

Citizen Kane

By

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&

Orson Welles

**PROLOGUE**

**FADE IN:**

**EXT. XANADU - FAINT DAWN - 1940 (MINIATURE)**

Window, very small in the distance, illuminated.

All around this is an almost totally black screen. Now, as the camera moves slowly towards the window which is almost a postage stamp in the frame, other forms appear; barbed wire, cyclone fencing, and now, looming up against an early

morning

sky, enormous iron grille work. Camera travels up what is

now

shown to be a gateway of gigantic proportions and holds on

the

top of it - a huge initial "K" showing darker and darker

against

the dawn sky. Through this and beyond we see the fairy-tale mountaintop of Xanadu, the great castle a silhouette as its summit, the little window a distant accent in the darkness.

**DISSOLVE:**

**A SERIES OF SET -UPS, EACH CLOSER TO THE GREAT WINDOW, ALL TELLING SOMETHING OF:**

The literally incredible domain of CHARLES FOSTER KANE.

Its right flank resting for nearly forty miles on the Gulf Coast, it truly extends in all directions farther than the

eye

can see. Designed by nature to be almost completely bare

and

flat - it was, as will develop, practically all marshland

when

Kane acquired and changed its face - it is now pleasantly uneven, with its fair share of rolling hills and one very good-sized mountain, all man-made. Almost all the land is improved, either through cultivation for farming purposes or through careful landscaping, in the shape of parks and lakes. The castle dominates itself, an enormous pile, compounded of several genuine castles, of European origin, of varying architecture - dominates the scene, from the very peak of the mountain.

**DISSOLVE:**

**GOLF LINKS (MINIATURE)**

Past which we move. The greens are straggly and overgrown, the fairways wild with tropical weeds, the links unused and not seriously tended for a long time.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**WHAT WAS ONCE A GOOD-SIZED ZOO (MINIATURE)**

Of the Hagenbeck type. All that now remains, with one exception, are the individual plots, surrounded by moats, on which the animals are kept, free and yet safe from each other and the landscape at large. (Signs on several of the plots indicate that here there were once tigers, lions, girrafes.)

**DISSOLVE:**

**THE MONKEY TERRACE (MINIATURE)**

In the foreground, a great obscene ape is outlined against the dawn murk. He is scratching himself slowly, thoughtfully, looking out across the estates of Charles Foster Kane, to the distant light glowing in the castle on the hill.

**DISSOLVE:**

**THE ALLIGATOR PIT (MINIATURE)**

water - The idiot pile of sleepy dragons. Reflected in the muddy  
the lighted window.

**THE LAGOON (MINIATURE)**

surface The boat landing sags. An old newspaper floats on the  
moves of the water - a copy of the New York Enquirer." As it  
across the frame, it discloses again the reflection of the  
window in the castle, closer than before.

**THE GREAT SWIMMING POOL (MINIATURE)**

It is empty. A newspaper blows across the cracked floor of  
the tank.

**DISSOLVE:**

**THE COTTAGES (MINIATURE)**

In the shadows, literally the shadows, of the castle. As we  
move by, we see that their doors and windows are boarded up  
and locked, with heavy bars as further protection and  
sealing.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**A DRAWBRIDGE (MINIATURE)**

move Over a wide moat, now stagnant and choked with weeds. We  
garden, across it and through a huge solid gateway into a formal  
perhaps thirty yards wide and one hundred yards deep, which  
extends right up to the very wall of the castle. The  
landscaping surrounding it has been sloppy and casual for a  
long time, but this particular garden has been kept up in  
perfect shape. As the camera makes its way through it,  
towards the lighted window of the castle, there are revealed rare  
and exotic blooms of all kinds. The dominating note is one of  
almost exaggerated tropical lushness, hanging limp and

last despairing. Moss, moss, moss. Ankor Wat, the night the King died.

**DISSOLVE:**

**THE WINDOW (MINIATURE)**

frame Camera moves in until the frame of the window fills the of the screen. Suddenly, the light within goes out. This stops the action of the camera and cuts the music which has been accompanying the sequence. In the glass panes of the window, we see reflected the ripe, dreary landscape of Mr. Kane's estate behind and the dawn sky.

**DISSOLVE:**

**INT. KANE'S BEDROOM - FAINT DAWN -**

A very long shot of Kane's enormous bed, silhouetted against the enormous window.

**DISSOLVE:**

**INT. KANE'S BEDROOM - FAINT DAWN - SNOW SCENE.**

sleigh An incredible one. Big, impossible flakes of snow, a too picturesque farmhouse and a snow man. The jingling of bells in the musical score now makes an ironic reference to Indian Temple bells - the music freezes -

**KANE'S OLD OLD VOICE**

Rosebud...

contained The camera pulls back, showing the whole scene to be in one of those glass balls which are sold in novelty stores all over the world. A hand - Kane's hand, which has been holding the ball, relaxes. The ball falls out of his hand and bounds down two carpeted steps leading to the bed, the camera following. The ball falls off the last step onto the marble floor where it breaks, the fragments glittering in the first rays of the morning sun. This ray cuts an angular pattern

across the floor, suddenly crossed with a thousand bars of light as the blinds are pulled across the window.

of  
camera  
The foot of Kane's bed. The camera very close. Outlined against the shuttered window, we can see a form - the form  
a nurse, as she pulls the sheet up over his head. The  
follows this action up the length of the bed and arrives at the face after the sheet has covered it.

**FADE**

**OUT:**

**FADE IN:**

**INT. OF A MOTION PICTURE PROJECTION ROOM**

On the screen as the camera moves in are the words:

**"MAIN TITLE"**

Stirring, brassy music is heard on the soundtrack (which, of course, sounds more like a soundtrack than ours.)

second  
title appears:  
The screen in the projection room fills our screen as the

**"CREDITS"**

events  
developed  
subject.  
narrator  
NOTE: Here follows a typical news digest short, one of the regular monthly or bi-monthly features, based on public or personalities. These are distinguished from ordinary newsreels and short subjects in that they have a fully editorial or storyline. Some of the more obvious characteristics of the "March of Time," for example, as well as other documentary shorts, will be combined to give an authentic impression of this now familiar type of short subject. As is the accepted procedure in these short subjects, a narrator is used as well as explanatory titles.

**FADE**

**OUT:**

**NEWS DIGEST NARRATOR**

Legendary was the Xanadu where  
Kubla Kahn decreed his stately

pleasure dome -

(with quotes in his  
voice)

"Where twice five miles of fertile  
ground, with walls and towers were  
girdled 'round."

**(DROPPING THE QUOTES)**

Today, almost as legendary is  
Florida's XANADU - world's largest  
private pleasure ground. Here, on  
the deserts of the Gulf Coast, a  
private mountain was commissioned,  
successfully built for its landlord.  
Here in a private valley, as in  
the Coleridge poem, "blossoms many  
an incense-bearing tree." Verily,  
"a miracle of rare device."

**U.S.A.**

**CHARLES FOSTER KANE**

Opening shot of great desolate expanse of Florida coastline  
**(1940 - DAY)**

**DISSOLVE:**

Series of shots showing various aspects of Xanadu, all as  
they might be photographed by an ordinary newsreel cameraman -  
nicely photographed, but not atmospheric to the extreme extent of  
the Prologue (1940).

**NARRATOR**

(dropping the quotes)

Here, for Xanadu's landlord, will  
be held 1940's biggest, strangest  
funeral; here this week is laid to  
rest a potent figure of our Century -  
America's Kubla Kahn - Charles  
Foster Kane. In journalism's  
history, other names are honored  
more than Charles Foster Kane's,  
more justly revered. Among  
publishers, second only to James  
Gordon Bennet the First: his  
dashing, expatriate son; England's  
Northcliffe and Beaverbrook;

Chicago's Patterson and McCormick;

**TITLE:**

**TO FORTY-FOUR MILLION U.S. NEWS BUYERS, MORE NEWSWORTHY THAN THE NAMES IN HIS OWN HEADLINES, WAS KANE HIMSELF, GREATEST NEWSPAPER TYCOON OF THIS OR ANY OTHER GENERATION.**

Shot of a huge, screen-filling picture of Kane. Pull back to show that it is a picture on the front page of the "Enquirer," surrounded by the reversed rules of mourning, with masthead and headlines. (1940)

**DISSOLVE:**

A great number of headlines, set in different types and different styles, obviously from different papers, all announcing Kane's death, all appearing over photographs of Kane himself (perhaps a fifth of the headlines are in foreign languages). An important item in connection with the headlines is that many of them - positively not all - reveal passionately conflicting opinions about Kane. Thus, they contain variously the words "patriot," "democrat," "pacifist," "war-monger," "traitor," "idealist," "American," etc.

**TITLE:**

**1895 TO 1940 - ALL OF THESE YEARS HE COVERED, MANY OF THESE YEARS HE WAS.**

Newsreel shots of San Francisco during and after the fire, followed by shots of special trains with large streamers: "Kane Relief Organization." Over these shots superimpose the date - **1906.**

Artist's painting of Foch's railroad car and peace negotiators, if actual newsreel shot unavailable. Over this shot superimpose the date - 1918.

**NARRATOR**

Denver's Bonfils and Sommes; New York's late, great Joseph Pulitzer;

America's emperor of the news syndicate, another editorialist and landlord, the still mighty and once mightier Hearst. Great names all of them - but none of them so loved, hated, feared, so often spoken - as Charles Foster Kane. The San Francisco earthquake. First with the news were the Kane papers. First with Relief of the Sufferers, First with the news of their Relief of the Sufferers. Kane papers scoop the world on the Armistice - publish, eight hours before competitors, complete details of the Armistice terms granted the Germans by Marshall Foch from his railroad car in the Forest of Compeigne. For forty years appeared in Kane newsprint no public issue on which Kane papers took no stand. No public man whom Kane himself did not support or denounce - often support, then denounce. Its humble beginnings, a dying dailey -

Shots with the date - 1898 (to be supplied)

Shots with the date - 1910 (to be supplied)

Shots with the date - 1922 (to be supplied)

Headlines, cartoons, contemporary newreels or stills of the following:

**1. WOMAN SUFFRAGE**

The celebrated newsreel shot of about 1914.

**2. PROHIBITION**

Breaking up of a speakeasy and such.

**3. T.V.A.**

**4. LABOR RIOTS**

Brief clips of old newreel shots of William Jennings Bryan, Theodore Roosevelt, Stalin, Walter P. Thatcher, Al Smith, McKinley, Landon, Franklin D. Roosevelt and such. Also,

recent

newsreels of the elderly Kane with such Nazis as Hitler and

Goering; and England's Chamberlain and Churchill.

showing Shot of a ramshackle building with old-fashioned presses through plate glass windows and the name "Enquirer" in old-fashioned gold letters. (1892)

**DISSOLVE:**

**NARRATOR**

Kane's empire, in its glory, held dominion over thirty-seven newspapers, thirteen magazines, a radio network. An empire upon an empire. The first of grocery stores, paper mills, apartment buildings, factories, forests, ocean-liners - An empire through which for fifty years flowed, in an unending stream, the wealth of the earth's third richest gold mine... Famed in American legend is the origin of the Kane fortune... How, to boarding housekeeper Mary Kane, by a defaulting boarder, in 1868 was left the supposedly worthless deed to an abandoned mine shaft: The Colorado Lode. The magnificent Enquirer Building of today.

which 1891-1911 - a map of the USA, covering the entire screen, in animated diagram shows the Kane publications spreading from city to city. Starting from New York, miniature newboys speed madly to Chicago, Detroit, St. Louis, Los Angeles, San Francisco, Washington, Atlanta, El Paso, etc., screaming "Wuxtry, Kane Papers, Wuxtry."

smoke, Shot of a large mine going full blast, chimneys belching trains moving in and out, etc. A large sign reads "Colorado Lode Mining Co." (1940) Sign reading; "Little Salem, CO -

25

**MILES."**

**DISSOLVE:**

An old still shot of Little Salem as it was 70 years ago  
(identified by copper-plate caption beneath the still).

(1870)

Shot of early tintype stills of Thomas Foster Kane and his  
wife, Mary, on their wedding day. A similar picture of Mary  
Kane some four or five years later with her little boy,  
Charles  
Foster Kane.

**NARRATOR**

Fifty-seven years later, before a  
Congressional Investigation, Walter  
P. Thatcher, grand old man of  
Wall Street, for years chief target  
of Kane papers' attack on "trusts,"  
recalls a journey he made as a  
youth...

Shot of Capitol, in Washington D.C.

Shot of Congressional Investigating Committee (reproduction  
of  
existing J.P. Morgan newsreel). This runs silent under  
narration. Walter P. Thatcher is on the stand. He is  
flanked  
by his son, Walter P. Thatcher Jr., and other partners. He  
is  
being questioned by some Merry Andrew congressmen. At this  
moment, a baby alligator has just been placed in his lap,  
causing considerable confusion and embarrassment.

Newsreel close-up of Thatcher, the soundtrack of which now  
fades in.

**THATCHER**

... because of that trivial  
incident...

**INVESTIGATOR**

It is a fact, however, is it not,  
that in 1870, you did go to  
Colorado?

**THATCHER**

I did.

**INVESTIGATOR**

In connection with the Kane affairs?

**THATCHER**

Yes. My firm had been appointed

trustees by Mrs. Kane for the fortune, which she had recently acquired. It was her wish that I should take charge of this boy, Charles Foster Kane.

**NARRATOR**

That same month in Union Square -

**INVESTIGATOR**

Is it not a fact that on that occasion, the boy personally attacked you after striking you in the stomach with a sled?

Loud laughter and confusion.

**THATCHER**

Mr. Chairman, I will read to this committee a prepared statement I have brought with me - and I will then refuse to answer any further questions. Mr. Johnson, please!

A young assistant hands him a sheet of paper from a briefcase.

**THATCHER**

(reading it)

"With full awareness of the meaning of my words and the responsibility of what I am about to say, it is my considered belief that Mr. Charles Foster Kane, in every essence of his social beliefs and by the dangerous manner in which he has persistently attacked the American traditions of private property, initiative and opportunity for advancement, is - in fact - nothing more or less than a Communist."

Newsreel of Union Square meeting, section of crowd carrying banners urging the boycott of Kane papers. A speaker is on the platform above the crowd.

**SPEAKER**

(fading in on soundtrack)

- till the words "Charles Foster Kane" are a menace to every working

man in this land. He is today  
what he has always been and always  
will be - A FASCIST!

**NARRATOR**

And yet another opinion - Kane's  
own.

of  
Silent newsreel on a windy platform, flag-draped, in front  
the magnificent Enquirer building. On platform, in full  
ceremonial dress, is Charles Foster Kane. He orates  
silently.

**TITLE:**

**"I AM, HAVE BEEN, AND WILL BE ONLY ONE THING - AN AMERICAN."  
CHARLES FOSTER KANE.**

Same locale, Kane shaking hands out of frame.

Another newsreel shot, much later, very brief, showing Kane,  
older and much fatter, very tired-looking, seated with his  
second wife in a nightclub. He looks lonely and unhappy in  
the midst of the gaiety.

**NARRATOR**

Twice married, twice divorced -  
first to a president's niece, Emily  
Norton - today, by her second  
marriage, chatelaine of the oldest  
of England's stately homes. Sixteen  
years after that - two weeks after  
his divorce from Emily Norton -  
Kane married Susan Alexander,  
singer, at the Town Hall in Trenton,  
New Jersey.

**TITLE:**

**FEW PRIVATE LIVES WERE MORE PUBLIC.**

Period still of Emily Norton (1900).

**DISSOLVE:**

Reconstructed silent newsreel. Kane, Susan, and Bernstein  
emerging from side doorway of City Hall into a ring of press  
photographers, reporters, etc. Kane looks startled, recoils  
for an instance, then charges down upon the photographers,

laying about him with his stick, smashing whatever he can hit.

**NARRATOR**

For wife two, one-time opera singing  
Susan Alexander, Kane built  
Chicago's Municipal Opera House.  
Cost: three million dollars.  
Conceived for Susan Alexander Kane,  
half-finished before she divorced  
him, the still unfinished Xanadu.  
Cost: no man can say.

Still of architect's sketch with typically glorified  
"rendering"  
of the Chicago Municipal Opera House.

**DISSOLVE:**

A glamorous shot of the almost-finished Xanadu, a  
magnificent  
fairy-tale estate built on a mountain. (1920)

Then shots of its preparation. (1917)

Shots of truck after truck, train after train, flashing by  
with tremendous noise.

Shots of vast dredges, steamshovels.

Shot of ship standing offshore unloading its lighters.

In quick succession, shots follow each other, some  
reconstructed, some in miniature, some real shots (maybe  
from  
etc.  
the dam projects) of building, digging, pouring concrete,

**NARRATOR**

One hundred thousand trees, twenty  
thousand tons of marble, are the  
ingredients of Xanadu's mountain.  
Xanadu's livestock: the fowl of  
the air, the fish of the sea, the  
beast of the field and jungle -  
two of each; the biggest private  
zoo since Noah. Contents of Kane's  
palace: paintings, pictures,  
statues, the very stones of many  
another palace, shipped to Florida  
from every corner of the earth,

from other Kane houses, warehouses,  
where they mouldered for years.  
Enough for ten museums - the loot  
of the world.

More shots as before, only this time we see (in miniature) a  
large mountain - at different periods in its development -  
rising out of the sands.

Shots of elephants, apes, zebras, etc. being herded,  
unloaded,  
shipped, etc. in various ways.

Shots of packing cases being unloaded from ships, from  
trains,  
from trucks, with various kinds of lettering on them  
(Italian,  
Arabian, Chinese, etc.) but all consigned to Charles Foster  
Kane, Xanadu, Florida.

A reconstructed still of Xanadu - the main terrace. A group  
of persons in clothes of the period of 1917. In their  
midst,  
clearly recognizable, are Kane and Susan.

#### **NARRATOR**

Kane urged his country's entry  
into one war, opposed participation  
in another. Swung the election to  
one American President at least,  
was called another's assassin.  
Thus, Kane's papers might never  
have survived - had not the  
President.

#### **TITLE:**

**FROM XANADU, FOR THE PAST TWENTY-FIVE YEARS, ALL KANE  
ENTERPRISES HAVE BEEN DIRECTED, MANY OF THE NATIONS  
DESTINIES  
SHAPED.**

Shots of various authentically worded headlines of American  
papers since 1895.

Spanish-American War shots. (1898)

A graveyard in France of the World War and hundreds of  
crosses.  
**(1919)**

Old newsreels of a political campaign.

Insert of a particularly virulent headline and/or cartoon.

**HEADLINE: "PRESIDENT SHOT"**

**NARRATOR**

Kane, molder of mass opinion though he was, in all his life was never granted elective office by the voters of his country. Few U.S. news publishers have been. Few, like one-time Congressman Hearst, have ever run for any office - most know better - conclude with other political observers that one man's press has power enough for himself. But Kane papers were once strong indeed, and once the prize seemed almost his. In 1910, as Independent Candidate for governor, the best elements of the state behind him - the White House seemingly the next easy step in a lightning political career -

**NIGHT SHOT OF CROWD BURNING CHARLES FOSTER KANE IN EFFIGY. THE DUMMY BEARS A GROTESQUE, COMIC RESEMBLANCE TO KANE. IT**

**IS**

**TOSSED INTO THE FLAMES, WHICH BURN UP -**

**AND THEN DOWN... (1910)**

**FADE**

**OUT:**

**TITLE:**

**IN POLITICS - ALWAYS A BRIDESMAID, NEVER A BRIDE**

Newsreel shots of great crowds streaming into a building - Madison Square Garden - then shots inside the vast auditorium, at one end of which is a huge picture of Kane. (1910)

Shot of box containing the first Mrs. Kane and young Howard Kane, age five. They are acknowledging the cheers of the crowd. (Silent Shot) (1910)

Newreel shot of dignitaries on platform, with Kane, alongside

of speaker's table, beaming, hand upraised to silence the crowd.

(Silent Shot) (1910)

**NARRATOR**

Then, suddenly - less than one week before election - defeat! Shameful, ignominious - defeat that set back for twenty years the cause of reform in the U.S., forever cancelled political chances for Charles Foster Kane. Then, in the third year of the Great Depression... As to all publishers, it sometimes must - to Bennett, to Munsey and Hearst it did - a paper closes! For Kane, in four short years: collapse! Eleven Kane papers, four Kane magazines merged, more sold, scrapped -

(1910) Newreel shot - closeup of Kane delivering a speech...

headline. The front page of a contemporary paper - a screaming

Twin photos of Kane and Susan. (1910)

Printed title about Depression.

the Once more repeat the map of the USA 1932-1939. Suddenly, cartoon goes into reverse, the empire begins to shrink, illustrating the narrator's words.

The door of a newspaper office with the signs: "Closed."

**NARRATOR**

Then four long years more - alone in his never-finished, already decaying, pleasure palace, aloof, seldom visited, never photographed, Charles Foster Kane continued to direct his falling empire ... vainly attempting to sway, as he once did, the destinies of a nation that has ceased to listen to him ... ceased to trust him...

**SHOTS OF XANADU. (1940)**

obviously Series of shots, entirely modern, but rather jumpy and bootlegged, showing Kane in a bath chair, swathed in summer rugs, being perambulated through his rose garden, a desolate figure in the sunshine. (1935)

**NARRATOR**

Last week, death came to sit upon the throne of America's Kubla Khan - last week, as it must to all men, death came to Charles Foster Kane.

**DISSOLVE:**

man. Cabinet Photograph (Full Screen) of Kane as an old, old

This image remains constant on the screen (as camera pulls back, taking in the interior of a dark projection room.

**INT. PROJECTION ROOM - DAY -**

A fairly large one, with a long throw to the screen. It is dark.

screen The image of Kane as an old man remains constant on the

the as camera pulls back, slowly taking in and registering Projection Room. This action occurs, however, only after

screen. first few lines of encuring dialogue have been spoken. The shadows of the men speaking appear as they rise from their chairs - black against the image of Kane's face on the

of NOTE: These are the editors of a "News Digest" short, and

man, the Rawlston magazines. All his enterprises are represented in the projection room, and Rawlston himself, that great

is present also and will shortly speak up.

really During the entire course of this scene, nobody's face is

light, seen. Sections of their bodies are picked out by a table

bodies a silhouette is thrown on the screen, and their faces and

are themselves thrown into silhouette against the brilliant slanting rays of light from the projection room.

head

A Third Man is on the telephone. We see a corner of his  
and the phone.

**THIRD MAN**

(at phone)

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

(hangs up)

**THOMPSON'S VOICE**

Well?

A short pause.

**A MAN'S VOICE**

It's a tough thing to do in a  
newsreel. Seventy years of a man's  
life -

toward

Murmur of highly salaried assent at this. Rawlston walks  
camera and out of the picture. Others are rising. Camera  
during all of this, apparently does its best to follow

action

and pick up faces, but fails. Actually, all set-ups are to

be

planned very carefully to exclude the element of personality  
from this scene; which is expressed entirely by voices,

shadows,

sillhouettes and the big, bright image of Kane himself on

the

screen.

**A VOICE**

See what Arthur Ellis wrote about  
him in the American review?

**THIRD MAN**

I read it.

**THE VOICE**

(its owner is already  
leaning across the  
table, holding a  
piece of paper  
under the desk  
light and reading  
from it)

Listen: Kane is dead. He  
contributed to the journalism of  
his day - the talent of a

mountebank, the morals of a bootlegger, and the manners of a pasha. He and his kind have almost succeeded in transforming a once noble profession into a seven percent security - no longer secure.

**ANOTHER VOICE**

That's what Arthur Ellis is writing now. Thirty years ago, when Kane gave him his chance to clean up Detroit and Chicago and St. Louis, Kane was the greatest guy in the world. If you ask me -

**ANOTHER VOICE**

Charles Foster Kane was a...

Then observations are made almost simultaneous.

**RAWLSTON'S VOICE**

Just a minute!

Camera moves to take in his bulk outlined against the glow from the projection room.

**RAWLSTON**

What were Kane's last words?

A silence greets this.

**RAWLSTON**

What were the last words he said on earth? Thompson, you've made us a good short, but it needs character -

**SOMEBODY'S VOICE**

Motivation -

**RAWLSTON**

That's it - motivation. What made Kane what he was? And, for that matter, what was he? What we've just seen are the outlines of a career - what's behind the career? What's the man? Was he good or bad? Strong or foolish? Tragic or silly? Why did he do all those things? What was he after?

(then, appreciating  
his point)

Maybe he told us on his death bed.

**THOMPSON**

Yes, and maybe he didn't.

**RAWLSTON**

Ask the question anyway, Thompson!  
Build the picture around the  
question, even if you can't answer  
it.

**THOMPSON**

I know, but -

**RAWLSTON**

(riding over him  
like any other  
producer)

All we saw on that screen was a  
big American -

**A VOICE**

One of the biggest.

**RAWLSTON**

(without pausing  
for this)

But how is he different from Ford?  
Or Hearst for that matter? Or  
Rockefeller - or John Doe?

**A VOICE**

I know people worked for Kane will  
tell you - not only in the newspaper  
business - look how he raised  
salaries. You don't want to forget -

**ANOTHER VOICE**

You take his labor record alone,  
they ought to hang him up like a  
dog.

**RAWLSTON**

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

**SOMEBODY'S VOICE**

What were they?

Silence.

**SOMEBODY'S VOICE**

(hesitant)  
Yes, Mr. Rawlston, what were Kane's  
dying words?

**RAWLSTON**  
(with disgust)  
Rosebud!

A little ripple of laughter at this, which is promptly  
silenced  
by Rawlston.

**RAWLSTON**  
That's right.

**A VOICE**  
Tough guy, huh?  
(derisively)  
Dies calling for Rosebud!

**RAWLSTON**  
Here's a man who might have been  
President. He's been loved and  
hated and talked about as much as  
any man in our time - but when he  
comes to die, he's got something  
on his mind called "Rosebud."  
What does that mean?

**ANOTHER VOICE**  
A racehorse he bet on once,  
probably, that didn't come in -  
Rosebud!

**RAWLSTON**  
All right. But what was the race?

There is a short silence.

**RAWLSTON**  
Thompson!

**THOMPSON**  
Yes, sir.

**RAWLSTON**  
Hold this thing up for a week.  
Two weeks if you have to...

**THOMPSON**  
(feebly)  
But don't you think if we release

it now - he's only been dead four days it might be better than if -

**RAWLSTON**

(decisively)

Nothing is ever better than finding out what makes people tick. Go after the people that knew Kane well. That manager of his - the little guy, Bernstein, those two wives, all the people who knew him, had worked for him, who loved him, who hated his guts -

(pauses)

I don't mean go through the City Directory, of course -

The Third Man gives a hearty "yes-man" laugh.

**THOMPSON**

I'll get to it right away, Mr. Rawlston.

**RAWLSTON**

(rising)

Good!

The camera from behind him, outlines his back against Kane's picture on the screen.

**RAWLSTON'S VOICE**

It'll probably turn out to be a very simple thing...

**FADE**

**OUT:**

NOTE: Now begins the story proper - the search by Thompson for the facts about Kane - his researches ... his interviews with the people who knew Kane.

It is important to remember always that only at the very end of the story is Thompson himself a personality. Until then, throughout the picture, we photograph only Thompson's back, shoulders, or his shadow - sometimes we only record his voice.

He is not until the final scene a "character". He is the personification of the search for the truth about Charles Foster Kane. He is the investigator.

**FADE IN:**

**EXT. CHEAP CABARET - "EL RANCHO" - ATLANTIC CITY - NIGHT -  
1940 (MINIATURE) - RAIN**

The first image to register is a sign:

**"EL RANCHO"**

**FLOOR SHOW**

**SUSAN ALEXANDER KANE**

**TWICE NIGHTLY**

at  
reveals  
down  
table

These words, spelled out in neon, glow out of the darkness  
the end of the fade out. Then there is lightning which  
a squalid roof-top on which the sign stands. Thunder again,  
and faintly the sound of music from within. A light glows  
from a skylight. The camera moves to this and closes in.  
Through the splashes of rain, we see through the skylight  
into the interior of the cabaret. Directly below us at a  
sits the lone figure of a woman, drinking by herself.

**DISSOLVE:**

**INT. "EL RANCO" CABARET - NIGHT -**

course,  
is now very loud. Thompson, his back to the camera, moves  
into the picture in the close foreground. A Captain appears  
behind Susie, speaking across her to Thompson.

**THE CAPTAIN**

(a Greek)

This is Mr. Thompson, Miss  
Alexander.

to  
she

Susan looks up into Thompson's face. She is fifty, trying  
look much younger, cheaply blonded, in a cheap, enormously  
generous evening dress. Blinking up into Thompson's face,

is

throws a crink into ther mouth. Her eyes, which she thinks  
keeping commandingly on his, are bleared and watery.

**SUSAN**

(to the Captain)

I want another drink, John.

Low thunder from outside.

**THE CAPTAIN**

(seeing his chance)

Right away. Will you have  
something, Mr. Thompson?

**THOMPSON**

(staring to sit  
down)

I'll have a highball.

**SUSAN**

(so insisently as  
to make Thompson  
change his mind  
and stand up again)

Who told you you could sit down  
here?

**THOMPSON**

Oh! I thought maybe we could have  
a drink together?

**SUSAN**

Think again!

There is an awkward pause as Thompson looks from her to the  
Captain.

**SUSAN**

Why don't you people let me alone?  
I'm minding my own business. You  
mind yours.

**THOMPSON**

If you'd just let me talk to you  
for a little while, Miss Alexander.  
All I want to ask you...

**SUSAN**

Get out of here!  
(almost hysterical)  
Get out! Get out!

Thompson looks at the Captain, who shrugs his shoulders.

**THOMPSON**

I'm sorry. Maybe some other time -

If he thought he would get a response from Susan, who thinks she is looking at him steelily, he realizes his error. He nods and walks off, following the Captain out the door.

**THE CAPTAIN**

She's just not talking to anybody from the newspapers, Mr. Thompson.

**THOMPSON**

I'm not from a newspaper exactly,  
**I** -

They have come upon a waiter standing in front of a booth.

**THE CAPTAIN**

(to the waiter)  
Get her another highball.

**THE WAITER**

Another double?

**THE CAPTAIN**

(after a moment,  
pityingly)  
Yes.

They walk to the door.

**THOMPSON**

She's plastered, isn't she?

**THE CAPTAIN**

She'll snap out of it. Why, until he died, she'd just as soon talk about Mr. Kane as about anybody. Sooner.

**THOMPSON**

I'll come down in a week or so and see her again. Say, you might be able to help me. When she used to talk about Kane - did she ever happen to say anything - about Rosebud?

**THE CAPTAIN**

Rosebud?

Thompson has just handed him a bill. The Captain pockets  
it.

**THE CAPTAIN**

Thank you, sir. As a matter of  
fact, yesterday afternoon, when it  
was in all the papers - I asked  
her. She never heard of Rosebud.

**FADE**

**OUT:**

**FADE IN:**

**INT. THATCHER MEMORIAL LIBRARY - DAY -**

An excruciatingly noble interpretation of Mr. Thatcher  
himself  
executed in expensive marble. He is shown seated on one of  
those improbable Edwin Booth chairs and is looking down, his  
stone eyes fixed on the camera.

We move down off of this, showing the impressive pedestal on  
which the monument is founded. The words, "Walter Parks  
Thatcher" are prominently and elegantly engraved thereon.  
Immediately below the inscription we encounter, in a medium  
shot, the person of Bertha Anderson, an elderly, manish  
spinnster, seated behind her desk. Thompson, his hat in his  
hand, is standing before her. Bertha is on the phone.

**BERTHA**

(into phone)

Yes. I'll take him in now.

(hangs up and looks  
at Thompson)

The directors of the Thatcher  
Library have asked me to remind  
you again of the condition under  
which you may inspect certain  
portions of Mr. Thatcher's  
unpublished memoirs. Under no  
circumstances are direct quotations  
from his manuscript to be used by  
you.

**THOMPSON**

That's all right.

**BERTHA**

You may come with me.

Without watching whether he is following her or not, she rises and starts towards a distant and imposingly framed door. Thompson, with a bit of a sigh, follows.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. THE VAULT ROOM - THATCHER MEMORIAL LIBRARY - DAY -**

A room with all the warmth and charm of Napoleon's tomb.

As we dissolve in, the door opens in and we see past Thompson's shoulders the length of the room. Everything very plain, very much made out of marble and very gloomy. Illumination from a skylight above adds to the general air of expensive and classical despair. The floor is marble, and there is a gigantic, mahogany table in the center of everything. Beyond this is to be seen, sunk in the marble wall at the far end of the room, the safe from which a guard, in a khaki uniform, with a revolver holster at his hip, is extracting the journal of Walter P. Thatcher. He brings it to Bertha as if he were the guardian of a bullion shipment. During this, Bertha has been speaking.

**BERTHA**

(to the guard)

Pages eighty-three to one hundred and forty-two, Jennings.

**GUARD**

Yes, Miss Anderson.

**BERTHA**

(to Thompson)

You will confine yourself, it is our understanding, to the chapter dealing with Mr. Kane.

**THOMPSON**

That's all I'm interested in.

The guard has, by this time, delivered the precious journal.

Bertha places it reverently on the table before Thompson.

**BERTHA**

You will be required to leave this room at four-thirty promptly.

guard  
the  
of  
She leaves. Thompson starts to light a cigarette. The shakes his head. With a sigh, Thompson bends over to read the manuscript. Camera moves down over his shoulder onto page of manuscript.

Manuscript, neatly and precisely written:

**"CHARLES FOSTER KANE**

**DEATH,**  
**OPINION**  
**COMPLETELY**  
**OF**  
**WINTER**  
**OF 1870..."**  
**WHEN THESE LINES APPEAR IN PRINT, FIFTY YEARS AFTER MY**  
**I AM CONFIDENT THAT THE WHOLE WORLD WILL AGREE WITH MY**  
**OF CHARLES FOSTER KANE, ASSUMING THAT HE IS NOT THEN**  
**FORGOTTEN, WHICH I REGARD AS EXTREMELY LIKELY. A GOOD DEAL**  
**NONSENSE HAS APPEARED ABOUT MY FIRST MEETING WITH KANE, WHEN**  
**HE WAS SIX YEARS OLD... THE FACTS ARE SIMPLE. IN THE**

the  
reading. On the last words, the white page of the paper

**DISSOLVES**

**INTO:**

**EXT. MRS. KANE'S BOARDINGHOUSE - DAY -**

The white of a great field of snow, seen from the angle of a parlor window.

appears  
like  
snowball  
of  
In the same position of the last word in above Insert, the tiny figure of Charles Foster Kane, aged five (almost an animated cartoon). He is in the act of throwing a snowball at the camera. It sails toward us and over our heads, out

scene.

Reverse angle - on the house featuring a large sign reading:

**MRS. KANE'S BOARDINGHOUSE**

**HIGH CLASS MEALS AND LODGING**

**INQUIRE WITHIN**

Charles Kane's snowball hits the sign.

**INT. PARLOR - MRS. KANE'S BOARDINGHOUSE - DAY -**

is  
same  
another  
Camera is angling through the window, but the window-frame  
not cut into scene. We see only the field of snow again,  
angle as in previous scene. Charles is manufacturing  
snowball. Now -

her  
in she speaks:  
Camera pulls back, the frame of the window appearing, and we  
are inside the parlor of the boardinghouse. Mrs. Kane, aged  
about 28, is looking out towards her son. Just as we take

**MRS. KANE**

(calling out)

Be careful, Charles!

**THATCHER'S VOICE**

Mrs. Kane -

**MRS. KANE**

(Calling out the  
window almost on  
top of this)

Pull your muffler around your neck,  
Charles -

we  
see her face - a strong face, worn and kind.  
But Charles, deliriously happy in the snow, is oblivious to  
this and is running away. Mrs. Kane turns into camera and

**THATCHER'S VOICE**

think we'll have to tell him now -

before  
Camera now pulls back further, showing Thatcher standing

as a table on which is his stove-pipe hat and an imposing multiplicity of official-looking documents. He is 26 and, might be expected, a very stuffy young man, already very expensive and conservative looking, even in Colorado.

**MRS. KANE**

I'll sign those papers -

**KANE SR.**

You people seem to forget that I'm the boy's father.

and At the sound of Kane Sr.'s voice, both have turned to him the camera pulls back still further, taking him in.

has Kane Sr., who is the assistant curator in a livery stable, been groomed as elegantly as is likely for this meeting ever since daybreak.

From outside the window can be heard faintly the wild and cheerful cries of the boy, blissfully cavorting in the snow.

**MRS. KANE**

It's going to be done exactly the way I've told Mr. Thatcher -

**KANE SR.**

If I want to, I can go to court. father has a right to -

**THATCHER**

(annoyed)

Mr. Kane, the certificates that Mr. Graves left here are made out to Mrs. Kane, in her name. Hers to do with as she pleases -

**KANE SR.**

Well, I don't hold with signing my boy away to any bank as guardian just because -

**MRS. KANE**

(quietly)

I want you to stop all this nonsense, Jim.

**THATCHER**

The Bank's decision in all matters

concerning his education, his place of residence and similar subjects will be final.

(clears his throat)

**KANE SR.**

The idea of a bank being the guardian -

Mrs. Kane has met his eye. Her triumph over him finds expression in his failure to finish his sentence.

**MRS. KANE**

(even more quietly)

I want you to stop all this nonsense, Jim.

**THATCHER**

We will assume full management of the Colorado Lode - of which you, Mrs. Kane, are the sole owner.

Kane Sr. opens his mouth once or twice, as if to say something, but chokes down his opinion.

**MRS. KANE**

(has been reading past Thatcher's shoulder as he talked)

Where do I sign, Mr. Thatcher?

**THATCHER**

Right here, Mrs. Kane.

**KANE SR.**

(sulkily)

Don't say I didn't warn you.

Mrs. Kane lifts the quill pen.

**KANE SR.**

Mary, I'm asking you for the last time - anyon'd think I hadn't been a good husband and a -

Mrs. Kane looks at him slowly. He stops his speech.

**THATCHER**

The sum of fifty thousand dollars a year is to be paid to yourself

and Mr. Kane as long as you both  
live, and thereafter the survivor -

Mrs. Kane puts pen to the paper and signs.

**KANE SR.**

Well, let's hope it's all for the  
best.

**MRS. KANE**

It is. Go on, Mr. Thatcher -

other  
Mrs. Kane, listening to Thatcher, of course has had her  
ear bent in the direction of the boy's voice. Thatcher is  
aware both of the boy's voice, which is counter to his own,  
and of Mrs. Kane's divided attention. As he pauses, Kane  
Sr.  
gently walks over to close the window.

**EXT. MRS. KANE'S BOARDINGHOUSE - DAY -**

is  
to  
Kane Jr., seen from Kane Sr.'s position at the window. He  
advancing on the snowman, snowballs in his hands, dropping  
one knee the better to confound his adversary.

**KANE**

If the rebels want a fight boys,  
let's give it to 'em!

again.  
He throws two snowballs, missing widely, and gets up and  
advances another five feet before getting on his knees

**KANE**

The terms are unconditional  
surrender. Up and at 'em! The  
Union forever!

**INT. PARLOR - MRS. KANE'S BOARDINGHOUSE - DAY -**

Kane Sr. closes the window.

**THATCHER**

(over the boy's  
voice)

Everything else - the principal as  
well as all monies earned - is to  
be administered by the bank in  
trust for your son, Charles Foster

Kane, until his twenty-fifth birthday, at which time he is to come into complete possession.

Mrs. Kane rises and goes to the window.

**MRS. KANE**

Go on, Mr. Thatcher.

Thatcher continues as she opens the window. His voice, as before, is heard with overtones of the boy's.

**EXT. KANE'S BOARDINGHOUSE - DAY -**

is Kane Jr., seen from Mrs. Kane's position at the window. He now within ten feet of the snowman, with one snowball left which he is holding back in his right hand.

**KANE**

You can't lick Andy Jackson! Old Hickory, that's me!

on He fires his snowball, well wide of the mark and falls flat on his stomach, starting to crawl carefully toward the snowman.

**THATCHER'S VOICE**

It's nearly five, Mrs. Kane, don't you think I'd better meet the boy -

**INT. PARLOR - MRS. KANE'S BOARDINGHOUSE - DAY -**

side. Mrs. Kane at the window. Thatcher is now standing at her side.

**MRS. KANE**

I've got his trunk all packed -  
(she chokes a little)  
I've it packed for a couple of weeks -

She can't say anymore. She starts for the hall door. Kane Sr., ill at ease, has no idea of how to comfort her.

**THATCHER**

I've arranged for a tutor to meet us in Chicago. I'd have brought him along with me, but you were so anxious to keep everything secret -

He stops as he realizes that Mrs. Kane has paid no attention

to him and, having opened the door, is already well into the hall that leads to the side door of the house. He takes a look at Kane Sr., tightens his lips and follows Mrs. Kane. Kane, shoulders thrown back like one who bears defeat bravely, follows him.

**EXT. MRS. KANE'S BOARDINGHOUSE - DAY -**

him  
about  
story  
coming

Kane, in the snow-covered field. With the snowman between and the house, he is holding the sled in his hand, just to make the little run that prefaces a belly-flop. The Kane house, in the background, is a dilapidated, shabby, two-frame building, with a wooden outhouse. Kane looks up as he sees the single file procession, Mrs. Kane at its head, toward him.

**KANE**

H'ya, Mom.

Mrs. Kane smiles.

**KANE**

(gesturing at the snowman)

See, Mom? I took the pipe out of his mouth. If it keeps on snowin', maybe I'll make some teeth and -

**MRS. KANE**

You better come inside, son. You and I have got to get you all ready for - for -

**THATCHER**

Charles, my name is Mr. Thatcher -

**MRS. KANE**

This is Mr. Thatcher, Charles.

**THATCHER**

How do you do, Charles?

**KANE SR.**

He comes from the east.

**KANE**

Hello. Hello, Pop.

**KANE SR.**

Hello, Charlie!

**MRS. KANE**

Mr. Thatcher is going to take you on a trip with him tonight, Charles. You'll be leaving on Number Ten.

**KANE SR.**

That's the train with all the lights.

**KANE**

You goin', Mom?

**THATCHER**

Your mother won't be going right away, Charles -

**KANE**

Where'm I going?

**KANE SR.**

You're going to see Chicago and New York - and Washington, maybe... Isn't he, Mr. Thatcher?

**THATCHER**

(heartily)

He certainly is. I wish I were a little boy and going to make a trip like that for the first time.

**KANE**

Why aren't you comin' with us, Mom?

**MRS. KANE**

We have to stay here, Charles.

**KANE SR.**

You're going to live with Mr. Thatcher from now on, Charlie! You're going to be rich. Your Ma figures - that is, re - she and I have decided that this isn't the place for you to grow up in. You'll probably be the richest man in America someday and you ought to -

**MRS. KANE**

You won't be lonely, Charles...

**THATCHER**

We're going to have a lot of good times together, Charles... Really we are.

Kane stares at him.

**THATCHER**

Come on, Charles. Let's shake hands.

(extends his hand.

Charles continues

to look at him)

Now, now! I'm not as frightening as all that! Let's shake, what do you say?

He reaches out for Charles's hand. Without a word, Charles hits him in the stomach with the sled. Thatcher stumbles

back

a few feet, gasping.

**THATCHER**

(with a sickly grin)

You almost hurt me, Charles.

(moves towards him)

Sleds aren't to hit people with.

Sleds are to - to sleigh on. When

we get to New York, Charles, we'll

get you a sled that will -

He's near enough to try to put a hand on Kane's shoulder.

As

he does, Kane kicks him in the ankle.

**MRS. KANE**

Charles!

He throws himself on her, his arms around her. Slowly Mrs. Kane puts her arms around him.

**KANE**

(frightened)

Mom! Mom!

**MRS. KANE**

It's all right, Charles, it's all right.

over Thatcher is looking on indignantly, occasionally bending to rub his ankle.

**KANE SR.**

Sorry, Mr. Thatcher! What the kid needs is a good thrashing!

**MRS. KANE**

That's what you think, is it, Jim?

**KANE SR.**

Yes.

Mrs. Kane looks slowly at Mr. Kane.

**MRS. KANE**

(slowly)

That's why he's going to be brought up where you can't get at him.

**DISSOLVE:**

**1870 - NIGHT (STOCK OR MINIATURE)**

Old-fashioned railroad wheels underneath a sleeper, spinning along the track.

**DISSOLVE:**

**INT. TRAIN - OLD-FASHIONED DRAWING ROOM - NIGHT -**

Thatcher, with a look of mingled exasperation, annoyance, sympathy and inability to handle the situation, is standing alongside a berth, looking at Kane. Kane, his face in the pillow, is crying with heartbreaking sobs.

**KANE**

Mom! Mom!

**DISSOLVE**

**OUT:**

The white page of the Thatcher manuscript. We pick up the words:

**"HE WAS, I REPEAT, A COMMON ADVENTURER, SPOILED, UNSCRUPULOUS, IRRESPONSIBLE."**

copy

The words are followed by printed headline on "Enquirer"  
(as in following scene).

**INT. ENQUIRER CITY ROOM - DAY -**

Close-up on printed headline which reads:

**"ENEMY ARMADA OFF JERSEY COAST"**

the

Camera pulls back to reveal Thatcher holding the "Enquirer"  
copy, on which we read the headline. He is standing near

editorial round table around which a section of the staff,  
including Reilly, Leland and Kane are eating lunch.

**THATCHER**

(coldly)

Is that really your idea of how to  
run a newspaper?

**KANE**

I don't know how to run a newspaper,  
Mr. Thatcher. I just try everything  
I can think of.

**THATCHER**

(reading headline  
of paper he is  
still holding)

"Enemy Armada Off Jersey Coast."  
You know you haven't the slightest  
proof that this - this armada - is  
off the Jersey Coast.

**KANE**

Can you prove it isn't?

Bernstein has come into the picture. He has a cable in his  
hand. He stops when he sees Thatcher.

**KANE**

Mr. Bernstein, Mr. Thatcher -

**BERNSTEIN**

How are you, Mr. Thatcher?

**THATCHER**

How do you do? -

**BERNSTEIN**

We just had a wire from Cuba, Mr.

Kane -

(stops, embarrassed)

**KANE**

That's all right. We have no secrets from our readers. Mr. Thatcher is one of our most devoted readers, Mr. Bernstein. He knows what's wrong with every issue since I've taken charge. What's the cable?

**BERNSTEIN**

(reading)

The food is marvelous in Cuba the  
senoritas are beautiful stop I  
could send you prose poems of palm  
trees and sunrises and tropical  
colors blending in far off  
landscapes but don't feel right in  
spending your money for this stop  
there's no war in Cuba regards  
Wheeler.

**THATCHER**

You see! There hasn't been a true  
word -

**KANE**

I think we'll have to send our  
friend Wheeler a cable, Mr.  
Bernstein. Of course, we'll have  
to make it shorter than his, because  
he's working on an expense account  
and we're not. Let me see -

(snaps his fingers)

Mike!

**MIKE**

(a fairly tough  
customer prepares  
to take dictation,  
his mouth still  
full of food)

Go ahead, Mr. Kane.

**KANE**

Dear Wheeler -

(pauses a moment)

You provide the prose poems - I'll  
provide the war.

Laughter from the boys and girls at the table.

**BERNSTEIN**

That's fine, Mr. Kane.

**KANE**

I rather like it myself. Send it right away.

**MIKE**

Right away.

**BERNSTEIN**

Right away.

Mike and Bernstein leave. Kane looks up, grinning at Thatcher, who is bursting with indignation but controls himself. After a moment of indecision, he decides to make one last try.

**THATCHER**

I came to see you, Charles, about your - about the Enquirer's campaign against the Metropolitan Transfer Company.

**KANE**

Won't you step into my office, Mr. Thatcher?

They cross the City Room together.

**THATCHER**

I think I should remind you, Charles, of a fact you seem to have forgotten. You are yourself one of the largest individual stockholders.

**INT. KANE'S OFFICE - DAY -**

Kane holds the door open for Thatcher. They come in together.

**KANE**

Mr. Thatcher, isn't everything I've been saying in the Enquirer about the traction trust absolutely true?

**THATCHER**

(angrily)  
They're all part of your general  
attack - your senseless attack -  
on everything and everybody who's  
got more than ten cents in his  
pocket. They're -

**KANE**

The trouble is, Mr. Thatcher, you  
don't realize you're talking to  
two people.

Kane moves around behind his desk. Thatcher doesn't  
understand,  
looks at him.

**KANE**

As Charles Foster Kane, who has  
eighty-two thousand, six hundred  
and thirty-one shares of  
Metropolitan Transfer - you see, I  
do have a rough idea of my holdings -  
I sympathize with you. Charles  
Foster Kane is a dangerous  
scoundrel, his paper should be run  
out of town and a committee should  
be formed to boycott him. You  
may, if you can form such a  
committee, put me down for a  
contribution of one thousand  
dollars.

**THATCHER**

(angrily)  
Charles, my time is too valuable  
for me -

**KANE**

On the other hand -  
(his manner becomes  
serious)  
I am the publisher of the Enquirer.  
As such, it is my duty - I'll let  
you in on a little secret, it is  
also my pleasure - to see to it  
that decent, hard-working people  
of this city are not robbed blind  
by a group of money - mad pirates  
because, God help them, they have  
no one to look after their  
interests! I'll let you in on  
another little secret, Mr. Thatcher.

I think I'm the man to do it. You see, I have money and property -

Thatcher doesn't understand him.

**KANE**

If I don't defend the interests of the underprivileged, somebody else will - maybe somebody without any money or any property and that would be too bad.

Thatcher glares at him, unable to answer. Kane starts to dance.

**KANE**

Do you know how to tap, Mr. Thatcher? You ought to learn -  
(humming quietly,  
he continues to  
dance)

Thatcher puts on his hat.

**THATCHER**

I happened to see your consolidated statement yesterday, Charles. Could I not suggest to you that it is unwise for you to continue this philanthropic enterprise -  
(sneeringly)  
this Enquirer - that is costing you one million dollars a year?

**KANE**

You're right. We did lose a million dollars last year.

Thatcher thinks maybe the point has registered.

**KANE**

We expect to lost a million next year, too. You know, Mr. Thatcher -  
(starts tapping  
quietly)  
at the rate of a million a year - we'll have to close this place in sixty years.

**DISSOLVE:**

**INT. THE VAULT ROOM - THATCHER MEMORIAL LIBRARY - DAY**

Thompson - at the desk. With a gesture of annoyance, he is closing the manuscript.

Camera arcs quickly around from over his shoulder to hold on door behind him, missing his face as he rises and turns to confront Miss Anderson, who has come into the room to shoo him out. Very prominent on this wall is an over-sized oil painting of Thatcher in the best Union League Club renaissance style.

**MISS ANDERSON**

You have enjoyed a very rare privilege, young man. Did you find what you were looking for?

**THOMPSON**

No. Tell me something, Miss Anderson. You're not Rosebud, are you?

**MISS ANDERSON**

What?

**THOMPSON**

I didn't think you were. Well, thanks for the use of the hall.

He puts his hat on his head and starts out, lighting a cigarette as he goes. Miss Anderson, scandalized, watches him.

**FADE**

**OUT:**

**FADE IN:**

**INT. BERNSTEIN'S OFFICE - ENQUIRER SKYSCRAPER - DAY -**

Closeup of a still of Kane, aged about sixty-five. Camera pulls back, showing it is a framed photograph on the wall. Over the picture are crossed American flags. Under it sits Bernstein, back of his desk. Bernstein, always an undersized Jew, now seems even smaller than in his youth. He is bald as an egg, spry, with remarkably intense eyes. As camera continues to travel back, the back of Thompson's head and his shoulders

come into the picture.

**BERNSTEIN**

(wryly)

Who's a busy man? Me? I'm Chairman of the Board. I got nothing but time ... What do you want to know?

**THOMPSON**

(still explaining)

Well, Mr. Bernstein, you were with Mr. Kane from the very beginning -

**BERNSTEIN**

From before the beginning, young fellow. And now it's after the end.

(turns to Thompson)

Anything you want to know about him - about the paper -

**THOMPSON**

- We thought maybe, if we can find out what he meant by that last word - as he was dying -

**BERNSTEIN**

That Rosebud? Maybe some girl? There were a lot of them back in the early days, and -

**THOMPSON**

Not some girl he knew casually and then remembered after fifty years, on his death bed -

**BERNSTEIN**

You're pretty young, Mr. -

(remembers the name)

Mr. Thompson. A fellow will remember things you wouldn't think he'd remember. You take me. One day, back in 1896, I was crossing over to Jersey on a ferry and as we pulled out, there was another ferry pulling in -

(slowly)

- and on it, there was a girl waiting to get off. A white dress she had on - and she was carrying a white pastel - and I only saw her for one second and she didn't

see me at all - but I'll bet a month hasn't gone by since that I haven't thought of that girl.

(triumphantly)

See what I mean?

(smiles)

Well, so what are you doing about this "Rosebud," Mr. Thompson.

**THOMPSON**

I'm calling on people who knew Mr. Kane. I'm calling on you.

**BERNSTEIN**

Who else you been to see?

**THOMPSON**

Well, I went down to Atlantic City -

**BERNSTEIN**

Susie? I called her myself the day after he died. I thought maybe somebody ought to...

(sadly)

She couldn't even come to the 'phone.

**THOMPSON**

You know why? She was so -

**BERNSTEIN**

Sure, sure.

**THOMPSON**

I'm going back there.

**BERNSTEIN**

Who else did you see?

**THOMPSON**

Nobody else, but I've been through that stuff of Walter Thatcher's. That journal of his -

**BERNSTEIN**

Thatcher! That man was the biggest darn fool I ever met -

**THOMPSON**

He made an awful lot of money.

**BERNSTEIN**

It's not trick to make an awful  
lot of money if all you want is to  
make a lot of money.  
                  (his eyes get  
                  reflective)  
Thatcher!

seeming           Bernstein looks out of the window and keeps on looking,  
to see something as he talks.

**BERNSTEIN**

He never knew there was anything  
in the world but money. That kind  
of fellow you can fool every day  
in the week - and twice on Sundays!  
                  (reflectively)

The time he came to Rome for Mr.  
Kane's twenty-fifth birthday...  
You know, when Mr. Kane got control  
of his own  
money... Such a fool like Thatcher -  
I tell you, nobody's business!

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. BERNSTEIN'S OFFICE - DAY -**

Bernstein speaking to Thompson.

**BERNSTEIN**

He knew what he wanted, Mr. Kane  
did, and he got it! Thatcher never  
did figure him out. He was hard  
to figure sometimes, even for me.  
Mr. Kane was a genius like he said.  
He had that funny sense of humor.  
Sometimes even I didn't get the  
joke. Like that night the opera  
house of his opened in Chicago...  
You know, the opera house he built  
for Susie, she should be an opera  
singer...

                  (indicates with a  
                  little wave of his  
                  hand what he thinks  
                  of that; sighing)

That was years later, of course -  
1914 it was. Mrs. Kane took the

leading part in the opera, and she was terrible. But nobody had the nerve to say so - not even the critics. Mr. Kane was a big man in those days. But this one fellow, this friend of his, Branford Leland -

He leaves the sentence up in the air, as we

**DISSOLVE:**

**INT. CITY ROOM - CHICAGO ENQUIRER - NIGHT -**

It is late. The room is almost empty. Nobody is at work at the desks. Bernstein, fifty, is waiting anxiously with a little group of Kane's hirelings, most of them in evening dress with overcoats and hats. Everybody is tense and expectant.

**CITY EDITOR**

(turns to a young hireling; quietly)  
What about Branford Leland? Has he got in his copy?

**HIRELING**

Not yet.

**BERNSTEIN**

Go in and ask him to hurry.

**CITY EDITOR**

Well, why don't you, Mr. Bernstein? You know Mr. Leland.

**BERNSTEIN**

(looks at him for a moment; then slowly)  
I might make him nervous.

**CITY EDITOR**

(after a pause)  
You and Leland and Mr. Kane - you were great friends back in the old days, I understand.

**BERNSTEIN**

(with a smile)  
That's right. They called us the "Three Musketeers."

Somebody behind Bernstein has trouble concealing his laughter.  
The City Editor speaks quickly to cover the situation.

**CITY EDITOR**

He's a great guy - Leland.  
(another little  
pause)  
Why'd he ever leave New York?

**BERNSTEIN**

(he isn't saying)  
That's a long story.

**ANOTHER HIRELING**

(a tactless one)  
Wasn't there some sort of quarrel  
between -

**BERNSTEIN**

(quickly)  
I had nothing to do with it.  
(then, somberly)  
It was Leland and Mr. Kane, and  
you couldn't call it a quarrel  
exactly. Better we should forget  
such things -  
(turning to City  
Editor)  
Leland is writing it up from the  
dramatic angle?

**CITY EDITOR**

Yes. I thought it was a good idea.  
We've covered it from the news  
end, of course.

**BERNSTEIN**

And the social. How about the  
music notice? You got that in?

**CITY EDITOR**

Oh, yes, it's already made up.  
Our Mr. Mervin wrote a small review.

**BERNSTEIN**

Enthusiastic?

**CITY EDITOR**

Yes, very!  
(quietly)

Naturally.

**BERNSTEIN**

Well, well - isn't that nice?

**KANE'S VOICE**

Mr. Bernstein -

Bernstein turns.

Medium long shot of Kane, now forty-nine, already quite stout. He is in white tie, wearing his overcoat and carrying a folded opera hat.

**BERNSTEIN**

Hello, Mr. Kane.

The Hirelings rush, with Bernstein, to Kane's side. Widespread, half-suppressed sensation.

**CITY EDITOR**

Mr. Kane, this is a surprise!

**KANE**

We've got a nice plant here.

Everybody falls silent. There isn't anything to say.

**KANE**

Was the show covered by every department?

**CITY EDITOR**

Exactly according to your instructions, Mr. Kane. We've got two spreads of pictures.

**KANE**

(very, very casually)  
And the notice?

**CITY EDITOR**

Yes - Mr. Kane.

**KANE**

(quietly)  
Is it good?

**CITY EDITOR**

Yes, Mr. Kane.

Kane looks at him for a minute.

**CITY EDITOR**

But there's another one still to come - the dramatic notice.

**KANE**

(sharply)

It isn't finished?

**CITY EDITOR**

No, Mr. Kane.

**KANE**

That's Leland, isn't it?

**CITY EDITOR**

Yes, Mr. Kane.

**KANE**

Has he said when he'll finish?

**CITY EDITOR**

We haven't heard from him.

**KANE**

He used to work fast - didn't he, Mr. Bernstein?

**BERNSTEIN**

He sure did, Mr. Kane.

**KANE**

Where is he?

**ANOTHER HIRELING**

Right in there, Mr. Kane.

The Hireling indicates the closed glass door of a little office at the other end of the City Room. Kane takes it in.

**BERNSTEIN**

(helpless, but very concerned)

**MR. KANE -**

**KANE**

That's all right, Mr. Bernstein.

looks  
Kane crosses the length of the long City Room to the glass door indicated before by the Hireling. The City Editor  
at Bernstein. Kane opens the door and goes into the office, closing the door behind him.

**BERNSTEIN**

Leland and Mr. Kane - they haven't spoke together for ten years.  
(long pause; finally)  
Excuse me.  
(starts toward the door)

**INT. LELAND'S OFFICE - CHICAGO ENQUIRER - NIGHT -**

keys.  
typed.  
on  
Bernstein comes in. An empty bottle is standing on Leland's desk. He has fallen over his typewriter, his face on the  
A sheet of paper is in the machine. A paragraph has been  
Kane is standing at the other side of the desk looking down  
him. This is the first time we see murder in Kane's face. Bernstein looks at Kane, then crosses to Leland. He shakes him.

**BERNSTEIN**

Hey, Brad! Brad!  
(he straightens,  
looks at Kane;  
pause)  
He ain't been drinking before, Mr. Kane. Never. We would have heard.

**KANE**

(finally; after a  
pause)  
What does it say there?

Bernstein stares at him.

**KANE**

What's he written?

Bernstein looks over nearsightedly, painfully reading the paragraph written on the page.

**BERNSTEIN**

(reading)  
"Miss Susan Alexander, a pretty but hopelessly incompetent amateur -

(he waits for a  
minute to catch  
his breath; he  
doesn't like it)  
- last night opened the new Chicago  
Opera House in a performance of -  
of -"  
(looks up miserably)  
I can't pronounce that name, Mr.  
Kane.

**KANE**

This.

Bernstein looks at Kane for a moment, then looks back,  
tortured.

**BERNSTEIN**

(reading again)  
"Her singing, happily, is no concern  
of this department. Of her acting,  
it is absolutely impossible to..."  
(he continues to  
stare at the page)

**KANE**

(after a short  
silence)  
Go on!

**BERNSTEIN**

(without looking up)  
That's all there is.

Kane snatches the paper from the roller and reads it for  
himself. Slowly, a queer look comes over his face. Then he  
speaks, very quietly.

**KANE**

Of her acting, it is absolutely  
impossible to say anything except  
that it represents a new low...  
(then sharply)  
Have you got that, Mr. Bernstein?  
In the opinion of this reviewer -

**BERNSTEIN**

(miserably)  
I didn't see that.

**KANE**

It isn't here, Mr. Bernstein. I'm

dictating it.

**BERNSTEIN**

(looks at him)

I can't take shorthand.

**KANE**

Get me a typewriter. I'll finish the notice.

Bernstein retreats from the room.

**QUICK DISSOLVE**

**OUT:**

**QUICK DISSOLVE IN:**

**INT. LELAND'S OFFICE - CHICAGO ENQUIRER - NIGHT -**

Long shot of Kane in his shirt sleeves, illuminated by a desk light, typing furiously. As the camera starts to pull even farther away from this, and as Bernstein - as narrator - begins to speak -

**QUICK**

**DISSOLVE:**

**INT. BERNSTEIN'S OFFICE - DAY -**

Bernstein speaking to Thompson.

**BERNSTEIN**

He finished it. He wrote the worst notice I ever read about the girl he loved. We ran it in every paper.

**THOMPSON**

(after a pause)

I guess Mr. Kane didn't think so well of Susie's art anyway.

**BERNSTEIN**

(looks at him very soberly)

He thought she was great, Mr. Thompson. He really believed that. He put all his ambition on that girl. After she came along, he never really cared for himself like he used to. Oh, I don't

blame Susie -

**THOMPSON**

Well, then, how could he write that roast? The notices in the Kane papers were always very kind to her.

**BERNSTEIN**

Oh, yes. He saw to that. I tell you, Mr. Thompson, he was a hard man to figure out. He had that funny sense of humor. And then, too, maybe he thought by finishing that piece he could show Leland he was an honest man. You see, Leland didn't think so. I guess he showed him all right. He's a nice fellow, but he's a dreamer. They were always together in those early days when we just started the Enquirer.

On these last words, we

**DISSOLVE:**

**INT. CITY ROOM - ENQUIRER BUILDING - DAY -**

City  
of  
reporters.  
the  
rises

The front half of the second floor constitutes one large Room. Despite the brilliant sunshine outside, very little it is actually getting into the room because the windows are small and narrow. There are about a dozen tables and desks, of the old-fashioned type, not flat, available for Two tables, on a raised platform at the end of the room, obviously serve the city room executives. To the left of platform is an open door which leads into the Sanctrum.

As Kane and Leland enter the room, an elderly, stout gent on the raised platform, strikes a bell and the other eight occupants of the room - all men - rise and face the new arrivals. Carter, the elderly gent, in formal clothes, and starts toward them.

**CARTER**

Welcome, Mr. Kane, to the

"Enquirer." I am Herbert Carter.

**KANE**

Thank you, Mr Carter. This is Mr. Leland.

**CARTER**

(bowing)

How do you do, Mr. Leland?

**KANE**

(pointing to the  
standing reporters)

Are they standing for me?

**CARTER**

I thought it would be a nice gesture  
the new publisher -

**KANE**

(grinning)

Ask them to sit down.

**CARTER**

You may resume your work, gentlemen.

(to Kane)

I didn't know your plans and so I  
was unable to make any preparations.

**KANE**

I don't my plans myself.

They are following Carter to his raised platform.

**KANE**

As a matter of fact, I haven't got  
any. Except to get out a newspaper.

There is a terrific crash at the doorway. They all turn to  
see Bernstein sprawled at the entrance. A roll of bedding,

a

suitcase, and two framed pictures were too much for him.

**KANE**

Oh, Mr. Bernstein!

Bernstein looks up.

**KANE**

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

Bernstein rises and comes over, tidying himself as he comes.

**KANE**

Mr. Carter, this is Mr. Bernstein.  
Mr. Bernstein is my general manager.

**CARTER**

(frigidly)  
How do you do, Mr. Bernstein?

**KANE**

You've got a private office here,  
haven't you?

The delivery wagon driver has now appeared in the entrance  
with parts of the bedstead and other furniture. He is  
looking about, a bit bewildered.

**CARTER**

(indicating open  
door to left of  
platform)  
My little sanctum is at your  
disposal. But I don't think I  
understand -

**KANE**

I'm going to live right here.  
(reflectively)  
As long as I have to.

**CARTER**

But a morning newspaper, Mr. Kane.  
After all, we're practically closed  
twelve hours a day - except for  
the business offices -

**KANE**

That's one of the things I think  
must be changed, Mr. Carter. The  
news goes on for twenty-four hours  
a day.

**DISSOLVE:**

**INT. KANE'S OFFICE - LATE DAY -**

Kane, in his shirt sleeves, at a roll-top desk in the  
Sanctum,

meal  
is working feverishly on copy and eating a very sizeable  
at the same time. Carter, still formally coated, is seated  
alongside him. Leland, seated in a corner, is looking on,  
detached, amused. The furniture has been pushed around and  
Kane's effects are somewhat in place. On a corner of the  
desk,  
Bernstein is writing down figures. No one pays any  
attention  
to him.

**KANE**

I'm not criticizing, Mr. Carter,  
but here's what I mean. There's a  
front page story in the "Chronicle,"

(points to it)

and a picture - of a woman in  
Brooklyn who is missing. Probably  
murdered.

(looks to make sure  
of the name)

A Mrs. Harry Silverstone. Why  
didn't the "Enquirer" have that  
this morning?

**CARTER**

(stiffly)

Because we're running a newspaper,  
Mr. Kane, not a scandal sheet.

Kane has finished eating. He pushes away his plates.

**KANE**

I'm still hungry, Brad. Let's go  
to Rector's and get something  
decent.

(pointing to the  
"Chronicle" before  
him)

The "Chronicle" has a two-column  
headline, Mr. Carter. Why haven't  
we?

**CARTER**

There is no news big enough.

**KANE**

If the headline is big enough, it  
makes the new big enough. The  
murder of Mrs. Harry Silverstone -

**CARTER**

(hotly)

As a matter of fact, we sent a man to the Silverstone home yesterday afternoon.

(triumphantly)

Our man even arrived before the "Chronicle" reporter. And there's no proof that the woman was murdered - or even that she's dead.

**KANE**

(smiling a bit)

The "Chronicle" doesn't say she's murdered, Mr. Carter. It says the neighbors are getting suspicious.

**CARTER**

(stiffly)

It's not our function to report the gossip of housewives. If we were interested in that kind of thing, Mr. Kane, we could fill the paper twice over daily -

**KANE**

(gently)

That's the kind of thing we are going to be interested in from now on, Mr. Carter. Right now, I wish you'd send your best man up to see Mr. Silverstone. Have him tell Mr. Silverstone if he doesn't produce his wife at once, the "Enquirer" will have him arrested.

(he gets an idea)

Have him tell Mr. Silverstone he's a detective from the Central Office. If Mr. Silverstone asks to see his badge, your man is to get indignant and call Mr. Silverstone an anarchist.

Loudly, so that the neighbors can hear.

**CARTER**

Really, Mr. Kane, I can't see the function of a respectable newspaper -

Kane isn't listening to him.

**KANE**

Oh, Mr. Bernstein!

Bernstein looks up from his figures.

**KANE**

I've just made a shocking discovery.  
The "Enquirer" is without a  
telephone. Have two installed at  
once!

**BERNSTEIN**

I ordered six already this morning!  
Got a discount!

Kane looks at Leland with a fond nod of his head at  
Bernstein.

Leland grins back. Mr. Carter, meantime, has risen stiffly.

**CARTER**

But, Mr. Kane -

**KANE**

That'll be all today, Mr. Carter.  
You've been most understanding.  
Good day, Mr. Carter!

Carter, with a look that runs just short of apoplexy, leaves  
the room, closing the door behind him.

**LELAND**

Poor Mr. Carter!

**KANE**

(shakes his head)  
What makes those fellows think  
that a newspaper is something rigid,  
something inflexible, that people  
are supposed to pay two cents for -

**BERNSTEIN**

(without looking up)  
Three cents.

**KANE**

(calmly)  
Two cents.

Bernstein lifts his head and looks at Kane. Kane gazes back  
at him.

**BERNSTEIN**

(tapping on the  
paper)

This is all figured at three cents  
a copy.

**KANE**

Re-figure it, Mr. Bernstein, at  
two cents.

**BERNSTEIN**

(sighs and puts  
papers in his pocket)  
All right, but I'll keep these  
figures, too, just in case.

**KANE**

Ready for dinner, Brad?

**BERNSTEIN**

Mr. Leland, if Mr. Kane, he should  
decide to drop the price to one  
cent, or maybe even he should make  
up his mind to give the paper away  
with a half-pound of tea - you'll  
just hold him until I get back,  
won't you?

**LELAND**

I'm not guaranteeing a thing, Mr.  
Bernstein. You people work too  
fast for me! Talk about new brooms!

**BERNSTEIN**

Who said anything about brooms?

**KANE**

It's a saying, Mr. Bernstein. A  
new broom sweeps clean.

**BERNSTEIN**

Oh!

**DISSOLVE:**

**INT. PRIMITIVE COMPOSING AND PRESSROOM - NEW YORK ENQUIRER -  
NIGHT -**

The ground floor with the windows on the street - of the  
"Enquirer." It is almost midnight by an old-fashioned clock  
on the wall. Grouped around a large table, on which are  
several  
locked forms of type, very old-fashioned of course, but true

to the period - are Kane and Leland in elegant evening clothes,  
Bernstein, unchanged from the afternoon, and Smathers, the composing room foreman, nervous and harassed.

**SMATHERS**

But it's impossible, Mr. Kane. We can't remake these pages.

**KANE**

These pages aren't made up as I want them, Mr. Smathers. We go to press in five minutes.

**CARTER**

(about to crack up)

The "Enquirer" has an old and honored tradition, Mr. Kane... The "Enquirer" is not in competition with those other rags.

**BERNSTEIN**

We should be publishing such rags, that's all I wish. Why, the "Enquirer" - I wouldn't wrap up the liver for the cat in the "Enquirer" -

**CARTER**

(enraged)

Mr. Kane, I must ask you to see to it that this - this person learns to control his tongue.

Kane looks up.

**CARTER**

I've been a newspaperman my whole life and I don't intend -

(he starts to sputter)

- if it's your intention that I should continue to be harassed by this - this -

(he's really sore)

I warn you, Mr. Kane, it would go against my grain to desert you when you need me so badly - but I would feel obliged to ask that my resignation be accepted.

**KANE**

It is accepted, Mr. Carter, with

assurances of my deepest regard.

**CARTER**

But Mr. Kane, I meant -

room  
Kane turns his back on him, speaks again to the composing  
foreman.

**KANE**

(quietly)

Let's remake these pages, Mr.  
Smathers. We'll have to publish a  
half hour late, that's all.

**SMATHERS**

(as though Kane  
were talking Greek)

We can't remake them, Mr. Kane.  
We go to press in five minutes.

shoves  
Kane sighs, unperturbed, as he reaches out his hand and  
the forms off the table onto the floor, where they scatter  
into hundreds of bits.

**KANE**

You can remake them now, can't  
you, Mr. Smathers?

Bernstein  
Smather's mouth opens wider and wider. Bradford and  
are grinning.

**KANE**

After the types 've been reset and  
the pages have been remade according  
to the way I told you before, Mr.  
Smathers, kindly have proofs pulled  
and bring them to me. Then, if I  
can't find any way to improve them  
again -

(almost as if  
reluctantly)

- I suppose we'll have to go to  
press.

He starts out of the room, followed by Leland.

**BERNSTEIN**

(to Smathers)

In case you don't understand, Mr.

Smathers - he's a new broom.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**EXT. NEW YORK STREET - VERY EARLY DAWN -**

The picture is mainly occupied by a large building, on the roof of which the lights spell out the word "Enquirer" against the sunrise. We do not see the street or the first few stories of this building, the windows of which would be certainly illuminated. What we do see is the floor on which is located the City Room. Over this scene, newboys are heard selling the Chronicle, their voices growing in volume.

As the dissolve complete itself, camera moves toward the one lighted window - the window of the Sanctrum.

**DISSOLVE:**

**INT. KANE'S OFFICE - VERY EARLY DAWN -**

The newsboys are still heard from the street below - fainter but very insistent.

Kane's office is gas-lit, of course, as is the rest of the Enquirer building.

Kane, in his shirt sleeves, stands at the open window looking out. The bed is already made up. On it is seated Bernstein, smoking the end of a cigar. Leland is in a chair.

**NEWSBOYS' VOICES**  
**CHRONICLE! CHRONICLE! H'YA - THE**  
**CHRONICLE - GET YA! CHRONICLE!**

Kane, taking a deep breath of the morning air, closes the window and turns to the others. The voices of the newsboys, naturally, are very much fainter after this.

**LELAND**

We'll be on the street soon, Charlie -  
another ten minutes.

**BERNSTEIN**

(looking at his  
watch)

It's three hours and fifty minutes  
late - but we did it -

Leland rises from the chair, stretching painfully.

**KANE**

Tired?

**LELAND**

It's been a tough day.

**KANE**

A wasted day.

**BERNSTEIN**

(looking up)

Wasted?

**LELAND**

(incredulously)

Charlie?!

**BERNSTEIN**

You just made the paper over four  
times today, Mr. Kane. That's all -

**KANE**

I've changed the front page a  
little, Mr. Bernstein. That's not  
enough - There's something I've  
got to get into this paper besides  
pictures and print - I've got to  
make the "New York Enquirer" as  
important to New York as the gas  
in that light.

**LELAND**

(quietly)

What're you going to do, Charlie?

Kane looks at him for a minute with a queer smile of happy  
concentration.

**KANE**

My Declaration of Principles -  
(he says it with

quotes around it)  
Don't smile, Brad -  
(getting the idea)  
Take dictation, Mr. Bernstein -

**BERNSTEIN**

Can't take shorthand, Mr. Kane -

**KANE**

I'll write it myself.

Sitting Kane grabs a piece of rough paper and a grease crayon.  
down on the bed next to Bernstein, he starts to write.

**BERNSTEIN**

(looking over his  
shoulder)  
You don't wanta make any promises,  
Mr. Kane, you don't wanta keep.

**KANE**

(as he writes)  
These'll be kept.  
(stops for a minute  
and reads what he  
has written; reading)  
I'll provide the people of this  
city with a daily paper that will  
tell all the news honestly.  
(starts to write  
again; reading as  
he writes)  
will also provide them -

**LELAND**

That's the second sentence you've  
started with "I" -

**KANE**

(looking up)  
People are going to know who's  
responsible. And they're going to  
get the news - the true news -  
quickly and simply and  
entertainingly.  
(he speaks with  
real conviction)  
And no special interests will be  
allowed to interfere with the truth  
of that news.

He looks at Leland for a minute and goes back to his writing, reading as he writes.

Bernstein has risen and crossed to one side of Kane. They both stand looking out. Leland joins him on the other side. Their three heads are silhouetted against the sky. Leland's head is seen to turn slightly as he looks into Kane's face - camera very close on this - Kane turns to him and we know their eyes have met, although their faces are almost in silhouette. Bernstein is still smoking a cigar.

**DISSOLVE:**

Front page of the "Enquirer" shows big boxed editorial with heading:

**MY PRINCIPLES - A DECLARATION BY CHARLES FOSTER KANE**

Camera continues pulling back and shows newspaper to be on top of a pile of newspapers. As we draw further back, we see four piles, and as camera continues to pull back, we see six piles and go on back until we see a big field of "Enquirers" - piles of "Enquirers" - all 26,000 copies ready for distribution.

A wagon with a huge sign on its side reading

**"ENQUIRER - CIRCULATION 26,000"**

passes through foreground, and we wipe to:

A pile of "Enquirers" for sale on a broken down wooden box on a street corner, obviously a poor district. A couple of coins fall on the pile.

The stoop of a period door with old-fashioned enamel milk can and a bag of rolls. Across the sidewalk before this, moves the shadow of an old-fashioned bicycle with an enormous front wheel. A copy of the "Enquirer" is tossed on the stoop.

A breakfast table - beautiful linen and beautiful silver -

everything very expensive, gleaming in the sunshine. Into a silver newspaper rack there is slipped a copy of the "Enquirer".

A Here, as before, the boxed editorial reading MY PRINCIPLES - DECLARATION BY CHARLES FOSTER KANE, is very prominent on the front page.

The wooden floor of a railroad station, flashing light and dark as a train behind the camera rushes by. On the floor, there is tossed a bound bundle of the "New York Enquirer" - the Declaration of Principles still prominent.

bins, Rural Delivery - a copy of the "Enquirer"s being put into showing state distribution.

piles The railroad platform again. We stay here for four images. On each image, the speed of the train is faster and the in of the "Enquirer" are larger. On the first image, we move to hold on the words "CIRCULATION - 31,000." We are this close for the next pile which reads 40,000; the next one which reads 55,000, and the last which is 62,000. In each instance, the moving bundles of newspapers are thicker and the speed of the train behind the camera is increased.

hooves; The entire montage above indicated is accompanied by a descriptive complement of sound - the traffic noises of New York in the 1890's; wheels on cobblestones and horses' roosters bicycle bells; the mooing of cattle and the crowing of platform (in the RFD shot), and in all cases where the railroad is used - the mounting sound of the railroad train.

The last figure "62,000" opposite the word "CIRCULATION" on the "Enquirer" masthead changes to:

**EXT. STREET AND CHRONICLE BUILDING - DAY -**

putting Angle up to wall of building - a painter on a cradle is the last zero to the figure "62,000" on an enormous sign advertising the "Enquirer." It reads:

**THE ENQUIRER THE PEOPLE'S NEWSPAPER CIRCULATION 62,000**

building Camera travels down side of building - takes in another  
on which there is a sign which reads:

**READ THE ENQUIRER AMERICA'S FINEST CIRCULATION 62,000**

window Camera continues to travel down to sidewalk in front of the  
Chronicle office. The Chronicle office has a plateglass  
in which is reflected traffic moving up and down the street,  
also the figures of Kane, Leland and Bernstein, who are  
munching peanuts.

of Inside the window, almost filling it, is a large photograph  
the "Chronicle" staff, with Reilly prominently seated in the  
center. A sign over the photo reads: EDITORIAL AND  
EXECUTIVE STAFF OF THE NEW YORK CHRONICLE. A sign beneath it reads:  
GREATEST NEWSPAPER STAFF IN THE WORLD. The sign also  
includes the "Chronicle" circulation figure. There are nine men in  
the photo.

**BERNSTEIN**

(looking up at the  
sign - happily)  
Sixty-two thousand -

**LELAND**

That looks pretty nice.

**KANE**

(indicating the  
Chronicle Building)  
Let's hope they like it there.

**BERNSTEIN**

From the Chronicle Building that  
sign is the biggest thing you can  
see - every floor guaranteed -  
let's hope it bothers them - it  
cost us enough.

**KANE**

(pointing to the  
sign over the  
photograph in the  
window)

Look at that.

**LELAND**

The "Chronicle" is a good newspaper.

**KANE**

It's a good idea for a newspaper.  
(reading the figures)  
Four hundred sixty thousand.

**BERNSTEIN**

Say, with them fellows -  
(referring to the  
photo)  
- it's no trick to get circulation.

**KANE**

You're right, Mr. Bernstein.

**BERNSTEIN**

(sighs)  
You know how long it took the  
"Chronicle" to get that staff  
together? Twenty years.

**KANE**

I know.

Kane, smiling, lights a cigarette, at the same time looking  
of into the window. Camera moves in to hold on the photograph  
of nine men, still holding the reflection of Kane's smiling  
face.

**DISSOLVE:**

**INT. CITY ROOM - THE ENQUIRER - NIGHT -**

Nine men, arrayed as in the photograph, but with Kane  
beaming in the center of the first row. The men, variously with  
mustaches, beards, bald heads, etc. are easily identified as  
being the same men, Reilly prominent amongst them.

As camera pulls back, it is revealed that they are being  
photographed - by an old-type professional photographer, big  
box, black hood and all - in a corner of the room. It is  
1:30 at night. Desks, etc. have been pushed against the wall.  
Running down the center of the room is a long banquet table,

eleven  
Leland - at which twenty diners have finished their meals. The  
remaining at their seats - these include Bernstein and  
are amusedly watching the photographic ceremonies.

**PHOTOGRAPHER**

That's all. Thank you.

The photographic subjects rise.

**KANE**

(a sudden thought)

Make up an extra copy and mail it  
to the "Chronicle."

Chuckling and beaming, he makes his way to his place at the  
head of the table. The others have already sat down. Kane  
gets his guests' attention by rapping on the table with a  
knife.

**KANE**

Gentlemen of the "Enquirer"! This  
has, I think, been a fitting welcome  
to those distinguished journalists -  
(indicates the eight  
men)

Mr. Reilly in particular - who are  
the latest additions to our ranks.  
It will make them happy to learn  
that the "Enquirer's" circulation  
this morning passed the two hundred  
thousand mark.

**BERNSTEIN**

Two hundred and one thousand, six  
hundred and forty-seven.

General applause.

**KANE**

All of you - new and old - You're  
all getting the best salaries in  
town. Not one of you has been  
hired because of his loyalty.  
It's your talent I'm interested  
in. That talent that's going to  
make the "Enquirer" the kind of  
paper I want - the best newspaper  
in the world!

Applause.

**KANE**

However, I think you'll agree we've heard enough about newspapers and the newspaper business for one night. There are other subjects in the world.

He puts his two fingers in his mouth and lets out a shrill whistle. This is a signal. A band strikes up a lively ditty of the period and enters in advance a regiment of very magnificent maidens, as daringly arrayed as possible in the chorus costumes of the day. The rest of this episode will be planned and staged later. Its essence is that Kane is just a healthy and happy young man having a wonderful time. As some of the girls are detached from the line and made into partners for individual dancing -

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**THE "ENQUIRER" SIGN: THE ENQUIRER AMERICA'S FINEST CIRCULATION 274,321**

Dissolve just completes itself - the image of Kane dancing with a girl on each arm just disappears as camera pans down off the Temple Bldg. in the same action as the previous street scene. There is a new sign on the side of the building below. It reads:

**READ THE ENQUIRER GREATEST STAFF IN THE WORLD**

Camera continues panning as we

**DISSOLVE:**

A montage of various scenes, between the years 1891-1900.

The scenes indicate the growth of the "Enquirer" under the impulse of Kane's personal drive. Kane is shown, thus, at various activities:

IN Move down from the sign: READ THE ENQUIRER GREATEST STAFF

THE WORLD to street in front of saloon with parade passing (boys going off to the Spanish-American War)- A torchlight parade with the torches reflected in the glass window of the saloon - the sound of brass band playing "It's a Hot Time." In the window of the saloon is a large sign or poster

"REMEMBER

**THE MAINE"**

INSERT: Remington drawing of American boys, similar to the parade above, in which "Our Boys" in the expeditionary hats are seen marching off to war.

Back of observation car. Shot of Kane congratulating Teddy Roosevelt (the same shot as in the News Digest - without flickering).

of The wooden floor of the railroad platform again - a bundle  
indicate "Enquirers" - this time an enormous bundle - is thrown down, and the moving shadows of the train behind the camera  
the that it is going like a bat out of hell. A reproduction of Kane and Teddy shaking hands as above is very prominent in  
frame and almost hogs the entire front page. The headline indicates the surrender of Cuba.

**INT. ENQUIRER OFFICE**

cartoon Cartoon, highly dramatic and very involved as to content - lousy with captions, labels, and symbolic figures, the most gruesome and recognizable - "Capitalistic Greed." This  
stand is almost finished and is on a drawing board before which Kane and the artist himself. Kane is grinning over some suggestion he has made.

**DISSOLVE:**

several The cartoon finished and reproduced on the editorial page of the "Enquirer" - in quite close, with an editorial and  
crushed faces of caps shown underneath. The entire newspaper is  
looking with an angry gesture and thrown down into an expensive-looking wastebasket (which is primarily for ticker tape) tape is pouring.

**INT. ENQUIRER OFFICE**

Cartoonist and Kane working on comic strip of "Johnny the Monk."

**DISSOLVE:**

Floor of room - Two kids on floor, with newspaper spread out, looking at the same comic strip.

Kane's photographic gallery with photographers, stooges, and Kane himself in attendance on a very hot-looking item of the period. A sob sister is interviewing this hot number and Kane is arranging her dress to look more seductive.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

The hot number reproduced and prominently displayed and covering almost half a page of the "Enquirer." It is being read in a barber shop and is seen in an over-shoulder shot of the man who is reading it. He is getting a shine, a manicure, and a haircut. The sob-sister caption over the photograph

reveals:

**"I DIDN'T KNOW WHAT I WAS DOING, SAYS DANCER. EVERYTHING WENT**

**RED."** An oval photograph of the gun is included in the layout of the pretty lady with a headline which says: "DEATH GUN."

**STREET - SHOT OF BUCKET BRIGADE**

Shot of Kane, in evening clothes, in obvious position of danger, grabbing camera from photographer. Before him rages a terrific tenement fire.

**DISSOLVE:**

INSERT: Headline about inadequacy of present fire equipment.

**DISSOLVE:**

Final shot of a new horse-drawn steam engine roaring around a street corner (Stock).

**DISSOLVE:**

A black pattern of iron bars. We are in a prison cell. The door is opened and a condemned man, with priest, warden and the usual attendants, moves into foreground and starts up the hall past a group which includes photographers, Kane's sob-sister, and Kane. The photographers take pictures with a mighty flash of old-fashioned flash powder. The condemned man in the foreground (in silhouette) is startled by this.

**DISSOLVE:**

A copy of the "Enquirer" spread out on a table. A big layout of the execution story includes the killer as photographed by Kane's photographers, and nearby on the other page there is a large picture of the new steam fire engine (made from the stock shot) with a headline indicating that the "Enquirer" has won its campaign for better equipment. A cup of coffee and a doughnut are on the newspaper, and a servant girl - over whose shoulder we see the paper - is stirring the coffee.

The Beaux Art Ball. A number of elderly swells are jammed into a hallway. Servants suddenly divest them of their furs, overcoats and wraps, revealing them to be in fancy dress costume, pink fleshings, etc., the effect to be very surprising, very lavish and very very ridiculous. We see, among others, Mr. Thatcher himself (as Ben Hur) ribbon around, his bald head and all. At the conclusion of this tableau, the image freezes and we pull back to show it reproduced on the society page of the "New York Enquirer."

Ball  
Over the "Enquirer"'s pictorial version of the Beaux Art  
is thrown a huge fish - then coffee grounds - altogether a  
pretty repulsive sight.  
The whole thing is bundled up and thrown into a garbage can.  
Extreme close-up of the words: "OCCUPATION - JOURNALIST."  
Camera pulls back to show passport open to the photograph  
page  
which shows Kane, registering birth, race, and nationality.  
Passport cover is closed, showing it to be an American  
passport.

**EXT. CUNARD DOCKS - GANGPLANK AND DECK OF BOAT - NIGHT -**

Kane,  
departing  
the  
As camera pulls back over shoulder of official, taking in  
Leland, and Bernstein, we see the bustle and noise of  
ocean liner. Behind the principles can be seen an enormous  
plain sign which reads: "FIRST CLASS." From offstage can be  
heard the steward's cry, indispensable in any Mercury  
production, the old familiar cry, "All Ashore That's Going  
Ashore!" - gongs, also blasts of the great whistle and all  
rest of it.

**THE OFFICIAL**

There you are, Mr. Kane. Everything  
in order.

**KANE**

Thank you.

Kane and Leland and Bernstein start up the gangplank.

**THE OFFICIAL**

(calling)  
Have a good rest, Mr. Kane.

**KANE**

Thanks.

**BERNSTEIN**

But please, Mr. Kane, don't buy  
any more paintings. Nine Venuses  
already we got, twenty-six Virgins -  
two whole warehouses full of stuff -

**KANE**

I promise not to bring any more Venuses and not to worry - and not to try to get in touch with any of the papers -

**STEWARD'S VOICE**

All ashore!

**KANE**

- and to forget about the new feature sections - and not to try to think up and ideas for comic sections.

**STEWARD'S VOICE**

All ashore that's going ashore!

Kane leaves Leland and Bernstein midway up gangplank, as he rushes up to it, calling back with a wave:

**KANE**

Goodbye, gents!  
(at the top of the gangplank, he turns and calls down)  
Hey!

**KANE**

(calling down to them)  
You don't expect me to keep any of those promises, do you?

A band on deck strikes up "Auld Lang Syne." Bernstein and Leland turn to each other.

**BERNSTEIN**

Do you, Mr. Leland?

**LELAND**

(smiling)  
Certainly not.

They start down the gangplank together.

**DISSOLVE:**

**LONG SHOT OF THE ENQUIRER BUILDING - NIGHT**

The pattern of telegraph wires, dripping with rain, through

which we see the same old building but now rendered fairly remarkable by tremendous outline sign in gold which reads

"THE

NEW YORK DAILY ENQUIRER." A couple of lights show in the building. We start toward the window where the lights show, as we -

**DISSOLVE:**

**EXT. OUTSIDE THE WINDOW AT BERNSTEIN'S DESK - NIGHT**

The light in the window in the former shot was showing behind

the letter "E" of the Enquirer sign. Now the letter "E" is even larger than the frame of the camera. Rain drips disconsolately off the middle part of the figure. We see through this and through the drizzle of the window to Bernstein's desk where he sits working under a blue shaded light.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

Same setup as before except that it is now late afternoon and late in the winter of the year. The outline "E" is hung with

icicles which are melting, dripping despairingly between us and Mr. Bernstein, still seated at his desk - still working.

**DISSOLVE:**

Same setup as before except that it is spring. Instead of the sad sounds of dripping rain or dripping icicles, we hear the melancholy cry of a hurdy-gurdy in the street below. It is spring and through the letter "E" we can see Bernstein working at his desk. Pigeons are gathering on the "E" and on the sill. Bernstein looks up and sees them. He takes some crumbs from his little homemade lunch which is spread out on the desk before him, carries them to the windows and feeds the pigeons, looking moodily out on the prospect of spring on Park Row. The birds

eat the crumbs - the hurdy-gurdy continues to play.

**DISSOLVE:**

half- The same setup again, it is now summer. The window was  
open before .. now it's open all the way and Bernstein has  
gone so far as to take off his coat. His shirt and his  
celluloid collar are wringing wet. Camera moves toward the  
window to tighten on Bernstein and to take in the City Room  
behind him, which is absolutely deserted. It is clear that  
there is almost nothing more for Bernstein to do. The  
hurdy- gurdy in the street is playing as before, but a new tune.

**DISSOLVE:**

A beach on Coney Island.

Bernstein in a rented period bathing suit sits alone in the  
sand, reading a copy of the "Enquirer."

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. CITY ROOM - ENQUIRER BUILDING - DAY -**

using The whole floor is now a City Room. It is twice its former  
size, yet not too large for all the desks and the people  
them. The windows have been enlarged, providing a good deal  
more light and air. A wall calendar says September 9th.  
Kane and Bernstein enter and stand in the entrance a moment.  
Kane, who really did look a bit peaked before, is now clear-  
eyed and tanned. He is wearing new English clothes. As  
they come into the room, Bernstein practically walking sideways,  
is doing nothing but beaming and admiring Kane, quelling like a  
mother at the Carnegie Hall debut of her son. Seeing and  
recognizing Kane, the entire staff rises to its feet.

**KANE**

(referring to the  
staff; with a smile)  
Ask them to sit down, Mr. Bernstein.

**BERNSTEIN**

Sit down, everybody - for heaven's sake!

business The order is immediately obeyed, everybody going into of feverish activity.

**BERNSTEIN**

So then, tonight, we go over everything thoroughly, eh? Especially the new papers -

**KANE**

We certainly do. Vacation's over - starting right after dinner. But right now - that lady over there -  
(he indicates a woman at the desk)  
- that's the new society editor, I take it? You think I could interrupt her a moment, Mr. Bernstein?

**BERNSTEIN**

Huh? Oh, I forgot - you've been away so long I forgot about your joking -

pretend He trails after Kane as he approaches the Society Editor's desk. The Society Editor, a middle-aged spinster, sees him approaching and starts to quake all over, but tries to she isn't aware of him. An envelope in her hand shakes violently. Kane and Bernstein stop at her desk.

**BERNSTEIN**

Miss Townsend -

Miss Townsend looks up and is so surprised to see Bernstein with a stranger.

**MISS TOWNSEND**

Good afternoon, Mr. Bernstein.

**BERNSTEIN**

This is Mr. Kane, Miss Townsend.

Miss Townsend can't stick to her plan. She starts to rise, but her legs are none too good under her. She knocks over a tray of copy paper as she rises, and bends to pick it up.

**KANE**

(very hesitatingly  
and very softly)  
Miss Townsend -

At the sound of his voice, she straightens up. She is very close to death from excitement.

**KANE**

I've been away for several months, and I don't know exactly how these things are handled now. But one thing I wanted to be sure of is that you won't treat this little announcement any differently than you would any other similar announcement.

He hands her an envelope. She has difficulty in holding on to it.

**KANE**

(gently)  
Read it, Miss Townsend. And remember - just the regular treatment! See you at nine o'clock, Mr. Bernstein!

Kane leaves. Bernstein looks after him, then at the paper. Miss Townsend finally manages to open the envelope. A piece of flimsy paper, with a few written lines, is her reward.

**MISS TOWNSEND**

(reading)  
Mr. and Mrs. Thomas Moore Norton announce the engagement of their daughter, Emily Monroe Norton, to Mr. Charles Foster Kane.

**BERNSTEIN**

(starts to read it)  
Mr. and Mrs. Thomas Moore Norton announce -

**MISS TOWNSEND**

(fluttering - on top of him)  
She's - she's the niece of - of the President of the United States -

**BERNSTEIN**

(nodding proudly)

know. Come on, Miss Townsend -  
From the window, maybe we can get  
a look.

He takes her by the hand and leads her off.

backs  
Angle toward open window. Bernstein and Miss Townsend,  
to camera, rushing to the window.

**EXT. STREET OUTSIDE ENQUIRER BUILDING - DAY -**

High angle downward - what Bernstein and Miss Townsend see  
from the window.

the  
on  
really  
and  
Kane is just stepping into an elegant barouch, drawn up at  
curb, in which sits Miss Emily Norton. He kisses her full  
the lips before he sits down. She acts a bit taken aback,  
because of the public nature of the scene, but she isn't  
annoyed. As the barouche starts off, she is looking at him  
adoringly. He, however, has turned his head and is looking  
adoringly at the "Enquirer." He apparently sees Bernstein  
Miss Townsed and waves his hand.

**INT. CITY ROOM - ENQUIRER - DAY -**

Bernstein and Miss Townsend at window.

**BERNSTEIN**

A girl like that, believe me, she's  
lucky! Presiden't niece, huh!  
Say, before he's through, she'll  
be a Presiden't wife.

who  
Miss Townsend is now dewey-eyed. She looks at Bernstein,  
has turned away, gazing down at the departing couple.

**DISSOLVE:**

couple -  
Front page of the "Enquirer." Large picture of the young  
Kane and Emily - occupying four columns - very happy.

**DISSOLVE:**

**INT. BERNSTEIN'S OFFICE - ENQUIRER - DAY -**

Bernstein and Thompson. As the dissolve comes, Bernstein's voice is heard.

**BERNSTEIN**

The way things turned out, I don't need to tell you - Miss Emily Norton was no rosebud!

**THOMPSON**

It didn't end very well, did it?

**BERNSTEIN**

(shaking his head)

It ended -

(a slight pause)

Then there was Susie - that ended, too.

(shrugs, a pause;  
then looking up  
into Thompson's  
eyes)

guess he didn't make her very happy -

**(A PAUSE)**

You know, I was thinking - that Rosebud you're trying to find out about -

**THOMPSON**

Yes -

**BERNSTEIN**

Maybe that was something he lost. Mr. Kane was a man that lost - almost everything he had -

(a pause)

You ought to talk to Bradford Leland. He could tell you a lot. I wish I could tell you where Leland is, but I don't know myself. He may be out of town somewhere - he may be dead.

**THOMPSON**

In case you'd like to know, Mr. Bernstein, he's at the Huntington Memorial Hospital on 180th Street.

**BERNSTEIN**

You don't say! Why I had no idea -

**THOMPSON**

Nothing particular the matter with  
him, they tell me. Just -  
(controls himself)

**BERNSTEIN**

Just old age.  
(smiles sadly)  
It's the only disease, Mr. Thompson,  
you don't look forward to being  
cured of.  
(pauses)  
You ought to see Mr. Leland.  
There's a whole lot of things he  
could tell you - if he wanted to.

**FADE**

**OUT:**

**FADE IN:**

**EXT. HOSPITAL ROOF - DAY -**

voice  
Close shot - Thompson. He is tilted back in a chair which  
seems to be, and is, leaning against a chimney. Leland's  
is heard for a few moments before Leland is seen.

**LELAND'S VOICE**

When you get to my age, young man,  
you don't miss anything. Unless  
maybe it's a good drink of bourbon.  
Even that doesn't make much  
difference, if you remember there  
hasn't been any good bourbon in  
this country for twenty years.

to  
Camera has pulled back, during above speech, revealing that  
Leland, wrapped in a blanket, is in a wheel chair, talking  
Thompson. They are on the flat roof of a hospital. Other  
people in wheel chairs can be seen in the background, along  
with a nurse or two. They are all sunning themselves.

**THOMPSON**

Mr. Leland, you were -

**LELAND**

You don't happen to have a cigar,  
do you? I've got a young physician -  
must remember to ask to see his

license - the odds are a hundred to one he hasn't got one - who thinks I'm going to stop smoking... I changed the subject, didn't I? Dear, dear! What a disagreeable old man I've become. You want to know what I think of Charlie Kane? Well - I suppose he has some private sort of greatness. But he kept it to himself.

(grinning)

He never - gave himself away - He never gave anything away. He just - left you a tip. He had a generous mind. I don't suppose anybody ever had so many opinions. That was because he had the power to express them, and Charlie lived on power and the excitement of using it - But he didn't believe in anything except Charlie Kane. He never had a conviction in his life. I guess he died without one - That must have been pretty unpleasant. Of course, a lot of us check out with no special conviction about death. But we do know what we're leaving ... we believe in something.

(looks sharply at Thompson)

You're absolutely sure you haven't got a cigar?

**THOMPSON**

Sorry, Mr. Leland.

**LELAND**

Never mind - Bernstein told you about the first days at the office, didn't he? Well, Charlie was a bad newspaper man even then. He entertained his readers, but he never told them the truth.

**THOMPSON**

Maybe you could remember something that -

**LELAND**

I can remember everything. That's my curse, young man. It's the

greatest curse that's ever been  
inflicted on the human race. Memory -  
I was his oldest friend.

(slowly)

As far as I was concerned, he  
behaved like swine. Maybe I wasn't  
his friend. If I wasn't, he never  
had one. Maybe I was what nowadays  
you call a stooge -

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. CITY ROOM - THE ENQUIRER - NIGHT -**

The party (previously shown in the Bernstein sequence).

We start this sequence toward the end of the former one, but  
from a fresh angle, holding on Leland, who is at the end of  
the table. Kane is heard off, making a speech.

**KANE'S VOICE**

Not one of you has been hired  
because of his loyalty. It's your  
talent I'm interested in. That  
talent that's going to make the  
"Enquirer" the kind of paper I  
want - the best newspaper in the  
world!

Applause. During above, Bernstein has come to Leland's  
side.

**BERNSTEIN**

Isn't it wonderful? Such a party!

**LELAND**

Yes.

His tone causes Bernstein to look at him.

**KANE'S VOICE**

However, I think you'll agree we've  
heard enough about newspapers and  
the newspaper business for one  
night.

The above speeches are heard under the following dialogue.

**BERNSTEIN**

(to Leland)  
What's the matter?

**LELAND**

Mr. Bernstein, these men who are now with the "Enquirer" - who were with the "Chronicle" until yesterday - weren't they just as devoted to the "Chronicle" kind of paper as they are now to - our kind of paper?

**BERNSTEIN**

Sure. They're like anybody else. They got work to do. They do it.  
(proudly)  
Only they happen to be the best men in the business.

**KANE**

(finishing his speech)  
There are other subjects in the world -

Kane whistles. The band and the chorus girls enter and hell breaks loose all around Leland and Bernstein.

**LELAND**

(after a minute)  
Do we stand for the same things that the "Chronicle" stands for, Mr. Bernstein?

**BERNSTEIN**

(indignantly)  
Certainly not. So what's that got to do with it? Mr. Kane, he'll have them changed to his kind of newspapermen in a week.

**LELAND**

Probably. There's always a chance, of course, that they'll change Mr. Kane - without his knowing it.

Kane has come up to Leland and Bernstein. He sits down next to them, lighting a cigarette.

**KANE**

Well, gentlemen, are we going to war?

**LELAND**

Our readers are, anyway, I don't know about the rest of the country.

**KANE**

(enthusiastically)

It'll be our first foreign war in fifty years, Brad. We'll cover it the way the "Hickville Gazette" covers the church social! The names of everybody there; what they wore; what they ate; who won the prizes; who gave the prizes -

(gets excited)

I tell you, Brad, I envy you.

(quoting)

By Bradford Leland, the "Enquirer's" Special Correspondent at the Front. I'm almost tempted -

**LELAND**

But there is no Front, Charlie. There's a very doubtful civil war. Besides, I don't want the job.

**KANE**

All right, Brad, all right - you don't have to be a war correspondent unless you want to - I'd want to.

(looking up)

Hello, Georgie.

Georgie, a very handsome madam has walked into the picture, stands behind him. She leans over and speaks quietly in his ear.

**GEORGIE**

Is everything the way you want it, dear?

**KANE**

(looking around)

If everybody's having fun, that's the way I want it.

**GEORGIE**

I've got some other little girls coming over -

**LELAND**

(interrupting)

Charles, I tell you there is no war! There's a condition that

should be remedied - but between that and a -

**KANE**

(seriously)

How would the "Enquirer" look with no news about this non-existent war - with Benton, Pulitzer and Heart devoting twenty columns a day to it?

**LELAND**

They do it only because you do!

**KANE**

(grins)

And I do it because they do it, and they do it - it's a vicious circle, isn't it?

(rises)

I'm going over to Georgie's, Brad - you know, Georgie, don't you?

Leland nods.

**GEORGIE**

(over Kane's next lines)

Glad to meet you, Brad.

Leland shudders.

**KANE**

I told you about Brad, Georgie. He needs to relax.

Brad doesn't answer.

**KANE**

Some ships with wonderful wines have managed to slip through the enemy fleet that's blockading New York harbor -

(grins)

Georgie knows a young lady whom I'm sure you'd adore - wouldn't he, Georgie? Why only the other evening I said to myself, if Brad were only here to adore this young lady - this -

(snaps his fingers)

What's her name again?

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. GEORGIE'S PLACE - NIGHT -**

Georgie is introducing a young lady to Branford Leland. On sound track we hear piano music.

**GEORGIE**

(right on cue from  
preceding scene)

Ethel - this gentlemen has been  
very anxious to meet you - This  
is Ethel.

**ETHEL**

Hello, Mr. Leland.

Camera pans to include Kane, seated at piano, with girls gathered around him.

**ONE OF THE GIRLS**

Charlie! Play the song about you.

**ANOTHER GIRL**

Is there a song about Charlie?

girls  
The  
The  
Kane has broken into "Oh, Mr. Kane!" and Charlie and the  
start to sing. Ethel leads the unhappy Leland over to the  
group. Kane, seeing Leland and taking his eye, motions to  
the  
professor who has been standing next to him to take over.  
The  
professor does so. The singing continues. Kane rises and  
crosses to Leland.

**KANE**

Say, Brad.

(draws him slightly  
aside)

I've got an idea.

**LELAND**

Yes?

**KANE**

I mean I've got a job for you.

**LELAND**

Good.

**KANE**

You don't want to be a war correspondent - how about being a dramatic critic?

**LELAND**

(sincerely, but not gushing; seriously)  
I'd like that.

Kane starts quietly to dance in time to the music. Leland smiles at him.

**KANE**

You start tomorrow night. Richard Carl in "The Spring Chicken."  
(or supply show)  
I'll get us some girls. You get tickets. A drama critic gets them free, you know.  
(grins)  
Rector's at seven?

**LELAND**

Charlie -

**KANE**

Yes?

**LELAND**

(still smiling)  
It doesn't make any difference about me, but one of these days you're going to find out that all this charm of yours won't be enough -

**KANE**

(has stopped dancing)  
You're wrong. It does make a difference to you - Rector's, Brad?  
(starts to dance again)  
Come to think of it, I don't blame you for not wanting to be a war correspondent. You won't miss anything. It isn't much of a war. Besides, they tell me there isn't a decent restaurant on the whole

island.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. RECTOR'S - NIGHT -**

Leland, Kane, two young ladies at Rector's. Popular music  
is heard over the soundtrack. Everybody is laughing very, very  
hard at something Kane has said. The girls are hysterical.  
Kane can hardly breathe. As Leland's laughter becomes more  
and more hearty, it only increases the laughter of the  
others.

**DISSOLVE:**

**EXT. CUNARD LOCKS - GANGPLANK AND DECK OF BOAT - NIGHT -**

As told by Bernstein. Kane is calling down to Leland and  
Bernstein (as before).

**KANE**

You don't expect me to keep any of  
those promises, do you?

A band on deck strikes up "Auld Lang Syne" and further ship-  
to-shore conversation is rendered unfeasible.  
Bernstein and Leland on deck.

**BERNSTEIN**

(turns to Leland)  
Do you, Mr. Leland?

**LELAND**

(smiling)  
Certainly not.

Slight pause. They continue on their way.

**BERNSTEIN**

Mr. Leland, why didn't you go to  
Europe with him? He wanted you  
to. He said to me just yesterday -

**LELAND**

I wanted him to have fun - and

with me along -

This stops Bernstein. Bernstein looks at him.

**LELAND**

Mr. Bernstein, I wish you'd let me ask you a few questions, and answer me truthfully.

**BERNSTEIN**

Don't I always? Most of the time?

**LELAND**

Mr. Bernstein, am I a stuffed shirt? Am I a horse-faced hypocrite? Am I a New England school-marm?

**BERNSTEIN**

Yes.

Leland is surprised.

**BERNSTEIN**

If you thought I'd answer different from what Mr. Kane tells you - well, I wouldn't.

**LELAND**

(good naturedly)  
You're in a conspiracy against me, you two. You always have been.

**BERNSTEIN**

Against me there should be such a conspiracy some time!

He pauses. "Auld Lang Syne" can still be heard from the  
deck  
of the department steamer.

**BERNSTEIN**

(with a hopeful  
look in his eyes)  
Well, he'll be coming back in September. The Majestic. I got the reservations. It gets in on the ninth.

**LELAND**

September the ninth?

Leland puts his hand in his pocket, pulls out a pencil and

small engagement book, opens the book and starts to write.  
open  
Leland's pencil writing on a page in the engagement book  
to September 9: "Rector's - 8:30 p.m."

**DISSOLVE:**

Front page "Enquirer." Large picture of the young couple - Kane and Emily - occupying four columns - very happy.

**EXT. HOSPITAL ROOF - DAY -**

Leland and Thompson. Leland is speaking as we dissolve.

**LELAND**

I used to go to dancing school  
with her.

Thompson had handed Leland a paper.

**LELAND**

What's this?

**THOMPSON**

It's a letter from her lawyers.

**LELAND**

(reading aloud from  
the letter)  
David, Grobleski & Davis - My  
dear Rawlston -  
(looks up)

**THOMPSON**

Rawlston is my boss.

**LELAND**

Oh, yes. I know about Mr. Rawlston.

**THOMPSON**

He knows the first Mrs. Kane  
socially - That's the answer we  
got.

**LELAND**

(reading)  
I am in receipt of your favor of  
yesterday. I beg you to do me the  
courtesy of accepting my assurance  
that Mrs. Whitehall cannot be

induced to contribute any more  
information on the career of Charles  
Foster Kane.

she  
highest  
She has authorized me to state on previous occasions that  
regards their brief marriage as a distateful episode in her  
life that she prefers to forget. With assurances of the  
esteem - Leland hands the paper back to Thompson.

**LELAND**

Brief marriage! Ten years!  
(sighs)

**THOMPSON**

Was he in love?

**LELAND**

He married for love -  
(a little laugh)  
That's why he did everything.  
That's why he went into politics.  
It seems we weren't enough. He  
wanted all the voters to love him,  
too. All he really wanted out of  
life was love. That's Charlie's  
story - it's the story of how he  
lost it. You see, he just didn't  
have any to give. He loved Charlie  
Kane, of course, very dearly - and  
his mother, I guess he always loved  
her. As for Emily - well, all I  
can tell you is Emily's story as  
she told it to me, which probably  
isn't fair - there's supposed to  
be two sides to every story - and  
I guess there are. I guess there's  
more than two sides -

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

Digest.  
Newspaper - Kane's marriage to Emily with still of group on  
White House lawn, same setup as early newsreel in News

**DISSOLVE:**

Screaming headline: OIL SCANDAL!

**DISSOLVE:**

Headline reading: KANE TO SEE PRESIDENT

**DISSOLVE:**

Big headline on "Enquirer" front page which reads: KANE TO  
SEE  
**PRESIDENT**

Under this, one of those big box signed editorials, typical  
of  
Kane, illustrated, on subject of the power of the president,  
expressed in about nine different cases of type, and  
illustrated  
by a cartoon of the White House, on which camera tightens,  
as  
we -

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. THE WHITE HOUSE - THE PRESIDENT'S EXECUTIVE OFFICE -  
DAY -**

This scene is shot so as never to show the President - or at  
least never his face. There is present the President's  
Secretary, sitting on one side of the desk, intently taking  
notes. Kane is on his feet, in front of the desk, tense and  
glaring.

**THE PRESIDENT**

It is the unanimous opinion of my  
Cabinet - in which I concur -  
that the proposed leases are in  
the best interests of the  
Government and the people.

(pauses)

You are not, I hope, suggesting  
that these interests are not  
identical?

**KANE**

I'm not suggesting anything, Mr.  
President! I've come here to tell  
you that, unless some action is

taken promptly - and you are the only one who can take it - the oil that is the property of the people of this country will be turned over for a song to a gang of high-pressure crooks!

**THE PRESIDENT**

(calmly)

I must refuse to allow you to continue in this vein, Mr. Kane.

**KANE**

(screaming)

It's the only vein I know. I tell the facts the way I see them. And any man that knows that facts -

**THE PRESIDENT**

I know the facts, Mr. Kane. And I happen to have the incredible insolence to differ with you as to what they mean.

(pause)

You're a man of great talents, Mr. Kane.

**KANE**

Thanks.

**THE PRESIDENT**

I understand that you have political ambitions. Unfortunately, you seem incapable of allowing any other opinion but your own -

**KANE**

(building to a frenzy)

I'm much obliged, Mr. President, for your concern about me. However, I happen to be concerned at this moment with the matter of extensive oil lands belonging to the people of the United States, and I say that if this lease goes through, the property of the people of the United States goes into the hands of -

**THE PRESIDENT**

(interrupting)

You've made your point perfectly

clear, Mr. Kane. Good day.

The Secretary rises. Kane, with every bit of will power remotely at his disposal to control what might become an hysterical outburst, manages to bow.

**KANE**

Mr. President.

He starts out of the office.

**DISSOLVE:**

**INT. COMPOSING ROOM - ENQUIRER - NIGHT -**

working  
but  
Kane, Reilly, Leland and a composing room Foreman, in clothes, bending over a table with several forms of type. They are looking, at this moment, at a made-up headline - Kane's back is in the way ... so we can't read it.

**FOREMAN**

How about it, Mr. Kane?

smiles  
Reilly glances at his wrist watch and makes a face. Kane as he notices this.

**KANE**

All right. Let her slide!

He turns away, and we can now read the headline.

AS  
Insert of the headline, which reads: "OIL THEFT BECOMES LAW

**PRESIDENT WITHOLDS VETO"**

**DISSOLVE:**

attacked.  
Here follows a quick montage (presently to be worked out) of no more than four or five images in which the President, by means of cartoons, editorials, headlines (all faithfully reproduced from period yellow journalism) is violently

The montage ends on the word TREASON. The music cuts.

gun  
A hand reaches in a side pocket which contains a newspaper - recognizably the "Enquirer." The hand removes a gun. The

is shot. Many arms seize the hand which is pulled up - gun still firing. As the arm is raised in the air, we see that the other arms holding the arm and struggling with it are uniformed, and we see the White House beyond.

**DISSOLVE:**

News ticker which is spelling out the words: "ASSASSINATED  
7:45 P.M."

NOTE: Under the following - a down shot, below the "Enquirer," shows a crowd forming, looking angrily up toward the camera. Crowd noises on the soundtrack under music.

A hand snatches the ticker tape away and as the image of the crowd dissolves out, we pull back to show:

**INT. OF KANE'S OFFICE - NIGHT -**

The ticker tape is in Reilly's hand. Reilly has a phone to his ear.

**REILLY**

Looks bad for us, Mr. Kane. How shall we handle it?

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. GEORGIE'S PLACE -**

Kane in shirtsleeves at phone.

**KANE**

It's a news story! Get it on the street!

**DISSOLVE:**

Headline under "Enquirer" masthead which reads:

**"PRESIDENT ASSASSINATED"**

Newsboy is crying the headline at the same time. We pull back to show him and -

**DISSOLVE:**

**INT. THEATRE - NIGHT**

The camera is in tight on a box which contains Emily and distinguished elderly ladies and gentlemen, obviously family and friends. On the soundtrack, very limpid opera music. Another elderly gent, in white tie but still wearing an overcoat, comes into the box and whispers to Emily. He has

a

copy of the "Enquirer" in his hand. Emily rises. He shows the paper to her.

**DISSOLVE:**

**EXT. STREET OUTSIDE ENQUIRER BUILDING - NIGHT -**

An angry crowd seen from the window of Kane's office. They make a deep threatening sound which is audible during the following scene. Across the heads of the crowd are two

great

squares of light from the windows above them. One of these disappears as the blind is pulled. As the dissolve

completes

itself, the second square of light commences to reduce in

size,

and then the entire street is cut off by a blind which

Leland

pulls down, covering the entire frame.

**INT. KANE'S OFFICE - ENQUIRER - NIGHT -**

The staff standing around, worried to death, in their shirtsleeves.

**KANE**

(to Reilly)

Take dictation - Front page editorial - "This afternoon a great man was assassinated. He was the President of the United States -"

**LELAND**

Charlie -

**KANE**

Yes?

**LELAND**

Do you think you're the one who should call him a great man?

**KANE**

Why not?

**LELAND**

Why not? Well - nobody's a great man in your estimation until he's dead.

**REILLY**

(quickly)

Maybe we'd better wait for more word on the President's condition.

**KANE**

(still looking at Leland)

What do you mean by that?

**LELAND**

(quietly)

Competition.

**REILLY**

He may recover -

**KANE**

(still holding on Leland)

What do you mean by that?

**LELAND**

(steadily)

Yesterday morning you called the President a traitor. What do you think that crowd is doing down there? They think you murdered him.

**KANE**

Because the crackpot who did it had a copy of the "Enquirer" in his pocket?

**LELAND**

- and that copy of the "Enquirer" said the President should be killed.

**KANE**

I said treason was a capital offense

punishable by death -

**LELAND**

You've said a lot of things about the President in the last few months.

**KANE**

They're true! Everything I said! Withholding that veto was treason!

**LELAND**

(interrupting)

Charlie!

**KANE**

(riding over him)

Oil belonging to the people of the United States was leased out for a song to a gang of high-pressure crooks - Nobody can blame me because -

**LELAND**

Look out that window.

Kane stops - looks at him.

**LELAND**

There are the people of the United States, and they are blaming you - Oh, I know it doesn't make any sense, but at least you can learn a lesson from it.

**KANE**

(snarling)

What lesson? Not to expose fraud when I see it? Not to fight for the right of the people to own their own property?

(he turns to Reilly)

Run it the way I said, Reilly - "This afternoon a great man was assassinated -"

**LELAND**

Charlie! Now you're not making sense.

**KANE**

(sharply)

I don't have to. I run a newspaper with half a million readers and they're getting a martyred president this morning with their breakfast. I can't help that. Besides, they all know I'm married to his niece. I've got to think of her.

**LELAND**

What?

**KANE**

I've got to think of Emily -

**LELAND**

(after a silence)

I'd like to talk to you about that.

**KANE**

Go ahead.

Leland looks back at Kane, is conscious of the boys standing around.

**LELAND**

Finish your editorial.

door  
badly

Leland walks out in to the City Room. More staff members in shirt sleeves in a state of panic. Leland goes to his desk, takes out a bottle, pours himself a very stiff drink. A door opens. A Policeman enters with Bernstein. Bernstein is badly battered. The boys crowd around.

**LELAND**

(worried)

What's happened?

**BERNSTEIN**

(smiling)

I'm all right, Mr. Leland. Only there was some fellows out front that thought they ought to take things up with me. I learned 'em! Didn't I, officer?

**THE COP**

(grinning)

You sure did - Say, the Commissioner said I was to stand by and protect Mr. Kane until

further orders, no matter how he  
felt about it. Where is he?

**LELAND**

(finishing his drink)  
In there.

**BERNSTEIN**

If you hadn't come along and  
protected me when you did, I'd  
have killed them fellows.

**LELAND**

(pouring himself  
another drink)  
Go and get yourself washed up, Mr.  
Bernstein.  
(he looks his face  
over thoroughly)  
There doesn't seem to be an serious  
injury.

**BERNSTEIN**

Not to me. But you will let that  
cop go home with Mr. Kane, won't  
you?

**LELAND**

Yes, Mr. Bernstein.

Bernstein leaves the picture with sympathetic attendance.  
Leland finishes his second drink.

**DISSOLVE:**

**INT. KANE'S OFFICE - NIGHT -**

Reilly           The bottle is finished. The door in the Sanctrum opens.  
and the others leave.

**REILLY**

(as they go)  
Goodnight, Mr. Kane.

Kane stands in the door, waiting for Leland. Leland gets up  
and moves toward the office - goes in, sits down across from  
Kane at the desk. An uncomfortable pause. Then Kane smiles  
ingratiatingly. Leland tries to cope with this.

**LELAND**

First of all -  
(he can't go on)

**KANE**

(not cruelly -  
genuinely kind)  
What's wrong, Brad?

**LELAND**

I'm drunk.

**KANE**

I'll get you some coffee.

He rises and goes to the door.

**LELAND**

First of all, I will not write a  
good review of a play because  
somebody paid a thousand dollars  
for an advertisement in the  
"Enquirer."

**KANE**

(gently - opening  
the door)  
That's just a little promotion  
scheme. Nobody expects you -  
(calling)  
Mike, will you try and get Mr.  
Leland some coffee?

**MIKE'S VOICE**

Sure thing, Mr. Kane.

Kane turns back to Leland. Leland doesn't look up at him.

**LELAND**

Charlie, it's just no go. We can't  
agree anymore. I wish you'd let  
me go to Chicago.

**KANE**

Why, Brad?

**LELAND**

I want to be transferred to the  
new paper. You've been saying  
yourself you wish you had somebody  
to -

(he is heartsick,  
inarticulate)

That's not what I wanted to talk about.

Kane goes around behind the desk and sits down.

**KANE**

I'll tell you what I'll do, Brad - I'll get drunk, too - maybe that'll help.

**LELAND**

No, that won't help. Besides, you never get drunk. I wanted to talk about you and Emily.

Kane looks at Leland sharply before he speaks.

**KANE**

(quietly)

All right.

**LELAND**

(without looking at him)

She's going to leave you -

**KANE**

I don't think so, Brad. We've just had word that the President is out of danger.

(ruefully)

It seems I didn't kill him after all.

**LELAND**

(takes his eye)

She was going to leave you anyway -

Kane takes this in.

**LELAND**

Emily's going south next week with the child. As far as anybody's to know, it's a holiday. When they get back -

**KANE**

(sharply)

Brad, you are drunk.

**LELAND**

Sure I am. She wants full custody

of the child no matter what happens. If you won't agree to that, she'll apply for a divorce regardless of the President's wishes. I can't tell her she's wrong, because she isn't wrong -

**KANE**

Why is she leaving me?

**LELAND**

(it's very hard for  
him to say all  
this)

She hasn't any friends left since you started this oil business, and she never sees you.

**KANE**

Do you think the "Enquirer" shouldn't have campaigned against the oil leases?

**LELAND**

(hesitating)

You might have made the whole thing less personal!

No answer from Kane.

**LELAND**

It isn't just that the President was her uncle - everyone she knows, all the people she's been brought up with, everything she's ever been taught to believe is important -

Still no answer from Kane.

**LELAND**

There's no reason why this - this savage personal note -

**KANE**

The personal note is all there is to it. It's all there ever is to it. It's all there every is to anything! Stupidity in our government, complacency and self-satisfaction and unwillingness to believe that anything done by a certain class of people can be

wrong - you can't fight those things impersonally. They're not impersonal crimes against people. They're being done by actual persons - with actual names and positions and - the right of the American people to own their own country is not an academic issue, Brad, that you debate - and then the judges retire to return a verdict and the winners give a dinner for the losers.

**LELAND**

You almost convince me.

(rising)

I'm just drunk enough to tell you the truth. I have to be a little drunk for that because I'm a coward. You know that. That's why you keep me around.

(smiles)

You only associate with your inferiors, Charlie. I guess that's why you ran away from Emily. Because you can't stand the company of your equals. You don't like to admit they exist - the other big people in your world are dead. I told you that.

Kane looks at Leland, but Leland can't be stopped now. He speaks very quietly - no poison in his voice - no personal indignation - as though he were explaining the nature of a disease.

**LELAND**

You talk about the people of the United States as though they belonged to you. When you find out they don't think they are, you'll lose interest. You talk about giving them their rights as though you could make a present of liberty. Remember the working man? You used to defend him quite a good deal. Well, he's turning into something called organized labor and you don't like that at all. And listen, when your precious underprivileged really get together - that's going to add up to something

bigger than - than your privilege  
and then I don't know what you'll  
do - sail away to a desert island,  
probably, and lord it over the  
monkeys.

**KANE**

Are you finished?

**LELAND**

Yes.

(looking down)

Now, will you let me go to Chicago?

**KANE**

(with a little smile)

You're not going to like it in  
Chicago. The wind comes howling  
in from the lake. And there's  
practically no opera season at all -  
and the Lord only knows whether  
they've ever heard of Lobster  
Newburg -

**LELAND**

That's all right.

(he won't be charmed  
out of his duty)

What are you going to do about  
Emily?

**KANE**

(his face hardening  
a little)

Nothing - if she doesn't love me -

Leland has risen. He speaks as he turns away, starting  
towards  
the door.

**LELAND**

You want love on your own terms,  
don't you, Charlie -

(he stops - his  
back turned to  
Kane)

Love according to your own rules.  
And if anything goes wrong and  
you're hurt - then the game stops,  
and you've got to be soothed and  
nursed, no matter what else is  
happening - and no matter who else

is hurt!

**KANE**

It's simpler than that, Brad. A society girl can't stand the gaff, that's all. Other things are important to her - social position, what they're saying on the front porches at Southampton, is it going to be embarrassing to meet somebody or the other at dinner -

Leland has turned, taking his eye again. Now Kane stops and smiles.

**KANE**

She can leave me. As a matter of fact, I've already left her. Don't worry, Brad - I'll live.

**LELAND**

I know you will.

**KANE**

(with all his charm)

Hey, Brad! I've been analyzed an awful lot tonight - let's have another brandy.

Leland shakes his head. Kane lifts his glass.

**KANE**

To love on my terms. Those are the only terms anybody knows ... his own.

**DISSOLVE:**

**EXT. ENQUIRER BUILDING - NIGHT -**

Kane, Leland, and a couple of policemen make their way out of the front toward a hansom cab.

**A VOICE FROM THE CROWD**

You moiderer!

A rock is thrown. It hits Leland on the face. A little blood flows. Kane doesn't see it at first. Then when he's in the hansom cab, he turns and notices it.

**KANE**

Are you hurt?

Leland has a handkerchief to his face.

**LELAND**

No. I wish you'd go home to Emily.  
She'll be pretty upset by all this -  
She still loves you -

but  
The crowd, pushed by the cops, retreats in the background,  
still hard by.

**KANE**

You still want to be transferred  
to the other paper?

**LELAND**

Yes.

**KANE**

(leaning out of the  
hansom cab)

Well, you've been getting a pretty  
low salary here in New York. It  
seems to me that the new dramatic  
critic of our Chicago paper should  
get what he's worth.

(almost as a question)

**LELAND**

(with handkerchief  
still attached to  
his face)

I couldn't possibly live on as  
little as that, Charlie. We'll  
let the salary stay where it is.

The hansom cab starts up. We hold on Leland's face as we

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. KANE'S NEW YORK HOME - KANE'S BEDROOM - EARLY MORNING -**

corner  
Emily is in bed, a damp cloth over her temples. Kane is  
standing at the foot of the bed. The baby's bed is in a

of the room. The baby's nurse is standing near the crib, a nurse for Emily is near her. Kane is looking fixedly on Emily, who is staring tiredly at the ceiling.

**KANE**

(to the nurse)

Excuse us a moment, please.

The nurse looks at Emily.

**KANE**

(peremptorily)

I said, excuse us a moment.

The nurse, unwilling, leaves.

**KANE**

I've been talking to Leland. Emily - You can't leave me now - not now -

Silence.

**KANE**

It isn't what it would do to my changes in politics, Emily - That isn't it - They were talking of running me for governor, but now, of course, we'll have to wait - It isn't that, Emily - It's just - the president is your uncle and they're saying I killed him.

Still silence.

**KANE**

That story about the murderer having a copy of the "Enquirer" in his pocket - the "Chronicle" made that up out of whole cloth - Emily, please - He's going to be all right, you know, he's going to recover -  
(bitterly)

If it will make you any happier, we had nine pages of advertising cancelled in the first mail this morning. Bernstein is afraid to open any more letters. He -

He stops. He sees that he's getting no place with Emily.

**KANE**

(exasperated)  
What do you expect me to do? What  
in the world -

**EMILY**

(weakly)  
Charles.

He waits for her to continue.

**EMILY**

Do you really think -  
(she can't continue)  
Those threatening letters, can  
they really -

She sits up and looks at the crib. She almost continues to  
look at the crib, with almost unseeing eyes.

**KANE**

(uncomfortably)  
They won't do anything to Junior,  
darling.  
(contemptuously)  
Anonymous letter writers - I've  
got guards in front of the house,  
and I'm going to arrange -

**EMILY**

(turning her face  
toward him)  
Please don't talk any more, Charles.

Kane is about to say something, but bites his lips instead.  
Emily keeps staring at him.

**EMILY**

Have they heard from father yet?  
Has he seen -

**KANE**

I've tried to tell you, Emily.  
The President's going to be all  
right. He had a comfortable night.  
There's no danger of any kind.

Emily nods several times. There is an uncomfortable silence.  
Suddenly there is a cry from the crib. Emily leaps from the  
bed and rushes to him. She bends over the crib.

**EMILY**

(murmuring)

Here I am, darling... Darling!...  
Darling, it's all right... Mother's  
here.

**KANE**

Emily - you musn't leave me now -  
you can't do that to me.

**EMILY**

They won't hurt you, darling.  
Mother's with you! Mother's looking  
after you!

Kane, unwanted, ignored, looks on. Tightening his lips, he  
walks out.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. KANE'S OFFICE - NIGHT**

By the desk light, Kane is seen working with his usual  
intensity, Reilly standing beside him at the desk.

**KANE**

We'll withdraw support completely.  
Anything else?

**REILLY**

Mr. Leland sent back that check.

**KANE**

What check?

**REILLY**

You made it out to him last week  
after he left for Chicago.

**KANE**

Oh, yes, the bonus.

**REILLY**

It was for twenty-five thousand  
dollars.

his Kane is perplexed and worried, but we can see in a moment  
mind will be on something else.

**REILLY**

He sent it back torn up - all torn up into little bits, and he enclosed something else - I can't make it out.

Kane doesn't answer. Reilly goes on. He has brought out a piece of paper and is reading it.

**REILLY**

It says here, "A Declaration of Principles" -

(he still reads)

"I will provide the people of this city with a daily paper that will tell all the news honestly" -

Kane has looked up sharply. Reilly, sensing his look, stops reading and meets his eye. Slowly, Kane reaches out his hand.

Reilly hands him the piece of paper. Without reading it, Kane tears it up, throws it into the wastebasket at his side.

**DISSOLVE:**

**INT. MADISON SQUARE GARDEN - NIGHT -**

The evening of the final great rally. These shots remind us of and are identical with and supplementary to the "News Digest" scenes earlier. The vast auditorium with a huge picture of Kane, cheering crowds, etc. Emily and Junior are to be seen in the front of a box. Emily is tired and wears a forced smile on her face. Junior, now aged nine and a half, is eager, bright-eyed and excited. Kane is just finishing his speech.

**KANE**

It is no secret that I entered upon this campaign with no thought that I could be elected Governor of this state! It is now no secret that every straw vote, every independent pole, shows that I will be elected. And I repeat to you - my first official act as Governor will be to appoint a special District Attorney to arrange for the indictment, prosecution and conviction of Boss Edward G.

Rogers!

Terrific screaming and cheering from the audience.

**DISSOLVE**

**OUT:**

**INT. MADISON SQUARE GARDEN - NIGHT -**

leaders  
The Speaker's Platform. Numerous officials and civic  
are crowding around Kane. Cameramen take flash photographs  
with old-fashioned flash powder.

**FIRST CIVIC LEADER**

Great speech, Mr. Kane.

**SECOND LEADER**

(pompous)

One of the most notable public  
utterances ever made by a candidate  
in this state -

**KANE**

Thank you, gentlemen. Thank you.

He looks up and notices that the box in which Emily and the  
boy were sitting is now empty. He starts toward the rear of  
the platform, through the press of people, Reilly approaches  
him.

**REILLY**

A wonderful speech, Mr. Kane.

Kane pats him on the shoulder as he walks along.

**REILLY**

I just got word from Buffalo, Mr.  
Kane. They're going to throw you  
the organization vote - and take a  
chance maybe you'll give them a  
break -

making  
This is said almost inquiringly, as if he were hoping that  
Kane would give him some assurance that McDonald is not  
a mistake. There is no answer from Kane.

**REILLY**

On an independent ticket there's  
never been anything like it! If  
the election were held today, you'd

be elected by a hundred thousand votes - and every day between now and November 7th is just going to add to your majority.

through Kane is very pleased. He continues with Reilly slowly  
the crowd - a band playing off. Bernstein joins him.

**KANE**

It does seem too good to be true, doesn't it, Mr. Bernstein?

**REILLY**

Rogers isn't even pretending. He isn't just scared anymore. He's sick. Frank Norris told me last night he hasn't known Rogers to be that worried in twenty-five years.

**KANE**

I think it's beginning to dawn on Mr. Rogers that I mean what I say. With Mr. Rogers out of the way, Reilly, I think we may really begin to hope for a good government in this state.

(stopping)

Well, Mr. Bernstein?

**BERNSTEIN**

(clearly not meaning it)

It's wonderful, Mr. Kane.  
Wonderful. Wonderful.

**KANE**

You don't really think so?

**BERNSTEIN**

I do. I do. I mean, since you're running for Governor - and you want to be elected - I think it's wonderful you're going to be elected. Only -

(interrupts himself)

- Can I say something?

**KANE**

Please, Mr. Bernstein.

**BERNSTEIN**

Well, the way I look at it -  
    (comes out with it)  
- You want to know what I really  
think would be wonderful?

Kane indicates he is to proceed.

**BERNSTEIN**

Well, you're running for Governor  
and going to be elected - my idea  
is how wonderful it would be if  
you don't run at all and don't get  
elected.

**DISSOLVE:**

**EXT. ONE OF THE EXITS - MADISON SQUARE GARDEN - NIGHT -**

Emily and Junior are standing, waiting for Kane.

**JUNIOR**

Is Pop Governor yet, Mom?

Just then, Kane appears, with Reilly and several other men.  
Kane rushes toward Emily and Junior, as the men politely

greet

Emily.

**KANE**

Hello, Butch! Did you like your  
old man's speech?

**JUNIOR**

Hello, Pop! I was in a box. I  
could hear every word.

**KANE**

I saw you!  
    (he has his arm  
    around Junior's  
    shoulder)  
Good night, gentlemen.

There are good nights. Kane's car is at the curb and he  
starts to walk toward it with Junior and Emily.

**EMILY**

I'm sending Junior home in the  
car, Charles - with Oliver -

**KANE**

But I'd arranged to go home with  
you myself.

**EMILY**

There's a call I want you to make  
with me, Charles.

**KANE**

It can wait.

**EMILY**

No, it can't.  
(she bends down and  
kisses Junior)  
Good night, darling.

**JUNIOR**

Good night, Mom.

Junior      The driver is holding the rear door open as Emily guides  
in.

**KANE**

(as car starts to  
drive off)  
What's this all about, Emily?  
I've had a very tiring day and -

**EMILY**

It may not be about anything at  
all.

A cab has pulled up.

**THE DRIVER**

Cab?

Emily nods to him.

**EMILY**

I intend to find out.

**KANE**

I insist on being told exactly  
what you have in mind.

**EMILY**

I'm going to -  
(she looks at a  
slip of paper in

her hand)  
- 185 West 74th Street.

Kane's reaction indicates that the address definitely means something to him.

**EMILY**

If you wish, you can come with me...

Kane nods.

**KANE**

I'll go with you.

He opens the door and she enters the cab. He follows her.

**DISSOLVE:**

**INT. CAB - NIGHT -**

Kane and Emily. He looks at her, in search of some kind of enlightenment. Her face is set and impassive.

**DISSOLVE:**

**EXT. AND INT. APARTMENT HOUSE HALLWAY - NIGHT -**

Kane and Emily, in front of an apartment door. Emily is pressing the bell.

**KANE**

I had no idea you had this flair for melodrama, Emily.

Emily does not answer. The door is opened by a maid, who recognizes Kane.

**THE MAID**

Come in, Mr. Kane, come in.

They enter, Emily first.

**INT. SUSAN'S APARTMENT - NIGHT -**

There is first a tiny reception room, through which an open door shows the living room. Kane and Emily enter from the hallway and cross to the living room. As they enter, Susan rises from a chair. The other person in the room - a big, heavyset man, a little past middle age - stays where he is,

leaning back in his chair, regarding Kane intently.

**SUSAN**

It wasn't my fault, Charlie. He made me send your wife a note. He said I'd - oh, he's been saying the most terrible things, I didn't know what to do... I -  
(she catches sight of Emily)

**ROGERS**

Good evening, Mr. Kane.  
(he rises)  
I don't suppose anybody would introduce us. Mrs. Kane, I am Edward Rogers.

**EMILY**

How do you do?  
(pauses)  
I came here - and I made Mr. Kane come with me...  
(she consults the note in her hand without reading it again)  
because I recieved this note -

**ROGERS**

I made Miss - Miss Alexander send you the note. She was a little unwilling at first -  
(he smiles grimly)  
but she did it.

**SUSAN**

I can't tell you the things he said, Charlie. You haven't got any idea -

**KANE**

(turning on Rogers)  
Rogers, I don't think I will postpone doing something about you until I'm elected.  
(he starts toward him)  
To start with, I'll break your neck.

**ROGERS**

(not giving way an  
inch)  
Maybe you can do it and maybe you  
can't, Mr. Kane.

**EMILY**

Charles!  
(he stops to look  
at her)  
Your - your breaking this man's  
neck -  
(she is clearly  
disgusted)  
would scarcely explain this note -  
(glancing at the  
note)  
Serious consequences for Mr. Kane -  
(slowly)  
for myself, and for my son. What  
does this note mean, Miss -

**SUSAN**

(stiffly)  
I'm Susan Alexander.  
(pauses)  
I know what you think, Mrs. Kane,  
but -

**EMILY**

(ignoring this)  
What does this note mean, Miss  
Alexander?

**ROGERS**

She doesn't know, Mrs. Kane. She  
just sent it - because I made her  
see it wouldn't be smart for her  
not to send it.

**KANE**

In case you don't know, Emily,  
this - this gentleman -  
(he puts a world of  
scorn into the  
word)  
is -

**ROGERS**

I'm not a gentleman, Mrs. Kane,  
and your husband is just trying to  
be funny calling me one. I don't  
even know what a gentleman is.

(tensely, with all  
the hatred and  
venom in the world)

You see, my idea of a gentleman,  
Mrs. Kane - well, if I owned a  
newspaper and if I didn't like the  
way somebody else was doing things -  
some politician, say - I'd fight  
them with everything I had. Only  
I wouldn't show him in a convict  
suit, with stripes - so his children  
could see the picture in the paper.  
Or his mother.

(he has to control  
himself from hurling  
himself at Kane)

It's pretty clear - I'm not a  
gentleman.

**EMILY**

Oh!!

**KANE**

You're a cheap, crooked grafter -  
and your concern for your children  
and your mother -

**ROGERS**

Anything you say, Mr. Kane. Only  
we're talking now about what you  
are. That's what the note is about,  
Mrs. Kane. Now I'm going to lay  
all my cards on the table. I'm  
fighting for my life. Not just my  
political life. My life. If your  
husband is elected governor -

**KANE**

I'm going to be elected governor.  
And the first thing I'm going to  
do -

**EMILY**

Let him finish, Charles.

**ROGERS**

I'm protecting myself every way I  
know how, Mrs. Kane. This last  
week, I finally found out how I  
can stop your husband from being  
elected. If the people of this  
state learn what I found out this

week, he wouldn't have a chance to -  
he couldn't be elected Dog Catcher.  
Well, what I'm interested in is  
seeing that he's not elected. I  
don't care whether they know what  
I know about him. Let him keep  
right on being the Great, Noble,  
Moral -

(he stresses the  
world)

Champeen of the people. Just as  
long as -

**EMILY**

I think I understand, Mr. Rogers,  
but wonder if -

(she leaves her  
sentence unfinished)

**KANE**

You can't blackmail me, Rogers,  
you can't -

**SUSAN**

(excitedly)

Charlie, he said, unless you  
withdrew your name -

**ROGERS**

That's the chance I'm willing to  
give you, Mr. Kane. More of a  
chance than you'd give me. Unless  
you make up your mind by tomorrow  
that you're so sick that you've  
got to go away for a year or two -  
Monday morning every paper in this  
State will carry the story I'm  
going to give them.

Kane starts to stare at him intently.

**EMILY**

What story, Mr. Rogers?

**ROGERS**

The story about him and Miss  
Alexander, Mrs. Kane.

Emily looks at Kane.

**SUSAN**

There is no story. It's all lies.

Mr. Kane is just -

**ROGERS**

(to Susan)

Shut up!

(to Kane)

I've had a dozen men doing nothing but run this thing down - we've got evidence enough to - well, the evidence would stand up in any court of law. You want me to give you the evidence, Mr. Kane?

**KANE**

You do anything you want to do. The people of this state can decide which one of us to trust. If you want to know, they've already decided. The election Tuesday'll be only -

**ROGERS**

Mrs. Kane, I'm not asking you to believe me. I'd like to show you -

**EMILY**

You don't have to show me anything, Mr. Rogers. I believe you.

**ROGERS**

I'd rather Mr. Kane withdrew without having to get the story published. Not that I care about him. But I'd be better off that way -  
(he pauses)  
- and so would you, Mrs. Kane.

**SUSAN**

What about me?

(to Kane)

He said my name'd be dragged through the mud. He said everywhere I'd go from now on -

**EMILY**

There seems to be only one decision you can make, Charles. I'd say that it has been made for you.

(pauses)

I suppose the details can be arranged tomorrow, Mr. Rogers. About the statements by the doctors -

**KANE**

Have you gone completely mad, Emily?

Emily looks at him.

**KANE**

You don't think I'm going to let this blackmailer intimidate me, do you?

**EMILY**

I don't see what else you can do, Charles. If he's right - and the papers publish this story he has -

**KANE**

Oh, they'll publish it all right. But that's not going to stop me -

**EMILY**

Charles, this - this story - doesn't concern only you. I'll be in it, too, won't I?

(quickly)

And Junior?

**KANE**

(squirming a bit)

I suppose so, but - I'm not afraid of the story. You can't tell me that the voters of this state -

**EMILY**

I'm not interested in the voters of this state right now. I am interested in - well, Junior, for one thing.

**SUSAN**

Charlie! If they publish this story -

**EMILY**

They won't. Goodnight, Mr. Rogers.

(she starts out)

There's nothing more to be said, Charles.

**KANE**

Oh yes, there is.

**EMILY**

I don't think so. Are you coming, Charles?

**KANE**

No.

She looks at him. He starts to work himself into a rage.

**KANE**

There's only one person in the world to decide what I'm going to do - and that's me. And if you think - if any of you think -

**EMILY**

You decided what you were going to do, Charles - some time ago.

(she looks at Susan)

You can't always have it your own way, regardless of anything else that may have happened.

(she sighs)

Come on, Charles.

**KANE**

Go on! Get out! I can fight this thing all alone!

**ROGERS**

You're making a bigger fool of yourself than I thought you would, Mr. Kane. You're licked. Why don't you -

**KANE**

(turning on him)

Get out! I've got nothing to talk to you about. If you want to see me, have the Warden write me a letter.

**ROGERS**

I see!

(he starts toward the door)

**SUSAN**

(starting to cry)

Charlie, you're just excited. You don't realize -

**KANE**

I know exactly what I'm doing.  
(he is screaming)  
Get out!

**EMILY**

(quietly)  
Charles, if you don't listen to  
reason, it may be too late -

**KANE**

Too late for what? Too late for  
you and this -  
(he can't find the  
adjective)  
this public thief to take the love  
of the people of this state away  
from me? Well, you won't do it, I  
tell you. You won't do it!

**SUSAN**

Charlie, there are other things to  
think of.  
(a sly look comes  
into her eyes)  
Your son - you don't want him to  
read in the papers -

**EMILY**

It is too late now, Charles.

**KANE**

(rushes to the door  
and opens it)  
Get out, both of you!

**SUSAN**

(rushes to him)  
Charlie, please don't -

**KANE**

What are you waiting here for?  
Why don't you go?

**EMILY**

Goodnight, Charles.

She walks out. Rogers stops as he gets directly in front of  
Kane.

**ROGERS**

You're the greatest fool I've ever

known, Kane. If it was anybody else, I'd say what's going to happen to you would be a lesson to you. Only you're going to need more than one lesson. And you're going to get more than one lesson.  
(he walks past Kane)

**KANE**

Don't you worry about me. I'm Charles Foster Kane. I'm no cheap, crooked politician, trying to save himself from the consequences of his crimes -

**INT. APARTMENT HOUSE HALLWAY - NIGHT -**

Camera angling toward Kane from other end of the hall.  
Rogers and Emily are already down the hall, moving toward foreground.  
Kane in apartment doorway background.

**KANE**

(screams louder)  
I'm going to send you to Sing Sing, Rogers. Sing Sing!

Kane is trembling with rage as he shakes his fist at Rogers's back. Susan, quieter now, has snuggled into the hollow of his shoulder as they stand in the doorway.

**DISSOLVE:**

The "Chronicle" front page with photograph (as in the "News Digest") revealing Kane's relations with Susan.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

Front page of "Chronicle" - Headline which reads:

**ROGERS ELECTED**

**DISSOLVE:**

Front page of "Enquirer" - Headline which reads:

**FRAUD AT POLLS**

**DISSOLVE:**

**INT. LIVING ROOM - NIGHT -**

Emily is opening the door for Leland.

**EMILY**

Hello, Brad -

**LELAND**

Emily -

He pauses. Leland comes in. Emily closes the door.

**EMILY**

I'm sorry I sent for you, Brad -  
didn't -

**LELAND**

Chicago is pretty close to New  
York nowadays - only twenty hours -

She doesn't have anything to say.

**LELAND**

I'm glad to see you.

She smiles at him and we know that there isn't anybody else  
in the world for her to smile at. She's too grateful to talk.

**EMILY**

Are all the returns in?

Leland puts his hat unconsciously on his coat by the  
newspaper.

**EMILY**

Let me see it.

Leland takes the newspaper out of his pocket and hands it to  
her. She takes it. We see the headline, not an insert, but  
it registers. It reads: "Fraud at Polls." Emily is looking  
at the paper with unseeing eyes, and a little smile.

**LELAND**

(after a pause)

Almost two to one -

**EMILY**

I'm surprised he got the votes he did.

**LELAND**

Emily!

**EMILY**

Why should anyone vote for him? He's made it quite clear to the people what he thinks of them. Children - to be told one thing one day, something else the next, as the whim seizes him. And they're supposed to be grateful and love and adore him - because he sees to it that they get cheap ice and only pay a nickel in the street cars.

**LELAND**

Emily, you're being - a little unfair - You know what I think of Charles' behavior - about your personal lives -

**EMILY**

There aren't any personal lives for people like us. He made that very clear to me nine years ago - If I'd thought of my life with Charles as a personal life, I'd have left him then -

**LELAND**

know that, Emily -

**EMILY**

(on top of Leland)

Maybe I should have - the first time he showed me what a mad dog he really was.

**LELAND**

(on the cue "dog")

Emily, you -

**EMILY**

Brad, I'm - I'm not an old woman yet -

**LELAND**

It's - all over -

He stops himself.

**EMILY**

(after a pause)

Know it is, Brad -

**LELAND**

He's paying for it, Emily. Those  
returns tonight - he's finished.  
Politically -

(he thinks)

- socially, everywhere, I guess.  
don't know about the papers, but -

**EMILY**

If you're asking me to sympathize  
with him, Brad, you're wasting  
your time.

(pauses)

There's only one person I'm sorry  
for, as a matter of fact. That -  
that shabby little girl. I'm really  
sorry for her, Brad.

**DISSOLVE:**

Front page Chicago "Enquirer," with photograph proclaiming  
that Susan Alexander opens at new Chicago Opera House in  
"Thais," as in "News Digest."

On soundtrack during above we hear the big, expectant murmur  
of an opening night audience and the noodling of the  
orchestra.

**DISSOLVE:**

**INT. CHICAGO OPERA HOUSE - NIGHT - SET FOR "THAIS" -**

The camera is just inside the curtain, angling upstage. We  
see the set for "Thais" - the principals in place - stage  
managers, stage hands, etc., and in the center of all this,  
in  
an elaborate costume, looking very small and very lost, is  
Susan. She is almost hysterical with fright. Maids,  
singing

sprayed.

teacher, and the rest are in attendance. Her throat is

up Applause is heard at the opening of the shot, and now the orchestra starts thunderously. The curtain starts to rise - the camera with it - the blinding glare of the foots moves

up

Susan's body and hits her face. She squints and starts to sing. Camera continues on up with the curtain, up past

Susan,

up the full height of the proscenium arch and then on up

into

the gridiron into a world of ropes, brick walls and hanging canvas - Susan's voice still heard - but faintly. The

camera

stops at the top of the gridiron as the curtain stops. Two typical stage hands fill the frame. They are looking down

on

the stage below. Some of the reflected light gleams on

their

faces. They look at each other. One of them puts his hand

to

his nose.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. LELAND'S OFFICE - CHICAGO ENQUIRER - NIGHT -**

Leland, as in the same scene in the Bernstein sequence, is sprawled across his typewriter, his head on the keys. The paper is gone from the roller. Leland stirs and looks up drunkenly, his eyes encountering Bernstein, who stands

beside

him (also as in the previous scene).

**BERNSTEIN**

Hello, Mr. Leland.

**LELAND**

Hello, Bernstein.

Leland makes a terrific effort to pull himself together. He straightens and reaches for the keys - then sees the paper

is

gone from the machine.

**LELAND**

Where is it - where's my notice?  
I've got to finish it!

**BERNSTEIN**

(quietly)

Mr. Kane is finishing it.

**LELAND**

Kane? Charlie?

(painfully, he rises  
to his feet)

Where is he?

off - During all this, the sound of a typewriter has been heard  
he a busy typewriter. Leland's eyes follow the sound. Slowly  
registers Kane in the City Room beyond. This is almost the  
same shot as in the previous Bernstein story.

**INT. CITY ROOM - CHICAGO ENQUIRER - NIGHT -**

face, Kane, in white tie and shirt sleeves, is typing away at a  
machine, his fingers working briskly and efficiently, his  
smile. seen by the desk light before him, set in a strange half-

Leland stands in the door of his office, staring across at  
him.

**LELAND**

I suppose he's fixing it up - I  
know I'd never get that through.

**BERNSTEIN**

(moving to his side)

Mr. Kane is finishing your piece  
the way you started it.

Leland turns incredulously to Bernstein.

**BERNSTEIN**

He's writing a roast like you wanted  
it to be -

(then suddnely -  
with a kind of  
quiet passion rather  
than a triumph)

- I guess that'll show you.

Kane Leland picks his way across the City Room to Kane's side.  
Kane goes on typing, without looking up. After a pause,  
speaks.

**KANE**

Hello, Brad.

**LELAND**

Hello, Charlie -

**(ANOTHER PAUSE)**

I didn't know we were speaking.

Kane stops typing, but doesn't turn.

**KANE**

Sure, we're speaking, Brad -  
you're fired.

He starts typing again, the expression on his face doesn't change.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**EXT. HOSPITAL ROOF - DAY -**

Thompson and Leland on the roof, which is now deserted. It  
is getting late. The sun has just about gone down.

**LELAND**

Well, that's about all there is -  
and I'm getting chills. Hey, nurse!  
(pause)

Five years ago, he wrote from that  
place of his down South -

(as if trying to  
think)

- you know. Shangri-la? El Dorado?  
(pauses)

Sloppy Joe's? What's the name of  
that place? You know... All right.  
Xanadu. I knew what it was all  
the time. You caught on, didn't  
you?

**THOMPSON**

Yes.

**LELAND**

I guess maybe I'm not as hard to  
see through as I think. Anyway, I

never even answered his letter.  
Maybe I should have. I guess he  
was pretty lonely down there those  
last years. He hadn't finished it  
when she left him - he never  
finished it - he never finished  
anything. Of course, he built it  
for her -

**THOMPSON**

That must have been love.

**LELAND**

I don't know. He was disappointed  
in the world. So he built one of  
his own - An absolute monarchy -  
It was something bigger than an  
opera house anyway -

(calls)

Nurse!

(lowers his voice)

Say, I'll tell you one thing you  
can do for me, young fellow.

**THOMPSON**

Sure.

**LELAND**

On your way out, stop at a cigar  
store, will you, and send me up a  
couple of cigars?

**THOMPSON**

Sure, Mr. Leland. I'll be glad  
to.

**LELAND**

Hey, Nurse!

A Nurse appears.

**NURSE**

Hello, Mr. Leland.

**LELAND**

I'm ready to go in now. You know  
when I was a young man, there was  
an impression around that nurses  
were pretty. It was no truer then  
than it is now.

**NURSE**

Here, let me take your arm, Mr.  
Leland.

**LELAND**

(testily)

All right, all right.

(he has begun to  
move forward on

the Nurse's arm;

turning to Thompson)

You won't forget, will you, about  
the cigars? And tell them to wrap  
them up to look like toothpaste,  
or something, or they'll stop them  
at the desk. That young doctor I  
was telling you about, he's got an  
idea he wants to keep me alive.

**DISSOLVE:**

**EXT. "EL RANCHO" CABARET IN ATLANTIC CITY - EARLY DAWN -**

**NEON SIGN ON THE ROOF:**

**"EL RANCHO"**

**FLOOR SHOW**

**SUSAN ALEXANDER KANE**

**TWICE NIGHTLY**

glows on the dark screen as in the previous sequence earlier  
in the script. Behind the lights and through them, we see a  
nasty early morning. Camera as before, moves through the  
lights

of the sign and down on the skylight, through which is seen  
Susan at her regular table, Thompson seated across from  
her.

Very faintly during this, idle piano music playing.

**DISSOLVE:**

**INT. "EL RANCHO" CABARET - EARLY DAWN -**

Susan and Thompson are facing each other. The place is  
almost

deserted. Susan is sober. On the other side of the room,  
somebody is playing a piano.

**SUSAN**

How do you want to handle the whole thing - ask questions?

**THOMPSON**

I'd rather you just talked. Anything that comes into your mind - about yourself and Mr. Kane.

**SUSAN**

You wouldn't want to hear a lot of what comes into my mind about myself and Mr. Charlie Kane.

Susan is thinking.

**THOMPSON**

How did you meet him?

**SUSAN**

I had a toothache.

Thompson looks at her.

**SUSAN**

That was thiry years ago - and I still remember that toothache. Boy! That toothache was just driving me crazy...

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**EXT. CORNER DRUG STORE AND STREET ON THE WEST SIDE OF NEW YORK -**

**NIGHT -**

Susan, aged twenty, neatly but cheaply dressed in the style of the period, is leaving the drug store. It's about 8 o'clock at night. With a large, man-sized handkerchief pressed to her cheek, she is in considerable pain. The street is wet - after a recent rain.

She walks a few steps towards the middle of the block, and can

Cloves stand it no longer. She stops, opens a bottle of Oil of  
rubs that she has in her hand, applies some to her finger, and  
her gums.

houses She walks on, the pain only a bit better. Four or five  
- farther along, she comes to what is clearly her own doorway  
a shabby, old four-story apartment house. She turns toward  
the doorway, which is up a tiny stoop, about three steps.

almost As she does so, Kane, coming from the opposite direction,  
shoulder bumps into her and turns to his left to avoid her. His  
bumps hers and she turns. As she does so, Kane, forced to  
change his course, steps on the loose end of a plank which  
covers a puddle in the bad sidewalk. The plank rises up and  
cracks him on the knee, also covering him with mud.

**KANE**

(hopping up and  
down and rubbing  
his knee)

Ow!

Susan, taking her handkerchief from her jaw, roars with  
laughter.

**KANE**

It's not funny.

glares He bites his lip and rubs his knee again. Susan tries to  
control her laughter, but not very successfully. Kane  
at her.

**SUSAN**

I'm sorry, mister - but you do  
look awful funny.

jaw. Suddenly, the pain returns and she claps her hand to her

**SUSAN**

Ow!

**KANE**

What's the matter with you?

**SUSAN**

Toothache.

**KANE**

Hmm!

He has been rubbing his clothes with his handkerchief.

**SUSAN**

You've got some on your face.

**KANE**

If these sidewalks were kept in condition - instead of the money going to some cheap grafter -

Susan starts to laugh again.

**KANE**

What's funny now?

**SUSAN**

You are. You look like you've been making mud pies.

In the middle of her smile, the pain returns.

**SUSAN**

Oh!

**KANE**

You're no Venus de Milo.

**SUSAN**

(points to the  
downstair window)

If you want to come in and wash your face - I can get you some hot water to get that dirt off your trousers -

**KANE**

Thanks.

Susan starts, with Kane following her.

**DISSOLVE:**

**INT. SUSAN'S ROOM - NIGHT -**

It's in moderate disorder. The Mansbach gas lights are on.

It's not really a classy room, but it's exactly what you're entitled to in 1910, for \$5.00 a week including breakfast.

and  
There is a bed, a couple of chairs, a chiffonier, and a few personal belongings on the chiffonier. These include a photograph of a gent and lady, obviously Susan's parents,  
in  
a few objets d'art. One, "At the Japanese Rolling Ball Game at Coney Island," and - perhaps this is part of the Japanese loot - the glass globe with the snow scene Kane was holding  
his hand in the first sequence.

over  
Susan comes into the room, carrying a basin, with towels  
door.  
her arm. Kane is waiting for her. She doesn't close the

**SUSAN**

(by way of  
explanation)

My landlady prefers me to keep  
this door open when I have a  
gentleman caller.

(starts to put the  
basin down)

She's a very decent woman.

(making a face)

Ow!

one  
about  
Kane rushes to take the basin from her, putting it on the chiffonier. To do this, he has to shove the photograph to  
side of the basin. Susan grabs the photograph as it is  
to fall over.

**SUSAN**

Hey, you should be more careful.  
That's my ma and pa.

**KANE**

I'm sorry. They live here, too?

**SUSAN**

No. They've passed on.

Again she puts her hand to her jaw.

**KANE**

Where's the soap?

**SUSAN**

In the water.

however,  
it Kane fishes the soap out of the water. It is slippery,  
and slips out of his hand, hitting him in the chest before  
falls to the floor. Susan laughs as he bends over.

**KANE**

(starting to wash  
his hands)

You're very easily amused.

**SUSAN**

I always like to see the funny  
side of things. No sense crying  
when you don't have to. And you're  
so funny. Looking at you, I forget  
all about my toothache.

Her face distorts in pain again.

**SUSAN**

Oh!

**KANE**

I can't stay here all night chasing  
your pain away.

**SUSAN**

(laughs)

I know... But you do look so silly.

Kane, with soaped hands, has rubbed his face and now cannot  
open his eyes, for fear of getting soap in them.

**KANE**

Where's the towel?

**SUSAN**

On the chiffonier. Here.

**KANE**

(rubs his face dry)

Thanks.

**SUSAN**

(on her way to closet)

I've got a brush in the closet.  
As soon as the mud on your trousers  
is all dry - you just brush it

off.

**KANE**

I'll get these streets fixed, if  
it's the last thing I do.

Susan comes out of the closet. She holds out the brush with  
her left hand, her right hand to her jaw in real distress.

**KANE**

(takes the brush)  
You are in pain, aren't you, you  
poor kid?

Susan can't stand it anymore and sits down in a chair, bent  
over, whimpering a bit.

**KANE**

(brushing himself)  
Wish there was something I could -

trying  
He stops and thinks. Susan, her face averted, is still  
hard not to cry.

**KANE**

I've got an idea, young lady.  
(there is no response)  
Turn around and look at me.  
(there is still no  
response)  
I said, turn around and look at  
me, young lady.

Slowly, Susan turns.

**KANE**

Did you ever see anybody wiggle  
both his ears at the same time?

It takes a second for Susan to adapt herself to this.

**KANE**

Watch closely!  
(he wiggles his  
ears)  
It took me two solid years at the  
finest boys' school in the world  
to learn that trick. The fellow  
who taught me is President of  
Venezuela now.

He's still wiggling his ears as Susan starts to smile.

**KANE**

That's it! Smile!

Susan smiles, very broadly.

**DISSOLVE:**

**INT. SUSAN'S ROOM - NIGHT -**

Closeup of a duck, camera pulls back showing it to be a shadowgraph on the wall, made by Kane, who is now in his shirt sleeves. It is about an hour later than preceding sequence.

**SUSAN**

(hesitatingly)

A chicken?

**KANE**

No. But you're close.

**SUSAN**

A rooster?

**KANE**

You're getting farther away all the time. It's a duck.

**SUSAN**

Excuse me, Mr. Kane. I know this takes a lot of nerve, but - who are you? I mean - I'm pretty ignorant, guess you caught on to that -

**KANE**

(looks squarely at her)

You really don't know who I am?

**SUSAN**

No. That is, I bet it turns out I've heard your name a million times, only you know how it is -

**KANE**

But you like me, don't you? Even though you don't know who I am?

**SUSAN**

You've been wonderful! I can't tell you how glad I am you're here, I don't know many people and -  
(she stops)

**KANE**

And I know too many people. Obviously, we're both lonely.  
(he smiles)  
Would you like to know where I was going tonight - when you ran into me and ruined my Sunday clothes?

**SUSAN**

I didn't run into you and I bet they're not your Sunday clothes. You've probably got a lot of clothes.

**KANE**

(as if defending himself from a terrible onslaught)  
I was only joking!  
(pauses)  
This evening I was on my way to the Western Manhattan Warehouses - in search of my youth.

Susan is bewildered.

**KANE**

You see, my mother died, too - a long time ago. Her things were put into storage out west because I had no place to put them then. I still haven't. But now I've sent for them just the same. And tonight I'd planned to make a sort of sentimental journey -  
(slowly)  
- to the scenes of my youth - my childhood, I suppose - to look again at -  
(he changes mood slightly)  
and now -

Kane doesn't finish. He looks at Susan. Silence.

**KANE**

Who am I? Well, let's see. Charles Foster Kane was born in New Salem, Colorado in eighteen six -

(he stops on the word "sixty" - obviously a little embarrassed)

I run a couple of newspapers. How about you?

**SUSAN**

Oh, me -

**KANE**

How old did you say you were?

**SUSAN**

(very bright)

I didn't say.

**KANE**

I didn't think you did. If you had, I wouldn't have asked you again, because I'd have remembered. How old?

**SUSAN**

Pretty old. I'll be twenty-two in August.

**KANE**

(looks at her silently for a moment)

That's a ripe old age - What do you do?

**SUSAN**

I work at Seligman's.

**KANE**

Is that what you want to do?

**SUSAN**

I want to be a singer.  
(she thinks for a moment)

I mean, I didn't. Mother did for me.

**KANE**

(sympathetically)

What happened to the singing?  
You're not in a show, are you?

**SUSAN**

Oh, no! Nothing like that. Mother always thought - she used to talk about Grand Opera for me. Imagine! An American girl, for one thing - and then my voice isn't really that kind anyway, it's just that Mother - you know what mothers are like.

A sudden look comes over Kane's face.

**KANE**

Yes -

**SUSAN**

As a matter of fact, I do sing a little.

**KANE**

(points to the piano)  
Would you sing for me?

**SUSAN**

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

**KANE**

Yes, I would. That's why I asked.

**SUSAN**

Well, I -

**KANE**

Don't tell me your toothache is bothering you again?

**SUSAN**

Oh, no, that's all gone.

**KANE**

Then you have no alibi at all.  
Please sing.

Susan, with a tiny ladylike hesitancy, goes to the piano and sings a polite song. Sweetly, nicely, she sings with a small, untrained voice. Kane listens. He is relaxed, at ease with

the world.

**DISSOLVE:**

**INT. "EL RANCHO" CABARET - EARLY DAWN -**

Susan tosses down a drink, then goes on with her story.

**SUSAN**

I did a lot of singing after that.  
I sang for Charlie - I sang for  
teachers at a hundred bucks an  
hour - the teachers got that, I  
didn't -

**THOMPSON**

What did you get?

**SUSAN**

(glares at him  
balefully)  
What do you mean?

Thompson doesn't answer.

**SUSAN**

I didn't get a thing. Just the  
music lessons. That's all there  
was to it.

**THOMPSON**

He married you, didn't he?

**SUSAN**

He was in love with me. But he  
never told me so until after it  
all came out in the papers about  
us - and he lost the election and  
that Norton woman divorced him.

**THOMPSON**

What about that apartment?

**SUSAN**

He wanted me to be comfortable -  
Oh, why should I bother? You don't  
believe me, but it's true. It  
just happens to be true. He was  
really interested in my voice.

(sharply)

What are you smiling for? What do

you think he built that opera house for? I didn't want it. I didn't want to sing. It was his idea - everything was his idea - except my leaving him.

**DISSOLVE:**

**INT. LIVING ROOM OF KANE'S HOUSE IN NEW YORK - DAY -**

Susan is singing. Matisti, her voice teacher, is playing the piano. Kane is seated nearby. Matisti stops.

**MATISTI**

Impossible! Impossible!

**KANE**

Your job isn't to give Mrs. Kane your opinion of her talents. You're supposed to train her voice. Nothing more.

**MATISTI**

(sweating)

But, it is impossible. I will be the laughingstock of the musical world! People will say -

**KANE**

If you're interested in what people say, Signor Matisti, I may be able to enlighten you a bit. The newspapers, for instance. I'm an authority on what the papers will say, Signor Matisti, because I own eight of them between here and San Francisco... It's all right, dear. Signor Matisti is going to listen to reason. Aren't you, maestro?

(he looks him square  
in the eyes)

**MATISTI**

Mr. Kane, how can I persuade you -

**KANE**

You can't.

There is a silence. Matisti rises.

**KANE**

I knew you'd see it my way.

**DISSOLVE:**

**INT. CHICAGO OPERA HOUSE - NIGHT -**

before - It is the same opening night - it is the same moment as  
except taht the camera is now upstage angling toward the  
audience. The curtain is down. We see the same tableau as  
before - the terrified and trembling Susan, the apprehensive  
principals, the maids and singing teachers, the stage hands.  
As the dissolve commences, there is the sound of applause  
(exactly as before) and now as the dissolve completes  
itself, the orchestra breaks frighteningly into opening chords of  
the music - the stage is cleared - Susan is left alone, terribly  
alone. The curtain rises. The glare of the footlights jump  
into the image. The curtain is now out of the picture and  
Susan starts to sing. Beyond her, we see the prompter's  
box, containing the anxious face of the prompter. Beyond that,  
out in the darkness - an apprehensive conductor struggles with  
his task of coordinating an orchestra and an incompetent singer.  
Beyond that - dimly white shirt fronts and glistening bosoms  
for a couple of rows, and then deep and terrible darkness.  
Closeup of Kane's face - seated in the audience - listening.  
voice Sudden but perfectly correct lull in the music reveals a  
of from the audience - a few words from a sentence - the kind  
thing that often happens in a theatre -

**THE VOICE**

- really pathetic.

but Music crashes in and drowns out the rest of the sentence,  
as hundreds of people around the voice have heard it (as well  
Kane) and there are titters which grow in volume.

Closeup of Susan's face - singing.

Closeup of Kane's face - listening.

There is the ghastly sound of three thousand people  
applauding  
as little as possible. Kane still looks. Then, near the  
camera, there is the sound of about a dozen people  
applauding  
very, very loudly. Camera moves back, revealing Bernstein  
and  
Reilly and other Kane stooges, seated around him, beating  
their  
palms together. The curtain is falling - as we can see by  
the  
light which shutters down off their faces.

The stage from Kane's angle.

The curtain is down - the lights glowing on it. Still, the  
polite applause dying fast. Nobody comes out for a bow.

Closeup of Kane - breathing heavily. Suddenly he starts to  
applaud furiously.

The stage from the audience again.

Susan appears for her bow. She can hardly walk. There is a  
little polite crescendo of applause, but it is sickly.

Closeup of Kane - still applauding very, very hard, his eyes  
on Susan.

The stage again.

Susan, finishing her bow, goes out through the curtains.  
The  
light on the curtain goes out and the houselights go on.

Closeup of Kane - still applauding very, very hard.

#### **DISSOLVE:**

#### **INT. STUDY - KANE'S NEW YORK HOME - DAY -**

Some weeks later. Susan, in a negligee, is at the window.  
There are the remains of her breakfast tray on a little  
table.

#### **SUSAN**

You don't propose to have yourself  
made ridiculous? What about me?  
I'm the one that has to do the  
singing. I'm the one that gets

the razzberries.

(pauses)

Last week, when I was shopping,  
one of the salesgirls did an  
imitation of me for another girl.  
She thought I didn't see her, but -  
Charlie, you might as well make up  
your mind to it. This is one thing  
you're not going to have your own  
way about. I can't sing and you  
know it - Why can't you just -

his Kane rises and walks toward her. There is cold menace in  
walk. Susan shrinks a little as he draws closer to her.

**KANE**

My reasons satisfy me, Susan. You  
seem unable to understand them. I  
will not tell them to you again.

(he is very close  
to her)

You will continue with your singing.

indicating His eyes are relentlessly upon her. She sees something in  
surrender. them that frightens her. She nods her head slowly,

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

large Front page of the "San Francisco Enquirer" containing a  
that portrait of Susan as Thais (as before). It is announced

Susan will open an independent season in San Francisco in  
"Thais." The picture remains constant but the names of the  
papers change from New York to St. Louis, to Los Angeles to  
Cleveland, to Denver to Philadelphia - all "Enquirers."

cracking During all this, on the soundtrack, Susan's voice is heard  
a little. singing her aria very faintly and far away, her voice

song, At the conclusion of this above, Susan has finished her  
sound and there is the same mild applause as before - over the

of this, one man loudly applauding. This fades out as we -

**DISSOLVE:**

**INT. SUSAN'S BEDROOM - KANE'S NEW YORK HOME - LATE NIGHT -**

The camera angles across the bed and Susan's form towards  
the door, from the other side of which voices can be heard.

**KANE'S VOICE**

Let's have your keys, Raymond.

**RAYMOND'S VOICE**

Yes, sir.

**KANE'S VOICE**

The key must be in the other side.

(pause)

We'll knock the door down, Raymond.

**RAYMOND'S VOICE**

(calling)

Mrs. Kane -

**KANE'S VOICE**

Do what I say.

The door crashes open, light floods in the room, revealing  
Susan, fully dressed, stretched out on the bed, one arm  
dangling over the side. Kane rushes to her.

**KANE**

Get Dr. Corey.

**RAYMOND**

Yes, sir.

He rushes out. Susan is breathing, but heavily. Kane  
loosens the lace collar at her throat.

**DISSOLVE:**

**INT. SUSAN'S ROOM - LATE NIGHT -**

A little later. All the lights are lit. Susan, in a  
nightgown,  
is in bed, asleep. Raymond and a nurse are just leaving the

Corey room, Raymond closing the door quietly behind him. Dr.  
rises.

**DR. COREY**

She'll be perfectly all right in a day or two, Mr. Kane.

Kane nods. He has a small bottle in his hand.

**DR. COREY**

The nurse has complete instructions, but if you care to talk to me at any time, I should be only too glad - I shall be here in the morning.

**KANE**

Thank you. I can't imagine how Mrs. Kane came to make such a silly mistake. The sedative Dr. Wagner gave her is in a somewhat larger bottle - I suppose the strain of preparing for her trip has excited and confused her.

**DR. COREY**

I'm sure that's it.  
(he starts out)

**KANE**

There are no objections to my staying here with her, are there?

**DR. COREY**

Not at all. I'd like the nurse to be here, too.

**KANE**

Of course.

the Dr. Corey leaves. Kane settles himself in a chair next to  
to bed, looking at Susan. In a moment, the nurse enters, goes  
a chair in the corner of the room, and sits down.

**DISSOLVE:**

**INT. SUSAN'S ROOM - DAY -**

Susan, utterly spent, is lying flat on her back in her bed. Kane is in the chair beside her. The nurse is out of the room.

**SUSAN**

(in a voice that comes from far away)

I couldn't make you see how I felt, Charlie. I just couldn't - I couldn't go through with singing again. You don't know what it means to feel - to know that people - that an audience don't want you. That if you haven't got what they want - a real voice - they just don't care about you. Even when they're polite - and they don't laugh or get restless or - you know... They don't want you. They just -

**KANE**

(angrily)

That's when you've got to fight them. That's when you've got to make them. That's -

Susan's head turns and she looks at him silently with pathetic eyes.

**KANE**

I'm sorry.

(he leans over to pat her hand)

You won't have to fight them anymore.

(he smiles a little)

It's their loss.

Gratefully, Susan, with difficulty, brings her other hand over to cover his.

**DISSOLVE:**

**EXT. ESTABLISHING SHOT OF XANADU - HALF BUILT**

**INT. THE GRAND HALL IN XANADU -**

Closeup of an enormous jigsaw puzzle. A hand is putting in the last piece. Camera moves back to reveal jigsaw puzzle spread out on the floor.

an  
Susan is on the floor before her jigsaw puzzle. Kane is in  
the  
easy chair. Behind them towers the massive Renaissance  
fireplace. It is night and Baroque candelabra illuminates  
scene.

**SUSAN**

(with a sigh)

What time is it?

There is no answer.

**SUSAN**

Charlie! I said, what time is it?

**KANE**

(looks up - consults  
his watch)

Half past eleven.

**SUSAN**

I mean in New York.

**KANE**

Half past eleven.

**SUSAN**

At night?

**KANE**

Yes. The bulldog's just gone to  
press.

**SUSAN**

(sarcastically)

Hurray for the bulldog!

(sighs)

Half past eleven! The shows have  
just let out. People are going to  
night clubs and restaurants. Of  
course, we're different. We live  
in a palace - at the end of the  
world.

**KANE**

You always said you wanted to live  
in a palace.

**SUSAN**

Can't we go back, Charlie?

Kane looks at her smilingly and turns back to his work.

**SUSAN**

Charlie -

There is no answer.

**SUSAN**

If I promise to be a good girl!  
Not to drink - and to entertain  
all the governors and the senators  
with dignity -

(she puts a slur  
into the word)

Charlie -

There is still no answer.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

Another picture puzzle - Susan's hands fitting in a missing piece.

**DISSOLVE:**

Another picture puzzle - Susan's hands fitting in a missing piece.

**DISSOLVE:**

**INT. XANADU - LIVING ROOM - DAY -**

Another picture puzzle.

Camera pulls back to show Kane and Susan in much the same positions as before, except that they are older.

**KANE**

One thing I've never been able to  
understand, Susan. How do you  
know you haven't done them before?

Susan shoots him an angry glance. She isn't amused.

**SUSAN**

It makes a whole lot more sense  
than collecting Venuses.

**KANE**

You may be right - I sometimes  
wonder - but you get into the  
habit -

**SUSAN**

(snapping)

It's not a habit. I do it because  
I like it.

**KANE**

I was referring to myself.

(pauses)

I thought we might have a picnic  
tomorrow - it might be a nice change  
after the Wild West party tonight.  
Invite everybody to go to the  
Everglades -

**SUSAN**

(throws down a piece  
of the jigsaw puzzle  
and rises)

Invite everybody! Order everybody,  
you mean, and make them sleep in  
tents! Who wants to sleep in tents  
when they have a nice room of their  
own - with their own bath, where  
they know where everything is?

Kane has looked at her steadily, not hostilely.

**KANE**

I thought we might invite everybody  
to go on a picnic tomorrow. Stay  
at Everglades overnight.

(he pats her lightly  
on the shoulder)

Please see that the arrangements  
are made, Susan.

Kane turns away - to Bernstein.

**KANE**

You remember my son, Mr. Bernstein.

On the soundtrack we hear the following lines of dialogue:

**BERNSTEIN'S VOICE**

(embarrassed)

Oh, yes. How do you do, Mr. Kane?

**CHARLIE JR.'S VOICE**

Hello.

During this, camera holds on closeup of Susan's face. She is very angry.

**DISSOLVE:**

**EXT. THE EVERGLADES CAMP - NIGHT -**

Long shot - of a number of classy tents.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. LARGE TENT - EVERGLADES CAMP - NIGHT -**

Two real beds have been set up on each side of the tent. A rather classy dressing table is in the rear, at which Susan is preparing for bed. Kane, in his shirt-sleeves, is in an easy chair, reading. Susan is very sullen.

**SUSAN**

I'm not going to put up with it.

Kane turns to look at her.

**SUSAN**

I mean it.

(she catches a slight flicker on Kane's face)

Oh, I know I always say I mean it, and then I don't - or you get me so don't do what I say I'm going to - but -

**KANE**

(interrupting)

You're in a tent, darling. You're not at home. And I can hear you

very well if you just talk in a normal tone of voice.

**SUSAN**

I'm not going to have my guests insulted, just because you think -  
(in a rage)  
- if people want to bring a drink or two along on a picnic, that's their business. You've got no right -

**KANE**

(quickly)  
I've got more than a right as far as you're concerned, Susan.

**SUSAN**

Oh, I'm sick and tired of you telling me what I must and what I musn't do!

**KANE**

(gently)  
You're my wife, Susan, and -

**SUSAN**

I'm not just your wife, I'm a person all by myself - or I ought to be. I was once. Sometimes you get me to believing I never was.

**KANE**

We can discuss all this some other time, Susan. Right now -

**SUSAN**

I'll discuss what's on my mind when I want to. You're not going to keep on running my life the way you want it.

**KANE**

As far as you're concerned, Susan, I've never wanted anything - I don't want anything now - except what you want.

**SUSAN**

What you want me to want, you mean. What you've decided I ought to have - what you'd want if you were

me. But you've never given me anything that -

**KANE**

Susan, I really think -

**SUSAN**

Oh, I don't mean the things you've given me - that don't mean anything to you. What's the difference between giving me a bracelet or giving somebody else a hundred thousand dollars for a statue you're going to keep crated up and never look at? It's only money. It doesn't mean anything. You're not really giving anything that belongs to you, that you care about.

**KANE**

(he has risen)

Susan, I want you to stop this. And right now!

**SUSAN**

Well, I'm not going to stop it. I'm going to say exactly what I think.

(she screams)

You've never given me anything. You've tried to buy me into giving you something. You're -

(a sudden notion)

- it's like you were bribing me! That's what it's been from the first moment I met you. No matter how much it cost you - your time, your money - that's what you've done with everybody you've ever known. Tried to bribe them!

**KANE**

Susan!

She looks at him, with no lessening of her passion.

**KANE**

You're talking an incredible amount of nonsense, Susan.

(quietly)

Whatever I do - I do - because I love you.

**SUSAN**

Love! You don't love anybody! Me or anybody else! You want to be loved - that's all you want! I'm Charles Foster Kane. Whatever you want - just name it and it's yours! Only love me! Don't expect me to love you -

at Without a word, Kane slaps her across the face. They look each other.

**SUSAN**

You - you hit me.

Kane continues to look at her.

**SUSAN**

You'll never have another chance to hit me again.

(pauses)

Never knew till this minute -

**KANE**

Susan, it seems to me -

**SUSAN**

Don't tell me you're sorry.

**KANE**

I'm not sorry.

**SUSAN**

I'm going to leave you.

**KANE**

No, you're not.

**SUSAN**

(nods)

Yes.

They look at each other, fixedly, but she doesn't give way. In fact, the camera on Kane's face shows the beginning of a startled look, as of one who sees something unfamiliar and unbelievable.

**DISSOLVE:**

**INT. KANE'S STUDY - XANADU - DAY -**

Raymond Kane is at the window looking out. He turns as he hears enter.

**RAYMOND**

Mrs. Kane would like to see you,  
Mr. Kane.

**KANE**

All right.

Raymond waits as Kane hesitates.

**KANE**

Is Mrs. Kane -  
(he can't finish)

**RAYMOND**

Marie has been packing since  
morning, Mr. Kane.

Kane impetuously walks past him out of the room.

**INT. SUSAN'S ROOM - XANADU - DAY -**

dressed Packed suitcases are on the floor, Susan is completely for travelling. Kane bursts into the room.

**SUSAN**

Tell Arnold I'm ready, Marie. He  
can get the bags.

**MARIE**

Yes, Mrs. Kane.

She leaves. Kane closes the door behind her.

**KANE**

Have you gone completely crazy?

Susan looks at him.

**KANE**

Don't you realize that everybody  
here is going to know about this?  
That you've packed your bags and  
ordered the car and -

**SUSAN**

- And left? Of course they'll hear. I'm not saying goodbye - except to you - but I never imagined that people wouldn't know.

her  
Kane is standing against the door as if physically barring way.

**KANE**

I won't let you go.

**SUSAN**

You can't stop me.

Kane keeps looking at her. Susan reaches out her hand.

**SUSAN**

Goodbye, Charlie.

**KANE**

(suddenly)

Don't go, Susan.

**SUSAN**

Let's not start all over again, Charlie. We've said everything that can be said.

**KANE**

Susan, don't go! Susan, please!

this.  
He has lost all pride. Susan stops. She is affected by

**KANE**

You mustn't go, Susan.  
Everything'll be exactly the way you want it. Not the way I think you want it - by your way. Please, Susan - Susan!

She is staring at him. She might weaken.

**KANE**

Don't go, Susan! You mustn't go!  
(almost blubbing)  
You - you can't do this to me,  
Susan -

freezes.  
It's as if he had thrown ice water into her face. She

**SUSAN**

I see - it's you that this is being done to! It's not me at all. Not how I feel. Not what it means to me.

(she laughs)

I can't do this to you!

(she looks at him)

Oh, yes I can.

She walks out, past Kane, who turns to watch her go, like a very tired old man.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. "EL RANCHO" CABARET - NIGHT -**

them  
Susan and Thompson at a table. There is silence between  
for a moment.

**SUSAN**

In case you've never heard of how I lost all my money - and it was plenty, believe me -

**THOMPSON**

The last ten years have been tough on a lot of people.

**SUSAN**

They haven't been tough on me. I just lost my money. But when I compare these last ten years with the twenty I spent with him -

**THOMPSON**

I feel kind of sorry for him, all the same -

**SUSAN**

(harshly)

Don't you think I do?

(pause)

You say you're going down to Xanadu?

**THOMPSON**

Monday, with some of the boys from

the office. Mr. Rawlston wants the whole place photographed carefully - all that art stuff. We run a picture magazine, you know -

**SUSAN**

I know. If you're smart, you'll talk to Raymond. That's the butler. You can learn a lot from him. He knows where the bodies are buried.

grown She shivers. The dawn light from the skylight above has brighter, making the artificial light in the night club look particularly ghastly, revealing mercilessly every year of Susan's age.

**SUSAN**

Well, what do you know? It's morning already.

(looks at him)

You must come around and tell me the story of your life sometime.

**FADE**

**OUT:**

**FADE IN:**

**INT. GREAT HALL - XANADU - NIGHT -**

plate and An open door shows the pantry, which is dark. Thompson and Raymond are at a table. There is a pitcher of beer and a of sandwiches before them. Raymond drinks a glass of beer and settles back.

**RAYMOND**

Yes, sir - yes, sir, I knew how to handle the old man. He was kind of queer, but I knew how to handle him.

**THOMPSON**

Queer?

**RAYMOND**

Yeah. I guess he wasn't very happy those last years - he didn't have much reason to be -

**DISSOLVE:**

**INT. CORRIDOR AND TELEGRAPH OFFICE - XANADU - NIGHT -**

Raymond walking rapidly along corridor. He pushes open a door.

At a desk in a fairly elaborate telegraph office sits a wireless operator named Fred. Near him at a telephone switchboard sits a female operator named Katherine (not that it matters).

**RAYMOND**

(reading)

Mr. Charles Foster Kane announced today that Mrs. Charles Foster Kane has left Xanadu, his Florida home, under the terms of a peaceful and friendly agreement with the intention of filing suit for divorce at an early date. Mrs. Kane said that she does not intend to return to the operatic career which she gave up a few years after her marriage, at Mr. Kane's request. Signed, Charles Foster Kane.

Fred finishes typing and then looks up.

**RAYMOND**

Exclusive for immediate transmission. Urgent priority all Kane papers.

**FRED**

Okay.

There is the sound of the buzzer on the switchboard. Katherine puts in a plug and answers the call.

**KATHERINE**

Yes ... yes... Mrs. Tinsdall - Very well.

(turns to Raymond)

It's the housekeeper.

**RAYMOND**

Yes?

**KATHERINE**

She says there's some sort of disturbance up in Mrs. Alexander's room. She's afraid to go in.

**DISSOLVE:**

**INT. CORRIDOR OUTSIDE SUSAN'S BEDROOM - XANADU - NIGHT -**

The housekeeper, Mrs. Tinsdall, and a couple of maids are near the door but are too afraid to be in front of it. From inside can be heard a terrible banging and crashing. Raymond hurries into scene, opens the door and goes in.

**INT. SUSAN'S BEDROOM - XANADU -**

Kane, in a truly terrible and absolutely silent rage, is literally breaking up the room - yanking pictures, hooks and all off the wall, smashing them to bits - ugly, gaudy pictures - Susie's pictures in Susie's bad taste. Off of occasional tables, bureaus, he sweeps Susie's whorish accumulation of bric-a-brac.

Raymond stands in the doorway watching him. Kane says nothing. He continues with tremendous speed and surprising strength, still wordlessly, tearing the room to bits. The curtains (too frilly - overly pretty) are pulled off the windows in a single gesture, and from the bookshelves he pulls down double armloads of cheap novels - discovers a half-empty bottle of liquor and dashes it across the room. Finally he stops. Susie's cozy little chamber is an incredible shambles all around him.

He stands for a minute breathing heavily, and his eye lights on a hanging what-not in a corner which had escaped his notice. Prominent on its center shelf is the little glass ball with the snowstorm in it. He yanks it down. Something made of china breaks, but not the glass ball. It bounces on the carpet and rolls to his feet, the snow in a flurry. His eye follows it. He stoops to pick it up - can't make it. Raymond picks

it up for him; hands it to him. Kane takes it sheepishly - looks at it - moves painfully out of the room into the corridor.

**INT. CORRIDOR OUTSIDE SUSAN'S BEDROOM - XANADU -**

now  
away  
Kane comes out of the door. Mrs. Tinsdall has been joined by a fairly sizable turnout of servants. They move back from Kane, staring at him. Raymond is in the doorway behind Kane. Kane looks at the glass ball.

**KANE**

(without turning)  
Close the door, Raymond.

**RAYMOND**

Yes, sir.  
(he closes it)

**KANE**

Lock it - and keep it locked.

long  
Raymond locks the door and comes to his side. There is a pause - servants staring in silence. Kane gives the glass ball a gentle shake and starts another snowstorm.

**KANE**

Raymond -  
(he is almost in a  
trance)

**RAYMOND**

Yes, sir -

the  
One of the younger servants giggles and is hushed up. Kane shakes the ball again. Another flurry of snow. He watches the flakes settle - then looks up. Finally, taking in the pack of servants and something of the situations, he puts glass ball in his coat pocket. He speaks very quietly to Raymond, so quietly it only seems he's talking to himself.

**KANE**

Keep it locked.

way  
He slowly walks off down the corridor, the servants giving to let him pass, and watching him as he goes. He is an old, old man!

**DISSOLVE:**

**INT. KANE'S CHAPEL - XANADU - LATE AFTERNOON -**

As the dissolve completes itself, camera is travelling across the floor of the chapel past the crypts of Kane's father and mother - (marked: James Kane - 18- TO 19-; Mary Kane - 18- TO 19-;) - past a blank crypt, and then holding on the burial of Kane's son. A group of ordinary workmen in ordinary clothes are lowering a very expensive-looking coffin into its crypt. Kane stands nearby with Raymond, looking on. The men strain and grunt as the coffin bangs on the stone floor. The men now place over it a long marble slab on which is cut the words:

**CHARLES FOSTER KANE II.**

**1907 - 1938**

**ONE OF THE WORKMEN**

Sorry, Mr. Kane, we won't be able to cement it till tomorrow. We -

Kane looks right through him. Raymond cuts him short.

**RAYMOND**

Okay.

The men tip their hats and shuffle out of the chapel. Kane raises his head, looks at the inscription on the wall. It is a little to one side of Junior's grave, directly over the blank place which will be occupied by Kane himself.

**KANE**

Do you like poetry, Raymond?

**RAYMOND**

Can't say, sir.

**KANE**

Mrs. Kane liked poetry -

Raymond is now convinced that the old master is very far gone indeed - not to say off his trolley.

**RAYMOND**

Yes, Mr. Kane.

**KANE**

Not my wife - not either of them.

He looks at the grave next to his son's - the grave marked  
**"MARY KANE."**

**RAYMOND**

(catching on)

Oh, yes, sir.

**KANE**

(looking back up at  
the wall)

Do you know what that is?

**RAYMOND**

(more his keeper  
than his butler  
now)

It's a wall you bought in China,  
Mr. Kane.

**KANE**

Persia. It belonged to a king.

**RAYMOND**

How did you get him to part with  
it, Mr. Kane?

**KANE**

He was dead... That's a poem. Do  
you know what it means?

**RAYMOND**

No, I don't, Mr. Kane.

**KANE**

I didn't used to be afraid of it.

A short pause. His eyes still on the wall, but looking  
through  
it, Kane quotes the translation.

**KANE**

The drunkenness of youth has passed  
like a fever, And yet I saw many  
things, Seeing my glory in the  
days of my glory, I thought my

power eternal And the days of my  
life Fixed surely in the years But  
a whisper came to me From Him who  
dies not. I called my tributary  
kings together And those who were  
proud rulers under me, I opened  
the boxes of my treasure to them,  
saying: "Take hills of gold,  
mountains of silver, And give me  
only one more day upon the earth."  
But they stood silent, Looking  
upon the ground; So that I died  
And Death came to sit upon my  
throne. O sons of men You see a  
stranger upon the road, You call  
to him and he does not step. He  
is your life Walking towards time,  
Hurrying to meet the kings of India  
and China.

(quoting)

O sons of men You are caught in  
the web of the world And the spider  
Nothing waits behind it. Where  
are the men with towering hopes?  
They have changed places with owls,  
Owls who have lived in tombs And  
now inhabit a palace.

it. Kane still stares at the wall, through it, and way beyond  
Raymond looks at him.

**DISSOLVE**

**OUT:**

**DISSOLVE IN:**

**INT. GREAT HALL - XANADU - NIGHT -**

Thompson and Raymond. Raymond has finished his beer.

**RAYMOND**

(callously)

That's the whole works, right up  
to date.

**THOMPSON**

Sentimental fellow, aren't you?

**RAYMOND**

Yes and no.

**THOMPSON**

(getting to his feet)

Well, thanks a lot.

**RAYMOND**

See what I mean? He was a little gone in the head - the last couple of years, anyway - but I knew how to handle him.

(rises)

That "Rosebud" - that don't mean anything. I heard him say it. He just said "Rosebud" and then he dropped that glass ball and it broke on the floor. He didn't say anything about that, so I knew he was dead - He said all kind of things I couldn't make out. But I knew how to take care of him.

Thompson doesn't answer.

**RAYMOND**

You can go on asking questions if you want to.

**THOMPSON**

(coldly)

We're leaving tonight. As soon as they're through photographing the stuff -

Thompson has risen. Raymond gets to his feet and goes to the door, opening it for him.

**RAYMOND**

Allow yourself plenty of time. The train stops at the Junction On signal - but they don't like to wait. Not now. I can remember when they'd wait all day ... if Mr. Kane said so.

Raymond ushes Thompson into

**INT. THE GREAT HALL - XANADU - NIGHT -**

The magnificent tapestries, candelabra, etc., are still there,

walls, but now several large packing cases are piled against the  
and some broken open, some shut and a number of objects, great  
enormous small, are piled pell mell all over the place. Furniture,  
chair statues, paintings, bric-a-brac - things of obviously  
same value are standing beside a kitchen stove, an old rocking  
windows and other junk, among which is also an old sled, the self-  
scene, story. Somewhere in the back, one of the vast Gothic  
of the hall is open and a light wind blows through the  
rustling the papers.

work In the center of the hall, a Photographer and his Assistant  
a are busy photographing the sundry objects. The floor is  
his littered with burnt-out flash bulbs. They continue their  
Second throughout the early part of the scene so that now and then  
and a flash bulb goes off. In addition to the Photographer and  
his Assistant, there are a Girl and Two Newspapermen - the  
Second and Third Men of the projection room scene - also Thompson  
and Raymond.

phonograph. The Girl and the Second Man, who wears a hat, are dancing  
somewhere in the back of the hall to the music of a

photographed A flash bulb goes off. The Photographer has just  
a picture, obviously of great value, an Italian primitive.  
The Assistant consults a label on the back of it.

**ASSISTANT**

**NO. 9182**

The Third Newspaperman starts to jot this information down.

**ASSISTANT**

"Nativity" - attributed to  
Donatello, acquired Florence 1921,  
cost 45,000 lira. Got that?

**THIRD NEWSPAPERMAN**

Yeah.

**PHOTOGRAPHER**

All right! Next! Better get that statue over there.

**ASSISTANT**

Okay.

The Photographer and his Assitant start to move off with their equipment towards a large sculpture in another part of the hall.

**RAYMOND**

What do you think all that is worth, Mr. Thompson?

**THOMPSON**

Millions - if anybody wants it.

**RAYMOND**

The banks are out of luck, eh?

**THOMPSON**

Oh, I don't know. They'll clear all right.

**ASSISTANT**

"Venus," Fourth Century. Acquired 1911. Cost twenty-three thousand. Got it?

**THIRD NEWSPAPERMAN**

Okay.

**ASSISTANT**

(patting the statue  
on the fanny)

That's a lot of money to pay for a dame without a head.

**SECOND ASSISTANT**

(reading a label)

No. 483. One desk from the estate of Mary Kane, Little Salem, Colorado. Value \$6.00.

**THIRD NEWSPAPERMAN**

Okay.

A flashlight bulb goes off.

**SECOND ASSISTANT**

We're all set to get everything.  
The junk as well as the art.

Thompson has opened a box and is idly playing with a handful  
of little pieces of cardboard.

**THIRD NEWSPAPERMAN**

What's that?

**RAYMOND**

It's a jigsaw puzzle.

**THIRD NEWSPAPERMAN**

We got a lot of those. There's a  
Burmese Temple and three Spanish  
ceilings down the hall.

Raymond laughs.

**PHOTOGRAPHER**

Yeah, all in crates.

**THIRD NEWSPAPERMAN**

There's a part of a Scotch castle  
over there, but we haven't bothered  
to unwrap it.

**PHOTOGRAPHER**

I wonder how they put all those  
pieces together?

**ASSISTANT**

(reading a label)

Iron stove. Estate of Mary Kane.  
Value \$2.00.

**PHOTOGRAPHER**

Put it over by that statue. It'll  
make a good setup.

**GIRL**

(calling out)

Who is she anyway?

**SECOND NEWSPAPERMAN**

Venus. She always is.

**THIRD NEWSPAPERMAN**

He sure liked to collect things,  
didn't he?

**RAYMOND**

He went right on buying - right up to the end.

**PHOTOGRAPHER**

Anything and everything - he was a regular crowd.

**THIRD NEWSPAPERMAN**

wonder - You put all this together - the palaces and the paintings and the toys and everything - what would it spell?

Thompson has turned around. He is facing the camera for the first time.

**THOMPSON**

Charles Foster Kane.

Another flash bulb goes off. The Photographer turns to Thompson with a grin.

**PHOTOGRAPHER**

Or Rosebud? How about it, Jerry?

**THIRD NEWSPAPERMAN**

(to the dancers)

Turn that thing off, will you? It's driving me nuts! What's Rosebud?

**PHOTOGRAPHER**

Kane's last words, aren't they, Jerry?

(to the Third  
Newspaperman)

That was Jerry's angle, wasn't it, Jerry? Did you ever find out what it means, Jerry?

**THOMPSON**

No, I didn't.

The music has stopped. The dancers have come over to Thompson.

**SECOND NEWSPAPERMAN**

Say, what did you find out about him, anyway, Jerry?

**THOMPSON**

Not much.

**SECOND NEWSPAPERMAN**

Well, what have you been doing?

**THOMPSON**

Playing with a jigsaw puzzle - I talked to a lot of people who knew him.

**GIRL**

What do they say?

**THOMPSON**

Well - it's become a very clear picture. He was the most honest man who ever lived, with a streak of crookedness a yard wide. He was a liberal and a reactionary; he was tolerant - "Live and Let Live" - that was his motto. But he had no use for anybody who disagreed with him on any point, no matter how small it was. He was a loving husband and a good father - and both his wives left him and his son got himself killed about as shabbily as you can do it. He had a gift for friendship such as few men have - he broke his oldest friend's heart like you'd throw away a cigarette you were through with. Outside of that -

**THIRD NEWSPAPERMAN**

Okay, okay.

**GIRL**

What about Rosebud? Don't you think that explains anything?

**THOMPSON**

No, I don't. Not much anyway. Charles Foster Kane was a man who got everything he wanted, and then lost it. Maybe Rosebud was something he couldn't get or lost. No, I don't think it explains anything. I don't think any word explains a man's life. No - I guess Rosebud is just a piece in a

jigsaw puzzle - a missing piece.

He drops the jigsaw pieces back into the box, looking at his watch.

**THOMPSON**

We'd better get along. We'll miss the train.

He picks up his overcoat - it has been resting on a little sled - the little sled young Charles Foster Kane hit  
Thatcher  
people,  
great  
with at the opening of the picture. Camera doesn't close in on this. It just registers the sled as the newspaper  
picking up their clothes and equipment, move out of the  
hall.

**DISSOLVE:**

**INT. CELLAR - XANADU - NIGHT -**

A large furnace, with an open door, dominates the scene.  
Two  
furnace.  
laborers, with shovels, are shovelling things into the  
Raymond is about ten feet away.

**RAYMOND**

Throw that junk in, too.

Camera travels to the pile that he has indicated. It is  
mostly  
on  
bits of broken packing cases, excelsior, etc. The sled is  
top of the pile. As camera comes close, it shows the faded rosebud and, though the letters are faded, unmistakably the  
word "ROSEBUD" across it. The laborer drops his shovel,  
takes  
flames  
the sled in his hand and throws it into the furnace. The  
start to devour it.

**EXT. XANADU - NIGHT -**

No lights are to be seen. Smoke is coming from a chimney.  
Camera reverses the path it took at the beginning of the  
picture, perhaps omitting some of the stages. It moves  
finally

through the gates, which close behind it. As camera pauses for a moment, the letter "K" is prominent in the moonlight.

Just before we fade out, there comes again into the picture the pattern of barbed wire and cyclone fencing. On the fence is a sign which reads:

**"PRIVATE - NO TRESPASSING"**

**FADE**

**OUT:**

**THE END**