



1  
00:00:04,430 --> 00:00:02,240  
is it true that when Citizen Kane was

2  
00:00:05,960 --> 00:00:04,440  
being made that people actually tried to

3  
00:00:08,600 --> 00:00:05,970  
stop it being made and is it true that

4  
00:00:10,610 --> 00:00:08,610  
Randolph Hearst the newspaper tycoon

5  
00:00:11,570 --> 00:00:10,620  
took it to be an attack on himself and

6  
00:00:13,370 --> 00:00:11,580  
tried to stop it

7  
00:00:15,499 --> 00:00:13,380  
when it was made being shown to the

8  
00:00:18,800 --> 00:00:15,509  
first part of your question there was

9  
00:00:21,800 --> 00:00:18,810  
indeed a definite effort to stop the

10  
00:00:24,080 --> 00:00:21,810  
film during shooting by those elements

11  
00:00:26,929 --> 00:00:24,090  
in the studio who were attempting to

12  
00:00:29,089 --> 00:00:26,939  
seize power because in those days studio

13  
00:00:31,130 --> 00:00:29,099

politics particularly RKO and indeed

14

00:00:32,450 --> 00:00:31,140

many of the big studios in Hollywood

15

00:00:34,880 --> 00:00:32,460

very much like Central American

16

00:00:37,280 --> 00:00:34,890

Republic's and there were revolutions

17

00:00:39,500 --> 00:00:37,290

and counter revolutions and I every sort

18

00:00:41,750 --> 00:00:39,510

of palace intrigue and there was a big

19

00:00:44,330 --> 00:00:41,760

effort to overthrow the then head of the

20

00:00:46,279 --> 00:00:44,340

studio who was taken to be out of his

21

00:00:48,830 --> 00:00:46,289

mind because he'd given me this contract

22

00:00:52,580 --> 00:00:48,840

which made the making of these films

23

00:00:56,750 --> 00:00:52,590

possible and stopping me or proving my

24

00:00:59,270 --> 00:00:56,760

incompetence would have won that case he

25

00:01:01,549 --> 00:00:59,280

mr. Hearst was quite a bit like Kane

26

00:01:05,719 --> 00:01:01,559

although Kane isn't really founded on

27

00:01:09,980 --> 00:01:05,729

Hearst in particular there are many many

28

00:01:11,390 --> 00:01:09,990

people sat for it so to speak but he was

29

00:01:14,060 --> 00:01:11,400

like Kane in that he wouldn't have

30

00:01:17,539 --> 00:01:14,070

stooped to such a thing but he had many

31

00:01:19,730 --> 00:01:17,549

hatchet men editors and representatives

32

00:01:23,179 --> 00:01:19,740

of this great network of newspapers all

33

00:01:26,090 --> 00:01:23,189

over the country and to get it good with

34

00:01:28,070 --> 00:01:26,100

the chief there was a good deal of very

35

00:01:30,920 --> 00:01:28,080

strong edge including an effort to frame

36

00:01:32,330 --> 00:01:30,930

me on a criminal charge which a

37

00:01:34,480 --> 00:01:32,340

policeman was good enough to tell me

38

00:01:37,039 --> 00:01:34,490

about his sensational and silly and

39

00:01:39,590 --> 00:01:37,049

dangerous and gangster ish is that was

40

00:01:41,060 --> 00:01:39,600

mr. Hearst staff absolutely wrong I mean

41

00:01:43,819 --> 00:01:41,070

when you say that it was based on that

42

00:01:45,289 --> 00:01:43,829

kind of man was he really stronger in

43

00:01:47,330 --> 00:01:45,299

your mind and just being that kind of

44

00:01:50,359 --> 00:01:47,340

man well let me ask you if you think he

45

00:01:53,389 --> 00:01:50,369

was libeled well I don't know him I

46

00:01:57,590 --> 00:01:53,399

think yes well do you think that the

47

00:02:00,380 --> 00:01:57,600

figure of Kane himself is a deeply

48

00:02:02,410 --> 00:02:00,390

unsympathetic figure in the Soviet Union

49

00:02:05,200 --> 00:02:02,420

for example the film has been forbidden

50

00:02:07,880 --> 00:02:05,210

general distribution because this

51  
00:02:10,699 --> 00:02:07,890  
important capitalist and newspaper

52  
00:02:12,290 --> 00:02:10,709  
tycoon and antisocial and crypto-fascist

53  
00:02:15,110 --> 00:02:12,300  
figure and cetera quote all

54  
00:02:17,090 --> 00:02:15,120  
slogans is too sympathetic and for that

55  
00:02:19,130 --> 00:02:17,100  
reason it's not shown never has been

56  
00:02:20,690 --> 00:02:19,140  
when you read about Citizen Kane a lot

57  
00:02:22,700 --> 00:02:20,700  
of the things you read suggest that it

58  
00:02:24,770 --> 00:02:22,710  
was a very big social document a massive

59  
00:02:26,330 --> 00:02:24,780  
attack on big American institutions of

60  
00:02:28,850 --> 00:02:26,340  
the day now I've always seen it rather

61  
00:02:30,260 --> 00:02:28,860  
as a story to be honest naturally any

62  
00:02:32,120 --> 00:02:30,270  
story I've got it implications but I've

63  
00:02:34,280 --> 00:02:32,130

seen it as a story I'd like to know what

64

00:02:37,100 --> 00:02:34,290

your intentions where did you mean it as

65

00:02:41,120 --> 00:02:37,110

as a social document or as a story I

66

00:02:44,870 --> 00:02:41,130

must confess to having to I must answer

67

00:02:48,110 --> 00:02:44,880

this in a way that I love I must admit

68

00:02:50,510 --> 00:02:48,120

that it was intended consciously as a

69

00:02:53,980 --> 00:02:50,520

sort of social document as an attack on

70

00:02:56,720 --> 00:02:53,990

the acquisitive society and indeed on

71

00:02:58,370 --> 00:02:56,730

acquisition in general but I didn't

72

00:03:01,880 --> 00:02:58,380

think that up and then try to find a

73

00:03:04,880 --> 00:03:01,890

story to match the idea of course I

74

00:03:07,490 --> 00:03:04,890

think that the storytellers first duty

75

00:03:08,840 --> 00:03:07,500

is always to the story they make it all

76

00:03:10,190 --> 00:03:08,850

the more ironic doesn't it that it

77

00:03:11,870 --> 00:03:10,200

should have been stopped in the Soviet

78

00:03:14,090 --> 00:03:11,880

Union yes but of course it wasn't at all

79

00:03:16,720 --> 00:03:14,100

a communist picture or a Marxist picture

80

00:03:19,430 --> 00:03:16,730

it was an attack on property and

81

00:03:21,590 --> 00:03:19,440

acquisition of property and and the

82

00:03:25,280 --> 00:03:21,600

corruption yes and of the acquisitive

83

00:03:28,040 --> 00:03:25,290

society of a man who of real gifts and

84

00:03:30,190 --> 00:03:28,050

real charm and real humanity who

85

00:03:35,420 --> 00:03:30,200

destroys himself and everything near him

86

00:03:37,699 --> 00:03:35,430

because no tired or words Mammon and all

87

00:03:38,510 --> 00:03:37,709

that really was you know now when you

88

00:03:42,620 --> 00:03:38,520

made this film

89

00:03:43,970 --> 00:03:42,630

you were only a 25 when John I mean

90

00:03:45,979 --> 00:03:43,980

everybody knows that you had the most

91

00:03:48,530 --> 00:03:45,989

astounding contract that Hollywood has

92

00:03:50,620 --> 00:03:48,540

ever provided here ever not financially

93

00:03:52,760 --> 00:03:50,630

speaking in terms of authority rights

94

00:03:54,830 --> 00:03:52,770

financially it wasn't extraordinary way

95

00:03:57,050 --> 00:03:54,840

at all it was extraordinary and they in

96

00:03:58,729 --> 00:03:57,060

the control it gave me over my own

97

00:04:02,000 --> 00:03:58,739

material you had total control total

98

00:04:04,910 --> 00:04:02,010

control so much so that the rushes which

99

00:04:06,800 --> 00:04:04,920

I perhaps should explain to do that are

100

00:04:09,350 --> 00:04:06,810

the pieces of film that are shown at the

101  
00:04:11,390 --> 00:04:09,360  
end of the day's work as I'm sure you

102  
00:04:13,009 --> 00:04:11,400  
understand and are always checked by

103  
00:04:15,229 --> 00:04:13,019  
everybody in the studio department heads

104  
00:04:16,490 --> 00:04:15,239  
and the bankers and distributors and

105  
00:04:18,320 --> 00:04:16,500  
everything long before there's a rough

106  
00:04:20,240 --> 00:04:18,330  
cut according to the terms of my

107  
00:04:22,430 --> 00:04:20,250  
contract the rushes couldn't be seen by

108  
00:04:24,170 --> 00:04:22,440  
anyone and indeed the film couldn't be

109  
00:04:26,270 --> 00:04:24,180  
seen it was ready for release

110  
00:04:27,860 --> 00:04:26,280  
I got that good a contract because I

111  
00:04:30,350 --> 00:04:27,870  
didn't really want to make a film

112  
00:04:31,760 --> 00:04:30,360  
well you better develop that and you

113  
00:04:33,230 --> 00:04:31,770

know when you don't really want to go

114

00:04:35,510 --> 00:04:33,240

out to Hollywood at least this is true

115

00:04:37,189 --> 00:04:35,520

in the old days of the golden days of

116

00:04:39,950 --> 00:04:37,199

Hollywood when you honestly didn't want

117

00:04:41,420 --> 00:04:39,960

to go and then the deals got better and

118

00:04:43,310 --> 00:04:41,430

better in my case I didn't want money

119

00:04:45,200 --> 00:04:43,320

I wanted Authority so I asked the

120

00:04:47,510 --> 00:04:45,210

impossible hoping to be left alone and

121

00:04:50,360 --> 00:04:47,520

at the end of the years negotiations I

122

00:04:53,390 --> 00:04:50,370

got it yes only because there was no

123

00:04:56,090 --> 00:04:53,400

real vocation there my love for films

124

00:04:57,290 --> 00:04:56,100

began only when we started work what I'd

125

00:04:59,120 --> 00:04:57,300

like to know is where did you get the

126

00:05:01,969 --> 00:04:59,130

confidence from to make an earth with

127

00:05:04,460 --> 00:05:01,979

such ignorance sheer ignorance you know

128

00:05:06,020 --> 00:05:04,470

there's no confidence to equal it it's

129

00:05:09,850 --> 00:05:06,030

only when you know something about a

130

00:05:13,939 --> 00:05:09,860

profession I think that you're timid or

131

00:05:15,830 --> 00:05:13,949

careful or is it going to show itself I

132

00:05:17,990 --> 00:05:15,840

thought you could do anything with a

133

00:05:21,230 --> 00:05:18,000

camera that the I could do or the

134

00:05:22,790 --> 00:05:21,240

imagination could do and if you come up

135

00:05:24,590 --> 00:05:22,800

from the bottom in the film business

136

00:05:27,110 --> 00:05:24,600

you're taught all the things that the

137

00:05:28,400 --> 00:05:27,120

cameraman doesn't want to attempt for

138

00:05:32,360 --> 00:05:28,410

Theory will be criticized for having

139

00:05:33,830 --> 00:05:32,370

failed yes and in this case I had a

140

00:05:36,200 --> 00:05:33,840

cameraman who didn't care if he was

141

00:05:37,850 --> 00:05:36,210

criticized if he failed and I didn't

142

00:05:40,430 --> 00:05:37,860

know that there were things you couldn't

143

00:05:45,890 --> 00:05:40,440

do so are anything I could think up in

144

00:05:47,480 --> 00:05:45,900

my dreams I attempted to photograph you

145

00:05:49,730 --> 00:05:47,490

got away with enormous technical

146

00:05:51,620 --> 00:05:49,740

advances to ensure simply by not knowing

147

00:05:54,020 --> 00:05:51,630

that they were impossible or

148

00:05:57,680 --> 00:05:54,030

theoretically impossible yeah and of

149

00:05:59,900 --> 00:05:57,690

course again I had a great advantage not

150

00:06:01,879 --> 00:05:59,910

only in the real genius of my cameraman

151

00:06:04,250 --> 00:06:01,889

but in the fact that he like all great

152

00:06:07,520 --> 00:06:04,260

men I think who are masters of a craft

153

00:06:09,080 --> 00:06:07,530

told me right at the outset that there

154

00:06:11,629 --> 00:06:09,090

was nothing about camera work that I

155

00:06:13,700 --> 00:06:11,639

couldn't run in half a day that any

156

00:06:16,730 --> 00:06:13,710

intelligent person couldn't run in half

157

00:06:18,950 --> 00:06:16,740

a day and he was right truly awful lot

158

00:06:20,480 --> 00:06:18,960

of things of all you know there of every

159

00:06:23,450 --> 00:06:20,490

other you know that the great mystery

160

00:06:27,700 --> 00:06:23,460

that requires 20 years doesn't exist in

161

00:06:30,040 --> 00:06:27,710

any field and certainly not in a camera

162

00:06:33,030 --> 00:06:30,050

what I'd like to ask you about that it's

163

00:06:35,620 --> 00:06:33,040

rather a technical question in a way

164

00:06:37,180 --> 00:06:35,630

when you were making that sort of scene

165

00:06:39,640 --> 00:06:37,190

and making that sort of shot did you

166

00:06:40,480 --> 00:06:39,650

ever feel nervous that maybe you've gone

167

00:06:41,920 --> 00:06:40,490

too far

168

00:06:43,840 --> 00:06:41,930

I put myself in your shoes you see if

169

00:06:46,240 --> 00:06:43,850

I'd made that I'd be I'd be terrified

170

00:06:47,860 --> 00:06:46,250

that I was just on the point of toppling

171

00:06:50,560 --> 00:06:47,870

over in too fast that I'd made the room

172

00:06:53,760 --> 00:06:50,570

too large did you have this little

173

00:06:58,330 --> 00:06:53,770

anxiety no because the room is that big

174

00:07:00,430 --> 00:06:58,340

what room is that egg awfully pompous

175

00:07:03,010 --> 00:07:00,440

answer his room yes

176

00:07:04,540 --> 00:07:03,020

pompous question reps no not at all

177

00:07:07,300 --> 00:07:04,550

you're quite right and I should have had

178

00:07:09,850 --> 00:07:07,310

that fear but I do feel that a man like

179

00:07:12,760 --> 00:07:09,860

Cain is very close to fast and break and

180

00:07:16,120 --> 00:07:12,770

very close to parody very close to

181

00:07:19,420 --> 00:07:16,130

burlesque and that's why I tried every

182

00:07:23,710 --> 00:07:19,430

sort of thing from sentimental tricks to

183

00:07:26,439 --> 00:07:23,720

an attempt to genuine humanity to keep

184

00:07:28,480 --> 00:07:26,449

him always counterbalance but of course

185

00:07:31,950 --> 00:07:28,490

anybody who could build a place of that

186

00:07:35,020 --> 00:07:31,960

kind yes you know is very close to a

187

00:07:37,060 --> 00:07:35,030

little comedy course here sure when

188

00:07:39,010 --> 00:07:37,070

eventually Cain was made it was an

189

00:07:41,350 --> 00:07:39,020

enormous success as all the world knows

190

00:07:42,640 --> 00:07:41,360

it's gone on being a success and it's a

191

00:07:45,070 --> 00:07:42,650

long time ago now have you ever

192

00:07:45,870 --> 00:07:45,080

regretted that so greater success came

193

00:07:48,580 --> 00:07:45,880

so early

194

00:07:51,640 --> 00:07:48,590

well I've regretted our early successes

195

00:07:55,000 --> 00:07:51,650

in many fields but I don't regret that

196

00:07:58,120 --> 00:07:55,010

in Cain because it was the only chance I

197

00:08:00,610 --> 00:07:58,130

ever had of that kind I'm glad I had it

198

00:08:03,700 --> 00:08:00,620

at any time in my life I wish I had it

199

00:08:05,860 --> 00:08:03,710

more often I wish I had you know chance

200

00:08:07,149 --> 00:08:05,870

like that every year that b18 pictures

201

00:08:10,000 --> 00:08:07,159

yes

202

00:08:12,790 --> 00:08:10,010

not just oneness to Ambus to accept

203

00:08:14,860 --> 00:08:12,800

Ambersons the end of it there's a very

204

00:08:17,529 --> 00:08:14,870

serious piece of surgery involved there

205

00:08:19,810 --> 00:08:17,539

change which wasn't done by you know

206

00:08:23,290 --> 00:08:19,820

theirs they're two short scenes in it I

207

00:08:25,000 --> 00:08:23,300

didn't write or direct and over three

208

00:08:28,510 --> 00:08:25,010

reels were taken out in their entirety

209

00:08:30,279 --> 00:08:28,520

and they were in my view the reason for

210

00:08:31,930 --> 00:08:30,289

making the film not simply good reels

211

00:08:35,140 --> 00:08:31,940

but the whole film is a preparation for

212

00:08:40,390 --> 00:08:35,150

those reels which were to toughen to

213

00:08:42,670 --> 00:08:40,400

in those days too hard-boiled for the

214

00:08:46,030 --> 00:08:42,680

exhibitors tastes and by the time I

215

00:08:48,990 --> 00:08:46,040

returned from South America that's a

216

00:08:52,780 --> 00:08:49,000

long struggle go into to supervise the

217

00:08:54,400 --> 00:08:52,790

release of Ambersons our key had fallen

218

00:08:58,300 --> 00:08:54,410

into the hands of the counter

219

00:09:01,360 --> 00:08:58,310

revolutionary forces and I no longer was

220

00:09:02,860 --> 00:09:01,370

invited into the cutting room you've

221

00:09:05,530 --> 00:09:02,870

been denied the cutting room before

222

00:09:07,990 --> 00:09:05,540

they're released on the constant a Touch

223

00:09:13,930 --> 00:09:08,000

of Evil yes that's happened really quite

224

00:09:16,840 --> 00:09:13,940

often - - extremely the individual

225

00:09:18,970 --> 00:09:16,850

filmmakers I'm not saying I isn't a

226

00:09:20,620 --> 00:09:18,980

qualitative thing it's a it's a style

227

00:09:23,130 --> 00:09:20,630

and there's a certain kind of filmmaker

228

00:09:25,990 --> 00:09:23,140

who really wants to make the film

229

00:09:30,630 --> 00:09:26,000

entirely on his own and that sort of

230

00:09:33,700 --> 00:09:30,640

fellow is the sworn enemy of the system

231

00:09:38,230 --> 00:09:33,710

so the system and the system is at great

232

00:09:40,000 --> 00:09:38,240

pains to denigrate such a person not

233

00:09:41,890 --> 00:09:40,010

only myself with many people like myself

234

00:09:43,930 --> 00:09:41,900

in and that's happened in Russia as well

235

00:09:46,800 --> 00:09:43,940

as he America it's happened in England

236

00:09:49,740 --> 00:09:46,810

it happens everywhere in varying degrees

237

00:09:52,269 --> 00:09:49,750

seeing what this whole thing happens

238

00:09:55,120 --> 00:09:52,279

they rightly regard the artist is the

239

00:09:57,340 --> 00:09:55,130

enemy of their profession you say what

240

00:10:00,190 --> 00:09:57,350

do you think of Hollywood awesome I'm

241

00:10:02,710 --> 00:10:00,200

not at all against Hollywood not at all

242

00:10:05,949 --> 00:10:02,720

it's a it's a I think a remarkable

243

00:10:10,269 --> 00:10:05,959

community with a great history and a

244

00:10:12,340 --> 00:10:10,279

very entertaining place to work in the

245

00:10:14,170 --> 00:10:12,350

obvious things against it are so obvious

246

00:10:15,670 --> 00:10:14,180

there's really no need to list them over

247

00:10:17,740 --> 00:10:15,680

again anything you can say about

248

00:10:20,199 --> 00:10:17,750

Hollywood is true good and bad

249

00:10:23,410 --> 00:10:20,209

there's no extreme statement and doesn't

250

00:10:24,940 --> 00:10:23,420

apply I think I have heard it suggested

251

00:10:26,890 --> 00:10:24,950

that Citizen Kane is in some sort of

252

00:10:29,800 --> 00:10:26,900

sense autobiographical the notion that

253

00:10:32,910 --> 00:10:29,810

Kane himself is some sort of version of

254

00:10:35,650 --> 00:10:32,920

myself where I really fail to recognize