how, when Welles scholarship is at its best, it avoids the biographical and panoramic in favor of a particular theme or angle of investigation and, in the course of pursuing that angle, brings a fresh understanding to the Wellesian tapestry as a whole. (Catherine Benamou *Michigan Quarterly*) A valuable and much-needed contribution to Welles studies. Anderegg's book represents for me an important intervention that throws light not only on certain neglected aspects of Welles's work--particularly *Everybody's Shakespeare* and the Mercury Text Records--but also on a fresh new approach toward understanding his career as a whole. (Jonathan Rosenbaum, editor of *This is Orson Welles*) Anderegg's approach is original and illuminating, offering a good deal of new information and intelligent commentary on materials that other critics and biographies have barely noticed. He is dead-on accurate in his understanding of Welles's art and significance. No other writer has made so many interesting comments of Welles's celebrity persona and acting style. (James Naremore, author of *More Than Night: Film Noir in Its Contexts*) About the Author: Michael Anderegg is professor of English at the University of North Dakota. He is the editor of *Inventing Vietnam: The War in Film and Television*, and author of *David Lean and William Wyler*.