
A Note about Sources

N.B. For readers who’d like to read more, or who are undertaking their own research, here is a select bibliography of my sources for this piece. As with all the bibliographies for New Yorker essays that I post on my Harvard faculty website, this brief discussion mentions a good number of works consulted but it’s neither an exhaustive inventory of my sources nor a survey of the scholarship in a given field. Instead, I’ve listed works I found most useful or especially provocative. I have generally only included manuscripts, journal and magazine articles, and books; I haven’t listed interviews here at all; I’ve not included things like newspapers, advertisements, patents, legislation, and policy statements; and I’ve generally left out citations from specialized bodies of literature in fields like medicine and law. A last caveat: these brief bibliographies are all frozen in time: I do not update them, and they therefore don’t include anything written on these subjects after the date on which my essay was published.


On *Citizen Kane*, which was originally called *American*, see Robert L. Carringer, *The Making of Citizen Kane* (Berkeley: University of California Press, 1985) and also Carringer, “The Scripts of ‘Citizen Kane,’” *Critical Inquiry* 5 (1978): 369-400. In “Raising Kane,” an essay published in *The New Yorker* on February 20 and 27, 1971, Pauline Kael argued that Welles’s contributions to the screenplay were minimal. (See also Peter Bogdanovich, “The Kane Mutiny,” *Esquire*, October 1972.) But Carringer, working with the RKO archives, demonstrated that Welles really did deserve the writing credit, as is also made clear in the proceedings relating to Lundberg’s suit. Carringer’s brief remarks concerning the suit can be found in *The Making of Citizen Kane*, 21-22 and 153, n12; his conclusions are followed by Simon Callow in *Orson Welles: The Road to Xanadu* (London: Jonathan Cape, 1995), 494. I have relied on the original legal proceedings: *Ferdinand Lundberg v. Orson Welles, Herman J. Mankiewicz, and R.K.O. Radio Pictures, Inc.* U.S. District Court for the Southern District of New York, Civil Case Files-Docket No. Civ. 44-62, Boxes: 700780A and 700781A, National Archives, New York. The file includes Orson Welles’s twenty-seven-page deposition, taken in Casablanca, May 4, 1949.