Established in 1965, the American Film Institute is the nation’s organization dedicated to educating and inspiring artists and audiences through initiatives that champion the past, present and future of the moving image.
Understanding excellence in storytelling is at the core of AFI’s work to nurture new voices and educate future generations of filmmakers. Through young filmmaker education, targeted initiatives to support underrepresented communities and curated public programs, AFI provides the tools to educate tomorrow’s storytellers today.

“The AFI experience is transformational. This is a place where ideas of all sorts and all perspectives come to blossom.”

-Joyce Liu-Countryman, AFI Class of 2019, Producing
For more than 50 years, AFI has been dedicated to ensuring that America’s rich cultural heritage in visual storytelling is preserved and shared. From initiatives that saved lost or decaying films from the early years, to the AFI Catalog of Feature Films recording film history, to film festivals that shine a light on contemporary artists and their work, to celebrations of excellence in the art form – AFI is unique in service to artists, scholars, educators and audiences.
We believe in the revolutionary power of visual storytelling to share perspectives, inspire empathy and drive culture forward.
This film's end credits begin with the statement, "Most of the principal actors in Citizen Kane are new to motion pictures. The Mercury Theatre is proud to introduce them." Organized by Orson Welles and John Houseman in Nov 1937, the Mercury Theatre won critical acclaim for its productions, including Julius Caesar, The Shoemaker's Holiday, Heartbreak House and Danton's Death. However, it was The War of the Worlds, Welles's convincing radio portrayal of an invasion by Martians, broadcast on Halloween night, 1938, that brought him instant celebrity. According to a 1940 SEP series on Welles, Hollywood studios had offered the director a contract for $300 a week as early as 1936. Published accounts of Hollywood's interest did not appear until Jul 1939, when news items and RKO publicity announced that Welles, at age twenty-four and with no professional film experience, had signed a carte-blanche contract with RKO Radio Pictures, Inc. to produce, write, direct and act in one film per year. Welles was to be paid $150,000 per film in addition to a percentage of the gross, but more important to him was the fact that he would have complete creative control over all aspects of the project.
**Citizen Kane** (1941)  
**119 mins | Drama | 5 September 1941**

**Cast:** Joseph Cotten, Dorothy Comingore, Agnes Moorehead  
**Director:** Orson Welles  
**Writers:** Herman J. Mankiewicz, Orson Welles  
**Producer:** Orson Welles  
**Cinematographer:** Gregg Toland  
**Editor:** Robert Wise  
**Production Designer:** Van Nest Polglase  
**Production Companies:** Mercury Productions, Inc., RKO Radio Pictures, Inc.

<table>
<thead>
<tr>
<th><strong>Alternate Title:</strong></th>
<th>John Citizen, U. S. A.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Release Date:</strong></td>
<td>5 September 1941</td>
</tr>
<tr>
<td><strong>Premiere Information:</strong></td>
<td>World premiere in New York: 1 May 1941</td>
</tr>
</tbody>
</table>
| **Production Date:** | 29 June–23 October 1940  
addill scenes, inserts, retakes and trailer: 30 October 1940–4 January 1941 (sporadically) |
| **Copyright Claimant:** | RKO Radio Pictures, Inc. |
| **Copyright Date:** | 1 May 1941 |
| **Copyright Number:** | LP10457 |
| **Physical Properties:** | Sound  
RCA Sound System  
Black and White |
| **Duration (in mins):** | 119 |
| **Length (in feet):** | 10,734 |
| **Length (in reels):** | 13 |
| **Country:** | United States |
| **Language:** | English |
| **PCA No:** | 6555 |
| **Passed by NBR:** | No |
## CAST

<table>
<thead>
<tr>
<th>NAME</th>
<th>CREDITED AS</th>
<th>CREDIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joseph Cotten</td>
<td>Jedediah Leland/Man in projection room</td>
<td></td>
</tr>
<tr>
<td>Dorothy Comingore</td>
<td>Susan Alexander Kane</td>
<td></td>
</tr>
<tr>
<td>Agnes Moorehead</td>
<td>Mary, Kane's mother</td>
<td></td>
</tr>
<tr>
<td>Ruth Warrick</td>
<td>Emily Monroe Norton Kane</td>
<td></td>
</tr>
<tr>
<td>Ray Collins</td>
<td>Jim W. Getty</td>
<td></td>
</tr>
<tr>
<td>Enskine Sanford</td>
<td>Herbert Carter/Man in projection room</td>
<td></td>
</tr>
<tr>
<td>Everett Sloane</td>
<td>Mr. Bernstein</td>
<td></td>
</tr>
<tr>
<td>William Alland</td>
<td>Jerry Thompson/Narrator of &quot;News on the March&quot;</td>
<td></td>
</tr>
<tr>
<td>Paul Stewart</td>
<td>Raymond</td>
<td></td>
</tr>
<tr>
<td>George Coulouris</td>
<td>Walter Parks Thatcher</td>
<td></td>
</tr>
</tbody>
</table>

## PRODUCTION CREDITS

<table>
<thead>
<tr>
<th>NAME</th>
<th>PARENT COMPANY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mercury Productions, Inc.</td>
<td></td>
</tr>
<tr>
<td>RKO Radio Pictures, Inc.</td>
<td></td>
</tr>
</tbody>
</table>

## PRODUCTION TEXT

A Mercury Production by Orson Welles
Seventy-year-old newspaper tycoon Charles Foster Kane dies in his palatial Florida home, Xanadu, after uttering the single word "Rosebud." While watching a newsreel summarizing the years during which Kane built a dying newspaper into a major empire, married and divorced twice, ran unsuccessfully for governor and saw the collapse of his newspaper empire during the Depression, an editor decides they have not captured the essence of the controversial newspaperman and assigns reporter Jerry Thompson to discover the meaning of Kane's last word.

Thompson first approaches Kane's second wife, singer Susan Alexander, in the Atlantic City nightclub where she now performs. After the drunken Susan orders Thompson to leave, the accommodating bartender reports her claim that she had never heard of Rosebud. Next, Thompson reads the unpublished memoirs of Wall Street financier Walter Parks Thatcher, Kane's guardian and trustee of the mining fortune left to Kane by his mother: Thatcher first meets young Kane in 1871 at his mother's Colorado boardinghouse. Learning that she has become wealthy from mining shares left her by a former boarder, she is determined that her son will be reared and educated in the East. As young Charlie plays outside with his sled, Mrs. Kane hands over management of the mine's return to Thatcher, against her husband's wishes, then grants the financier guardianship over her son. Despite the boy's protests, he is sent away to live with Thatcher. When Kane turns twenty-five, he assumes control of the world's sixth largest private fortune, and while professing disinterest in most of his holdings, writes Thatcher that he intends to run The Inquirer, a small, New York newspaper acquired through a foreclosure. He moves into the paper's offices and with the help of his best friend, Jedidiah Leland, who acts as the drama critic, turns it into a lively, muckraking publication, which attacks slum landlords, swindlers and big business. In 1898, The Inquirer attempts to draw the United States into war with Spain. After the 1929 stock market crash, Kane relinquishes control of his empire to Thatcher's syndicate. Thompson finishes his reading of Thatcher's memoir without learning anything about Rosebud.

Thompson next questions Bernstein, formerly Kane's general editor and now chairman of the board. Bernstein describes the early days of Kane's tenure at The Inquirer: After Kane and Leland take over the publication in 1892, Kane prints a declaration of principles that he will make the news honestly and will make the paper a champion of his readers' rights as citizens and as human beings. Leland senses the document's importance and keeps the handwritten declaration as a memorial. Six years later, when Kane, whose circulation The Inquirer has surpassed, Leland worries that Kane's approach to the news will also resemble his rival's. During this period, Kane begins to collect the European statues and furniture that will later crowd the rooms of Xanadu. On one European trip, Kane meets and becomes engaged to Emily Monroe Norton, the President's niece, whom he marries in 1900. After relating these events, Bernstein suggests that Rosebud was probably something that Kane lost, perhaps a woman.

Taking Bernstein's advice, Thompson visits Leland, a self-described "disagreeable old man," in the hospital where he is living out his old age. Leland claims Kane believed in nothing except himself, but suggests that Kane's story is about how he lost love because he had none to give: As Kane's empire expands, his marriage to Emily deteriorates. One night in 1915, Kane encounters Susan as she is leaving a pharmacy after purchasing a toothache remedy. Susan innocently offers to let Kane, who has been spat upon by mud from a passing carriage, use her apartment to clean up. Kane is at ease with Susan, who has no idea of his importance, and when he learns that her mother wanted her to become an opera singer, requests that she sing for him. In 1916, Kane runs for governor against corrupt political boss Jim Gettys. After a successful campaign speech, Emily sends their son home alone and asks Kane to accompany her to Susan's boardinghouse, where they find Gettys with Susan. Gettys admits that he forced Susan to contact Emily and tells Kane that he will reveal their relationship unless he withdraws from the campaign. Despite the hurt that scandal will bring to his family and Susan, Kane refuses, convinced that he has to make a stand against corruption.
### Genre
- **Genre:** Drama
- **Sub-genre:** Historical, Newspaper

### Subject
- **Subject (Major):**
  - Elections
  - Newspaper publishers
  - Marriage
  - Marriage
  - Millions
  - Millions
  - Marriage
  - Marriage
- **Subject (Minor):**
  - Atlantic City (NJ)
  - Butlers
  - Critics
  - Estate
  - Governors
  - Libraries and librarians
  - Mothers and sons
  - Nightclubs
  - Reporters
  - Snowglobe
  - Toothache
  - Attempted suicide
  - Chicago (IL)
  - Chicago (IL)
  - Divorce
  - Fathers and sons
  - Hospitals
  - Memoirs
  - New York City
  - Opera houses
  - Singers
  - Spanish-American War, 1898
  - Stock market crash of 1929

### From AFI's 100 Years Lists...
- **DOUBLE INDEMNITY** (1944)
- **MODERN TIMES** (1936)
- **IT HAPPENED ONE NIGHT** (1934)
- **BRINGING UP BABY** (1938)
- **THE BEST YEARS OF OUR LIVES** (1946)
- **KING KONG** (1933)
- **THE GRAPES OF WRATH** (1940)
- **MR. SMITH GOES TO WASHINGTON** (1939)
- **SWING TIME** (1936)
- **SUNSET BLVD.** (1950)

### Keep Exploring
- Critics, Divorce, Fathers and sons, Libraries and librarians, Attempted suicide, Boardinghouses, Drunkenness, Snowglobe, Estates, New York City
“I’m going to make him an offer he can’t refuse.”

THE GODFATHER (1972)
LEARN MORE
WOMEN THEY TALK ABOUT

Using Data as a Narrative Tool to Bring Female Film Pioneers Into the Vernacular at the AFI Catalog of Feature Films
AFI Gets $350K NEH Grant for Gender Parity Film Study

The project will use the 'AFI Catalog of Feature Films' to look at women's employment during the film industry's first century.
Women They Talk About

SEARCH THE CATALOG

The Catalog is capable of understanding natural language...

“How many films did Orson Welles direct between 1950 and 1970?”

“Which films were edited by women in the 1980s?”

SEARCH
50% of Writers in the Silent Film Era Were Women?
The No-Longer-Silent Film Era

Gender balance within film departments and roles between 1894 and 1929

- Writer
- Casting Director
- Producer
- Executive Producer
- Editor
- Music Composer
- Director
- Director of Photography
2017: A Pivotal Year For Women in Film & Data About Women in Film

INEQUALITY IN 1,100 POP

A Pivotal Year For Women in Film & Data About Women in Film

In this section, we examine the prominence of women in family films by gender, race, sex, and ability, between 2007 and 2017.

Women Leads
Women constitute 34% of the U.S. population but most family films tell the stories of male leads.

- Male leads vastly outnumber female leads—71.6% compared to 28.4%. This means that men's stories are far more common.
- Female leads are the lead represented in the action genre (56%); adventure (53%); comedy; and science fiction (48%). Men are usually the lead in these genres.
- In horror (69%), and romance (66%), however, women are usually represented in lead roles.
- Women's representation in family films shows that more women were in leading roles in the past than the start of the decade. In 2007, 23.8% of leads were women compared to 37.9% in 2017, with a high of 22.5% in 2016.

Previous studies find that women represent half the paying audience and that gender identity on screen most closely matches viewers' expectations. The data suggests a growing interest in visual representation.

- The average of movies with a female lead made up 34% of gross sales in 2017, compared to 24% in 2007.
- Female-led films are more likely to be released in the fall season, which is traditionally higher in revenue at the box office. The fact that women are more likely than men to be in the box office is a revealable trend phenomenon.

- Family films with female leads outperform those with male leads in the past decade. A decade ago, family films with male leads earned an average of $47.6 million in 2015, compared to $51 million in 2017.
- Female-led films outperformed male-led films in 2014, when female-led films grossed $10.3 million compared to $9.9 million for male-led films.
- International box office revenues tell a similar story. In 2017, films with female leads have earned $12.9 million in recent years.

In this section, we examine the prominence of women in family films by gender, race, sex, and ability, between 2007 and 2017.

Women Leads
Women constitute 34% of the U.S. population but most family films tell the stories of male leads.

- Male leads vastly outnumber female leads—71.6% compared to 28.4%. This means that men's stories are far more common.
- Female leads are the lead represented in the action genre (56%); adventure (53%); comedy; and science fiction (48%). Men are usually the lead in these genres.
- In horror (69%), and romance (66%), however, women are usually represented in lead roles.
- Women's representation in family films shows that more women were in leading roles in the past than the start of the decade. In 2007, 23.8% of leads were women compared to 37.9% in 2017, with a high of 22.5% in 2016.

Previous studies find that women represent half the paying audience and that gender identity on screen most closely matches viewers' expectations. The data suggests a growing interest in visual representation.

- The average of movies with a female lead made up 34% of gross sales in 2017, compared to 24% in 2007.
- Female-led films are more likely to be released in the fall season, which is traditionally higher in revenue at the box office. The fact that women are more likely than men to be in the box office is a revealable trend phenomenon.

- Family films with female leads outperform those with male leads in the past decade. A decade ago, family films with male leads earned an average of $47.6 million in 2015, compared to $51 million in 2017.
- Female-led films outperformed male-led films in 2014, when female-led films grossed $10.3 million compared to $9.9 million for male-led films.
- International box office revenues tell a similar story. In 2017, films with female leads have earned $12.9 million in recent years.

In this section, we examine the prominence of women in family films by gender, race, sex, and ability, between 2007 and 2017.

Women Leads
Women constitute 34% of the U.S. population but most family films tell the stories of male leads.

- Male leads vastly outnumber female leads—71.6% compared to 28.4%. This means that men's stories are far more common.
- Female leads are the lead represented in the action genre (56%); adventure (53%); comedy; and science fiction (48%). Men are usually the lead in these genres.
- In horror (69%), and romance (66%), however, women are usually represented in lead roles.
- Women's representation in family films shows that more women were in leading roles in the past than the start of the decade. In 2007, 23.8% of leads were women compared to 37.9% in 2017, with a high of 22.5% in 2016.

Previous studies find that women represent half the paying audience and that gender identity on screen most closely matches viewers' expectations. The data suggests a growing interest in visual representation.

- The average of movies with a female lead made up 34% of gross sales in 2017, compared to 24% in 2007.
- Female-led films are more likely to be released in the fall season, which is traditionally higher in revenue at the box office. The fact that women are more likely than men to be in the box office is a revealable trend phenomenon.

- Family films with female leads outperform those with male leads in the past decade. A decade ago, family films with male leads earned an average of $47.6 million in 2015, compared to $51 million in 2017.
- Female-led films outperformed male-led films in 2014, when female-led films grossed $10.3 million compared to $9.9 million for male-led films.
- International box office revenues tell a similar story. In 2017, films with female leads have earned $12.9 million in recent years.
WOMEN THEY TALK ABOUT
PROJECT CHALLENGES
WOMEN THEY TALK ABOUT
PROJECT CHALLENGES

1. GENDER DESIGNATION
   - What are the best ways to designate gender in the AFI Catalog’s 500,000+ Personal Name records?

2. ETHICS
   - Is it ethical to generally define gender as binary (Male/Female)?

3. OBJECTIVE DATA
   - How can we enter offscreen credits without skewing the data with a bias from our research?

4. NAME DISAMBIGUATION
   - How can we create accurate statistics when Personal Name record disambiguation is an issue?
WOMEN THEY TALK ABOUT
PROJECT CHALLENGES

1. GENDER DESIGNATION

What are the best ways to designate gender in the AFI Catalog’s 500,000+ Personal Name records?

Of the 5000 records, the API reported the following confidence index percentage in the overall dataset:

<table>
<thead>
<tr>
<th>Confidence</th>
<th>Number of Records</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>80% and higher</td>
<td>3685</td>
<td>Aarre, Colby, Mani, Mitch, Frannie, Diva, Diedrich</td>
</tr>
<tr>
<td>70% to 79%</td>
<td>317</td>
<td>Estar, Karol, Myrda, Tanine, Morey, Tala, Tulip</td>
</tr>
<tr>
<td>60% to 69%</td>
<td>297</td>
<td>Edie, Mica, Pell, White, Shere, Tain, Orel, Parris</td>
</tr>
<tr>
<td>50% to 59%</td>
<td>191</td>
<td>Moran, Jinx, Doddie, Jayme, Sundae, Arleigh, Anges</td>
</tr>
<tr>
<td>1% to 49%</td>
<td>0</td>
<td>The Gender-API service did not return any results with this confidence range</td>
</tr>
<tr>
<td>0%</td>
<td>510</td>
<td>Arispah, Bouch, Charlyce, Coyla, Halstead, Gelett</td>
</tr>
</tbody>
</table>
What are the best ways to designate gender in the AFI Catalog's 500,000+ Personal Name records?
Is it ethical to generally define gender as binary (Male/Female)?
How can we enter offscreen credits without skewing the data with a bias from our research?
4. Name Disambiguation

How can we create accurate statistics when Personal Name record disambiguation is an issue?
How can we create accurate statistics when personal name record disambiguation is an issue?