

Jill Lepore, "Bad News: The Reputation of Roger Ailes," *The New Yorker*, January 20, 2014.

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 Ailes, see Joe McGinnis, *The Selling of the President, 1968* (New York: Trident Press, 1969); Roger Ailes with Jon Kraushar, *You Are the Message: Getting What you Want by Being Who You Are* (1988; New York: Crown Business, 1995); Zev Chafets, *Roger Ailes: Off Camera* (New York: Sentinel, 2013); and Gabriel Sherman, *The Loudest Voice in the Room* (New York: Random House, 2014).

On Hearst, the 1936 biographies are Cora Baggerly Older, *William Randolph Hearst: American* (New York: D. Appleton, 1936); Oliver Carlson and Ernest Sutherland Bates, *Hearst: Lord of San Simeon* (New York: Viking Press, 1936); and Ferdinand Lundberg, *Imperial Hearst: A Social Biography*, with a preface by Dr. Charles A. Beard (New York: Equinox Cooperative Press, 1936). Swing's remarks appear in Raymond Gram Swing, *Forerunners of American Fascism* (New York: Julian Messner, Inc., 1935).

Hearst's rich and illuminating correspondence with Cora Baggerly Older can be found in the William Randolph Hearst Papers, The Bancroft Library, University of California, Berkeley, Box 9, folder 8. A finding guide to the collection can be found [here](#). Publicity material concerning and reviews of the 1936 biographies include Display ad, *New York Times*, February 9, 1936; "Book Notes," *New York Times*, March 25, 1936; Charles McD. Puckette, "The Life of William Randolph Hearst," *New York Times*, March 8, 1936; Robert Van Gelder, "Books of the Times," *New York Times*, February 7, 1936; R.L. Duffus, "Two Unflattering Views of William Randolph Hearst: The Publisher's Life and Work Appraised in Biographies Both of Which Are Condemnatory," *New York Times*, April 26, 1936; Karl Schriftgiesser, "Blast and Farewell," *Washington Post*, April 19, 1936; and Briefly Noted, *The New Yorker*, April 18, 1936.

More recent biographies of Hearst include W.A. Swanberg, *Citizen Hearst: A Biography of William Randolph Hearst* (New York: Scribner, 1961); Ben H. Proctor, *William Randolph Hearst: The Early Years, 1863-1910* (New York: Oxford University Press, 1998); David Nasaw, *The Chief: The Life of William Randolph Hearst* (Boston: Houghton Mifflin, 2000); Proctor, *William Randolph Hearst, Final Edition, 1911-1951* (New York: Oxford University Press, 2007); and Kenneth Whyte, *The Uncrowned King: The Sensational Rise of William Randolph Hearst* (Berkeley, CA: Counterpoint, 2009).

For more on Beard, see Howard K. Beale, ed., *Charles A. Beard: An Appraisal* (Lexington, KY: University of Kentucky Press, 1954); Bernard C. Borning, *The Political and Social Thought of Charles A. Beard* (Seattle, WA: University of Washington Press, 1962); Richard Hofstadter, *The Progressive Historians: Turner, Beard, Parrington* (New York: Knopf, 1968); and Ellen Nore, *Charles A. Beard: An Intellectual Biography* (Carbondale, IL: Southern Illinois University Press, 1983).

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.