Citizen Kane: The Sound of the Look of a "Visual Masterpiece"¹

Philip Brophy

The Precession of Sound

"Rosebud." Citizen Kane (1941) starts with a mystery that triggers its story. Media mogul Charles Foster Kane (Orson Welles) dies alone in a vast mansion after having built up a newspaper network. A reporter (Jerry Thompson, played by William Alland) is assigned to unravel the mystery of this self-made man, instigating a series of interlocking flashbacks activated by Kane's colleagues remembering his achievements and failings. The reporter seeks to uncover the meaning of the word "Rosebud," gasped by Kane after he collapses when his second wife Susan Oliver (Dorothy Comingore) walks out on him. The enigmatic utterance of "Rosebud" is initially posited as an epicenter, a locus to the confounding behavioral nightmare that might have been Charles Foster Kane's life. As an unspoken logo on a burning sled at the film's end, it is finally opened as a deep well of futility, a pathetic frustration of the search for meaning. All that a person may do and say might add up to naught--existence degree zero that disappears like the breath that carries the tragic neumonic of one's last word.

Yet if Citizen Kane is figuratively and literally about one's last word, it is also about the sound of that word and all the noise and silence that frame the sonic event--the preverberation and reverberation which holds that utterance center stage in the film's narratological auditorium. Furthermore, Citizen Kane is not a priori a visual film. It is a sonic, acoustic, vocal text. Its beams of light, shafts of luminance, patterns of shadow are postpartum visualizations of vocal presences, melodic flows, sonorous atmospheres. Just as Orson Welles's career in innovative radio drama (1935—39) prepares the way for his first film (1941), the soundtrack of Citizen Kane precedes its image. How frustrating that film history and cinema mythology have muffled the sound of Citizen Kane in the quest to amplify its overly stylized imagery. How perfect a film for studying the invisible, yet powerful, world of film sound.²

True to the mystery that propels the story, there is much that is not said in Citizen Kane. Yet most of what isn't said is textually voiced through the human voice; through its utterances, its presence, its power, its musicality, its breath. It may be a tragic story about a Hearst-like figure and the morality of power plays on a political stage, but its formal construction, primary symbolism, and temporal deployment are governed entirely by when, where, how, and why someone uses their voice.

Highlighting Voices by Absenting Faces

Picture the opening scene after the newsreel footage depicting Kane's meteoric rise to power and his plummet to disturbing isolation. Following that barrage of images and barking narration, the newsreel soundtrack drops in pitch as the projector is turned off. Both Kane's flickering, scratchy life and the audiovisual mechanics of cinema are extinguished by this gesture. Darkness matches the silence that blankets the strange office space--more a mausoleum for inspecting the dead than a hive of inquiry expected of newspaper conference rooms. Picture that darkness, those silhouetted figures. Now try to remember a face. Any face. Scan that scene and you will not clearly see one face. Light has strategically been placed to prevent full facial illumination of any character in this scene. But this isn't a protracted exercise in compressing European expressionist and neo-Gothic aesthetics into the askew formalism of American noir. This scene is itself a trigger--to get you to listen to people's voices without seeing their faces. In short, this is radio drama introducing itself as the narratological form from which Citizen Kane is shaped. The irony of the scene is evident in that everyone is talking about the enigma of Kane, while we have no idea what any of these people look like: their visual mysteriousness reflects the dramatic mystery that is Kane.

Much can be made of this scene. Firstly, the vocal performances are epicentral to the energy of the scene; the lighting is decorative staging in comparison, while the editing follows aural rhythms in favor of visual rhythm. Listen to the voices' timbre, their phrasing, their pitch modulation. They dart across the blackness of the room like melodic lines, the beauty of their sonority enhanced by their visual anonymity. These are voices that are a pleasure to listen to--a key ingredient in the attractiveness of radio drama and an aspect of screen presence often ignored in sound cinema.

Secondly, there is a thrilling sense of orchestration audible in the scene. The voices weave in and out from each
other, sometimes picking up the rhythmic banter of the former, other times dominating the other to create a rhythmic and timbrel shift. The voices in this sense map an aural dogfight as the characters are energized by each other, responding to each other's lines and having flashes of ideas that give rise to rapid fires of dialogue. This swirling dynamo of group vocal action lets the scene convey a sense of vitality that kick-starts the investigative story for Citizen Kane.

Thirdly, each vocal performance varies in delivery and dynamic range. There is a genuine sense of the performers' shift from raw babble to contemplative whisper. Such contrasts in intensity color the psychological state of the characters at these moments, giving us an insight--via their voice--to their capacity for change and the range of their emotional energy. This may sound a moot point, but without this attention to detail in vocal performance--not in terms of diction and enunciation but in verbalization and expression--an actor's performance can become flat and bland. The voice that speaks without inflection more than likely colors a character as being monodimensional: we get no sense of their potential range of emotional expressiveness. Particularly at the close of the scene, when the editor in chief (Herbert Carter, played by Erskine Sanford) gets Thompson, the reporter, to focus on the enigma of Kane, we get a clear sense of the editor's passion and the reporter's realization that this is a story that would be interesting to follow up. And all of this with no more than the scarce profiles of faces that we shall never see.

Aspects of Characterization in Vocal Performance

The flair of Orson Welles ultimately lies in his direction of his stock company as vocal beings--as instruments for an arrangement of aural, acoustic, and musical thematics. The opening scene is brimful of sophistication in vocal performances, which works as an overture for the vocal performances of the main cast--a sure sign that Welles's sense of continuity in staging and direction of actors was always controlled and determined. The reporter is a key vocal instrument in this way. As the "us" in the film--always seeking answers to gain meaning from incidents he did not witness--his function is to ask in order to seek, to question in order to assess. His instrument is his voice, and the logic of the film has us experience his voice in this manner. He is the detective for this mystery, supplanting conventional voice-over narration with a presence within the aural diegesis of the action while remaining visually absent.

The reporter's voice has a deliberate blandness to it, signifying a matter-of-fact approach and the "uncolored" tone of his investigation. Most importantly, he provides a standardized vocal performance against which the more "colorful" characters in the film are measured. His interview of the aged Susan Alexander brings out her raspy tones where phlegm and alcohol lubricate her repressed anger; his quizzing of the shifty butler Raymond (Paul Stewart) solicits a deeply ironic utterance of "Rosebud" as if it were the spluttering sign of advanced senility; his attempts to ask basic questions of the stern librarian push her to hiss whispered directives that, despite being low in volume, silence him through the ironclad insistence of her delivery.

Let us observe an early scene predicated on bouncing voices off one another in a more complex manner. At the staff party for the Inquirer, vocal timbres are differentially circulated within an extremely noisy environment. The dynamic interactive crux of this scene is Jed Leland's (Joseph Cotton) observation of Kane: Kane puts on a song and dance (literally); Leland reflects on Kane and talks intimately with Mr. Bernstein (Everett Sloane); they intermittently sing along with Kane; Kane talks with them and the others across the raucous table while the music continues. The psychological perspective of the drama shifts from objective depiction of Kane to Leland's subjective impression of Kane and is refracted by both Bernstein's and Kane's view of Leland's reflective mode of discourse. While camera angles and editing are traditionally held as the primary means of organizing meaning and purpose in dramatic exchanges (and this sequence is quite in awe of Eisenteinian effects), the scene owes much to vocal interaction. This is especially so considering the technical contradiction the scene is based on--articulating, demonstrating, and even celebrating vocal differences in characters by having them all talk across one another in a party scene where everyone is talking, yelling, singing. The cunning and oft-neglected means by which this scene works lie in two areas: vocal casting and voice mixing.

Firstly, let us consider the characters in terms of their vocals:

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
<th>Vocal characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kane</td>
<td>Orson Welles</td>
<td>timbre: smooth and velvety</td>
</tr>
<tr>
<td></td>
<td></td>
<td>rhythm: continual melodic flow with slight undulations in pitch inflection</td>
</tr>
<tr>
<td></td>
<td></td>
<td>delivery: controlled and measured with no pauses</td>
</tr>
<tr>
<td>Leland</td>
<td>Joseph Cotton</td>
<td>timbre: craggy and deep</td>
</tr>
<tr>
<td></td>
<td></td>
<td>rhythm: even with monotone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>delivery: slow and reserved yet forthright</td>
</tr>
<tr>
<td>Bernstein</td>
<td>Everett Sloane</td>
<td>timbre: abrasive and raspy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>rhythm: sluggish with frequent vocal chord breaks that make</td>
</tr>
</tbody>
</table>
Table 1.

Clearly, these vocal characterizations and performances are dynamically contrasted against each other. More precisely, a character’s identity is formally embedded in his or her voice. This important historical factor in American cinema governs much vocalization and vocal casting between the crossover from silent to sound cinema (ca. 1927—33, when voices invaded the so-called silent screen) through to the crossover from radio drama to television drama (ca. 1948—54, when voices were seen as “small screen” factors to be replaced by new “hyperfaces” for the widescreen). The point is that the character, identity, and performance of many film actors across these two decades was as much tied to their voices as their faces. Welles’s first foray into the cinema uses actors he had previously cast for his Mercury Theatre radio dramas—actors who would form the characters in *Citizen Kane* as aural identities who articulate their psychology, enunciate their presence, vocalize their drama.

Yet this issue of casting is but one half of the narrative effect peculiar to the scene in question and *Citizen Kane* in general. The second half lies in vocal mixing, for once you have clearly delineated vocal identities, you can then more deftly combine their lines of delivery. The *Inquirer* staff party scene contains many deceptive shifts in volume levels. Consider how the mix allows the contemplative mumbling of Leland override the chorus girls’ nasal refrains to allow both us and Bernstein hear him. To perform such a maneuver, one would have to alternate foreground and background levels for both characters and the singing girls. Throw in Kane and assorted on-screen laughter and applause by the other guests seated at the long table, and you have a mix containing individual vocals that are layered by continually shifting volume levels. In this respect, Welles could be considered as much a conductor as a director. Just as the conductor determines rises and drops in energy level through dictating performance parameters, so does the soundtrack’s mix control the interaction between the on-screen characters’ performance energy. Welles does not simply employ overlapping dialogue: he consistently modulates the volume of every character’s voice to further shape the dramatic material.

Transitions and Transformations in Vocal Characterizations

A key feature in many vocal characterizations lies in the way that change within a character—through age or state of mind— is expressed through differences in vocal performance. The aforementioned scene of the *Inquirer* staff party is framed by Jed Leland’s memory of the scene. He recites his story to the reporter in an aged gruff voice, often breaking into coughs, distracted asides, and memory gaps, wheelchair bound as he is in a home for the aged. While makeup conveys plot information—Leland is now old, was once young—his voice conveys character information: this rickety old man with a playfully devious edge was once a contemplative soul. Other characters have similar depth of transition conveyed through their voice framing a remembered story. Susan Alexander’s tired and haggard tone frames what was once a spirited and fiery amateur soprano; Bernstein’s weary, measured tone reveals in flashback what was once a spirited disposition. Such transformations elaborate the depth of these characters across time, as age decreases action and increases contemplation, imbuing many of the flashbacks with a sad and elegiac quality by returning us to the voice of the present and the aged.

Kane himself is framed this way. Our first aural impression of him is via his last word—more breath of a dying lung than energy exerted through the vocal chords—and snatches of crackling newsreel footage, all of which give us an old man. We finally get to hear the youthful Kane’s voice as he turns in his office chair to face Mr. Carter. Kane eloquently, snidely, and confidently returns each exasperated retort of Carter’s in a virtuoso display of verbal volleys: this man could talk anyone into anything; his power is in his voice. Before too long, an image of Kane develops that wavers between passionate dedication to a cause and manic obsession with control. The more he exerts falsehood, the more he bluffs and the more commandeering his voice. But when he is truthful, he is quiet, withdrawn, modest.

Compare two scenes: one where Kane reads his declaration of principles; the other where he delivers his grandstanding rally speech. Consider their oral, acoustic and thematic differences:

<table>
<thead>
<tr>
<th></th>
<th>Declaration of principles</th>
<th>Grandstanding rally speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>status</td>
<td>fledgling editor</td>
<td>political candidate</td>
</tr>
<tr>
<td>event</td>
<td>formation of first newspaper</td>
<td>consolidation of media empire</td>
</tr>
<tr>
<td>space</td>
<td>small room</td>
<td>public auditorium</td>
</tr>
<tr>
<td>vocals</td>
<td>hushed</td>
<td>boasting and amplified</td>
</tr>
<tr>
<td>face</td>
<td>hidden in shadows</td>
<td>exaggerated by huge portrait</td>
</tr>
</tbody>
</table>
Let us outline the foregoing schematic analysis. When Kane has completed his declaration of principles, he turns off the gas lamp as dawn light creeps through the window. He leans forward and is strategically placed so that his face is silhouetted, recalling the dark shapes of the opening scene's newsmen. As a newcomer, Kane here symbolizes the noble and ethical aspirations of the press--those who erase themselves in the name of the truth, absenting their visage in the face of the plain facts they present. Furthermore, Kane almost whispers his written speech, suggesting that the truth is so fragile it cannot be declared aloud. Kane himself is similarly declaring his own truth, his heartfelt ideals as opposed to his careerist aspirations. This, too, is something he finds difficult to convey through his loud personality. As the film develops, Kane's corruption--signposted as the gradual deviation from his declared principles--is evident in his voice. The more low key and quiet Kane is, the more honest his words; the louder he is, the less honest his directives.

The sincere Kane ultimately becomes the political poseur. His voice will make the masses tremble. His mission is to amplify his voice through his media empire and thereby decimate the walls of corruption with the power and presence of his voice (consider the numerous newspaper names based on this ideal: The Bugle, The Clarion, The Call, etc.). Kane's power lies not only in what he says and proclaims, but in the volume of his voice, the spread of his oration, the extent to which he is heard across the nation (as represented by the animated sound waves emitting from capital cities across the United States in the opening's scene bioreel). Ultimately, media power is located in the power of one's voice more than in one's face, and Kane the media baron is primarily concerned with being heard. In the auditorium, he holds many ears captive, but the impression garnered from this scene is one of a man that boasts. His words are proclaimed at an excessive level, thereby rendering them suspect. He holds court purely through volume, through generating an excess of vocal energy that distracts the listener from analyzing the words being delivered. The call-and-response device is a standard propaganda trick whereby the speaker generates an excess of crowd noise and applause to create a sound wave that implies that the speaker's voice is of a proportionate energy level. The auditorium, however, is also shown in long shot--not just visually but acoustically. As political rival Jim Geddes (Ray Collins) listens in the dark, we hear Kane's voice ring hollow, reverberation blurring his words and causing them to float without focus in the upper reaches of the hall.

In keeping with the tragedy of Citizen Kane's story, Kane's many dilemmas are situated by his not being heard. Characters disconnect from him by placing themselves out of earshot. Jim Geddes simply walks away as Kane screams empty and ignored boasts of power. Kane's wife Emily (Ruth Warrick) walks out because he does not listen to her, leaving him to face the reality that he cannot control people once they refuse to listen to his voice. In a harsh inversion of the auditorium scene, the aged Kane is left isolated in Susan's bedroom. No expansive emptiness and exaggerated scale here: Kane is displaced by the human frailty and perspective of the room. It even contains numerous miniatures and figurines that emphasize his gargantuan nature. A period of silence follows--then an onslaught of aural destruction as Kane rampages through this microcosmic world like an enraged Godzilla. With a painsed but fixed countenance, he hurtles through the domestic realm, creating a cacophony of destruction. The onslaught of noise occupies--obliterates, even--the soundtrack, speaking the unspeakable, for Kane cannot admit defeat. He is tongue-tied, with limbs akimbo. Only when his physical energy wanes does silence sweep over his aural desecration, creating a hole in which we hear the enigmatic "Rosebud." Spent, drained, silenced--here is the core tragic moment of Citizen Kane: the most personal comment he makes in his whole life falls on absent ears.

Determining Relationships between Spatial Acoustics and Mise-en-Scène

If I am accurate in reimagining Citizen Kane as the visualization of a radio drama, it is because there are many instances in the film where it is hard to picture the film's mise-en-scène having eventuated in any other way. Mise-en-scène--properly, the "staging of drama"--is a term inherited and borrowed from the theater. Theater, of course, is a priori audiovisual: it takes place within an auditorium, not "upon a screen." The notion of a director strategically carving up space and time can easily be postulated as an operational concept in theater and the cinema--so long as one acknowledges the prime difference between a real-time aural continuum (theater) and a deconstructed assemblage of aural layering (cinema). Simply, stage something in the theater and sound will follow inevitably; stage something for cinema and you have to decide how you will either record or remake the sound that follows your action. Citizen Kane not only poses this base audiovisual problem: it interrogates and explores all the cinematic mechanisms that reinvent mise-en-scène as a deconstructed event.

Specifically shot sequences within two scenes demonstrate this well: the reporter requesting to see the transcripts of Mr. Thatcher (George Coulouris) from the librarian (told mostly via real-time/space passages), and the young Kane being orphaned out to Mr. Carter (told via the use of depth-of-field cinematography and screen mattes).

The library scene is deceptively simple. Plotwise, the first shot tells us that the reporter wants to see Mr. Thatcher's transcripts and that the librarian allows him into the vault under strict conditions of access. The camera shifts from midshot on the two of them to a slight track that dissolves into a shot of the large room, framing the reporter midfield, a guard in the background, and the librarian in foreground. Standard stuff. Now let us look at the acoustic placement of incidents within the space across those two shots:
The librarian at her desk talks to the reporter, cutting him off with prescribed and non-negotiable directives; she shapes the rhythm of her banter around the phone-call from the guard; finishing the phone call, she leaves the reporter and moves toward the vault door.

Inside the vault, the guard places the book on the table; the reporter stands between them; the librarian gives some final directives as the guard moves back to the safe; the librarian then moves forward to the vault door as the reporter says what he will be seeking in the manuscript.

The librarian stands at the vault door at this point; she recites the pages he must confine his research to; exactly timed, the guard shuts the safe door: a loud bang reverberates in the vault.

The librarian exits and shuts the door in time to a deep orchestral boom.

What can be deduced from this? Firstly, all characters speak and move in a choreography conducted via the marking of sounds against silence, foreground against background. Secondly, the timing, duration, and delivery of dialogue are matched to and/or have determined the scene's spatial mise-en-scène.

The production design is based around the placement of the foyer in relation to the inner sanctum, plus the empty openness of the marbled spaces. The art direction features a long vertical table plus a midheight safe to place the guard in the background to accentuate the loud boom as he shuts the safe. The cinematography employs a slight forward track (moving closer to the subject) followed by fixed framing (the camera is then locked off) to define and document perspective through aspects of reverberation— that is, the camera's movement and positioning reveal changes in acoustic characteristics. From this networking of visual logic, one can see that acoustic considerations have been acknowledged and even exploited. More so, much of the visual flair of *Citizen Kane* gains strength and clarity from the sonoacoustic effects and properties that, in many a film, are ignored or unrealized. The "look" of *Citizen Kane* is precisely the "look of its sound," just as its sound design is the "sound of its look": the film boasts and benefits from a rendering of the close harmony between its audio and visual tracks.

But while *Citizen Kane* tends to forward set pieces stylistically to demonstrate this audiovisual harmony, it is nonetheless a film governed by dramatic logic in the organization of sounds and images. The scene where the young Kane (Buddy Swan) is orphaned to Mr. Thatcher is most appropriate in this respect. Infamous for its use of depth-of-field cinematography (yet clearly featuring as much matte optical work), this scene reveals how densely the soundtrack is welded to the cinematography. Just as the library vault scene is revealed through the act of listening, so does this scene: a triangle based on who listens to who and whom is ignored forms its dramatic epicenter.

Within this triangle of listening, a key event creates the dramatic fulcrum to the triangle's pivot: Mr. Kane (Harry Shannon) absentmindedly closes the window, and Mrs. Kane (Agnes Moorehead) immediately responds to the momentary loss of the sound of young Kane's voice. In automatic maternal mode, Mrs. Kane cuts across the space and opens the window again. Precisely at this point, the camera cuts outside, from the dark claustrophobic space where the adults are squabbling to the wide, white playground of young Kane. The camera centers Mrs. Kane's face in close-up, communicating the anguish she suffers in sending her son away so he can live a life better than she can provide him. Young Kane's voice continues its innocent whining while a light wind sound freezes her outward emotional expression: her eyes glaze over; her voice does not waver. This moment is an acoustic poem that binds the scene's dramatic core, concealing it within the flaunted staging of raked stages, upilted camera angles, and deep-focus cinematography. Listen and you will perceive the scene in its totality.

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**Verbally Generated and Aurally Effected Narrative Devices**

Even if one missed the audiovisual fusion of elements detailed thus far, it is hard to be unaware of the games
played throughout the film’s hyperelliptical crosscutting. These moments belie a background in theater and radio, wherein the script is taken less as a fundamental manual and more as malleable material for a playful transformation from the written into the oral. Two editing techniques take their cue from this kind of playfulness: the first has to do with the grammar and meaning of verbal exchanges; the second is centered on using the presence or texture of a sound effect to exact spatiotemporal changes. Together, these categories encompass the range of verbally generated and aurally effected narrative devices that drive the rhythm of Citizen Kane's overtly formalist editing.

The first category is exemplified by the bulk of Mr. Thatcher's flashback via his memoirs. One must remember that this flashback is written, not spoken: the reporter is reading from the deceased Thatcher's memoirs as opposed to other living characters who speak to him. Enforcing this, we are hurled into a realm of letters:

<table>
<thead>
<tr>
<th>Characters and time</th>
<th>Situation</th>
<th>Character and dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thatcher at 35 years and Kane at 10 years</td>
<td>Kane begrudgingly accepts a snow sled for Christmas from Thatcher</td>
<td>Kane: &quot;Merry Christmas--&quot;</td>
</tr>
<tr>
<td>Thatcher at 50 years and Kane at 25 years</td>
<td>Thatcher dictating a letter to Kane</td>
<td>Thatcher: &quot;--and a happy New Year.&quot;</td>
</tr>
</tbody>
</table>

Table 5.

Around fifteen years disappear into that single cut: time and space are radically shifted while grammatical syntax is held solid. In reference to mention made previously about vocal performances, the cut is as much musical as it is grammatical, spatial, and temporal. Listen to the pitch and phrasing that butt the conflicting tones against the one another: Kane's insincere groan and Thatcher's authoritarian bark clash as much as their personalities. Their utterances have been conducted, arranged, composed to form a moment of musical contrast to carry the dialogue. This is the script being handled as malleable material: the speaking of dialogue is not treated as the neutralized breath of author-controlled characters, but as preformatted substance in the organization of cinematic effects. Thatcher becomes the major receptacle of this playfulness and malleability. His next scene is as much concrete poem recital as it is acting. Kane has purchased the Chronicle and is churning out sensationalist headlines. In a series of jump cuts, more people are reading the paper as the headlines become more lurid. Thatcher reads each headline aloud in disbelief until finally he is left speechless.

Within the flashback of Jed Leland, numerous ellipses unfold and surge forward as Leland details the fatalistic rise and fall of the maniacal Kane. Each of these scenes contains a dramatic epicenter that determines an outward constellation of narratological form. For example, the rise of Kane's business nous is synergistically described in terms of a deft and wily cinematic playfulness. As Kane stands with Leland and Bernstein in front of a photo of the Chronicle's staff, a narratological blur occurs between the visual shots and the soundtrack, siting the dramatic, grammatical, and formal crux of the scene in the invisible dissolve from a still photo in one point in time to a recreation of that photo six years later:

<table>
<thead>
<tr>
<th>Shot</th>
<th>Visuals</th>
<th>Soundtrack</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kane, Leland and Bernstein look out from Enquirer window</td>
<td>Music</td>
<td>Present</td>
</tr>
<tr>
<td>2</td>
<td>Kane, Leland and Bernstein look into Chronicle window; zoom in on photo inside window</td>
<td>Bernstein (off-screen): &quot;You know how long it took the Chronicle to get that staff together? Twenty years!&quot;</td>
<td>Present</td>
</tr>
<tr>
<td>2/3</td>
<td>Close-up of photo</td>
<td>Kane (off-screen): &quot;Twenty years ...&quot;</td>
<td>Present</td>
</tr>
<tr>
<td>3</td>
<td>Full-shot of what seems to be that photo</td>
<td>Kane (off-screen): &quot;Six years ago I looked at a picture of the world's greatest newspaper men. I felt like a kid in front of a candy store.&quot;</td>
<td>Present + six years</td>
</tr>
<tr>
<td>3</td>
<td>… but is the same men of the previous photo posing for a new photo; Kane enters frame and the new photo is taken</td>
<td>Kane (entering screen): &quot;Six years later I got my candy--all of it! [Photo flash] Welcome, gentlemen, to The Enquirer.&quot;</td>
<td>Present + six years</td>
</tr>
</tbody>
</table>

Table 6.

A similar sleight of sound occurs through the condensation of time in Leland’s flashback to Kane’s first marriage to Emily Norton. A series of breakfast-table encounters between Kane and Emily are strung together by the musical device of variations on a theme. As their marriage crumbles across each hyperelliptical edit, (a) the music becomes sullen and solemn, (b) the pitch of their voices becomes lower and monotone, and (c) they each speak less, finally saying nothing.
and reading opposing newspapers. Precisely, the musical structure of this scene embodies the narrative's purpose. True to the highly formalist logic governing the narratological denouement of *Citizen Kane*, metaphor and symbol in these playful flashbacks of Leland are deeply encoded in the cinematic mechanisms of their suggestion.

Less overtly structuralist and more poetic and evocative are moments when sound effects perform as aurally generated narrative devices. Numerous fleeting details sparkle throughout the mix of *Citizen Kane* where the presence, texture, and placement of a sound narratologically enhance the sound's base semantic content. One key instance--how the sound of a newsboy's voice becomes more than its content--requires aural scrutiny. Kane and company have just taken over the *Inquirer*, much to the frustration of the newspaper's manager, Mr. Carter. After a bustling collapse of day into night, Mr. Carter leaves early the following morning, having been forced to stay overnight. He stands on the steps outside the tall building; a paperboy stands hawking the forthcoming day's paper. A tricky track-matte-dissolve then takes us to Jed Leland, high up in the building, who is looking with bemusement at Carter below. Across these two shots, the sound of the paperboy's voice becomes entirely reverberant.

Now, reverberation is essentially the microcosmic refraction of frequency data from a single sound event within a space so as to render the event diffused and to disfigure its original dynamic shape across time. In other words, as the paperboy's voice wafts up from the street to the top floors to be heard by Bernstein, the boy's voice becomes a blurred and illegible vocal texture. Reverberation is one of the many unique and scintillating aspects of sound that confound visually derived ontological precepts: the boy's reverberant voice is clearly a voice, clearly *his* voice, yet has been emptied of its content (the words) so as to give us the aural phenomenological experience of a paradoxically specific "voiceness." To anyone trained in audio or musical fields, reverb is an everyday fact of life. But through a shift in the mix from a single legible voice to a reverberant textual voiceness, Welles manipulates an everyday aural effect--lasting no more than around four seconds of screen time--to generate dense narratological and symbolic meaning.

Firstly, Kane and company are on the top floor at the end of their day (morning) while Carter is at street level at what should be the start of his day. To Carter, the paperboy's voice clearly communicates how out of synch he now is: his nine-to-five sense of temporal order has been drastically unsettled. Judging by Bernstein's bemusement upstairs, the newspaperboy's voice signals the end of a normal round-the-clock day/night's work, where the news to be printed must be so up to date that it has to be composited in type just as the paperboys across the city open their mouths. Secondly, to Carter, that single boy's voice is an indication of Carter's myopia--the voice is perceived as an out-of-whack rooster's crow that irritates Carter's self-centered preoccupations; for Bernstein, the boy's diffused voice carries with it all the other potential for increased circulation and wider readership. Ironically, Kane hears only this voiceness--this presence of the exploitable masses--yet does not understand a single word they say.

One more noteworthy example of densely compacted poetic significance pinpointed by a single sound effect. After hearing Susan Oliver's debut operatic performance, Leland embarks on writing a bad review, but falls drunk at his typewriter. He awakens to the distant sound of typing and in his stupor thinks he is doing the typing. This gag then gives way to drama as the soft distant typewriter tapping is cut into by the harsh grate of a forceful carriage return. On a full screen in tactile close-up, the word "weak" is tattooed into the paper grain. We discover that Kane is finishing Leland's review. The word "weak" is seared with the intense anger of Kane typically driven to prove his own ethical point: he will not alter the truth of Leland's negative words no matter how much pain he brings upon himself. Yet it is only when we cut to the shot of Kane doing the typing do we garner the full dramatic weight bearing on him, as he has been visually and sonically introduced via a musique concrète collage of typewriter sounds. The clarity of Kane's character here is the direct result of the soundtrack's incisiveness. The sound mix subsides when Leland enters Kane's office to say "I didn't know we were talking." Kane continues typing, flagellating himself with typewriter keys that crack the paper as if it were his own flesh.

The Power of the Voice That Sings

The ill-fated singing career of Susan Oliver has been referenced a few times already. Yet it is only now--after exposing the myriad of unspoken and invisible mechanisms that dance and sail across *Citizen Kane'*s soundtrack--can we fully tackle the film's subtextual silent scream: the possession of woman's voice by man.

Kane's first impression of Susan is of her voice: he stands splattered with mud by a passing car while she giggles uncontrollably (offscreen) at his misfortune. He berates her and hears her speak through a tensed jaw because of her toothache. Moving to her boudoir, she sings for him, accompanying herself at the piano. In her quiet domestic space, her...
voice charms Kane, soothing his fixation on worldly issues with her disarming naïveté and quaint personality. As the soundtrack carries his singing, a visual dissolve indicates a passage of time across which Kane has been regularly visiting her for solace and comfort unseen by the outside world. This is the first phase of Susan's voice: full, personal, unfettered. Unfortunately for Susan, Kane perceives her fragrant voice in this personal space as an essence he must possess. Ignorantly and insensitively enthralled by the effect she has upon him, he will soon be intaking her voice like a drug.

But before that occurs, Susan is caught in a triangle—not the sordid love triangle between her, Kane, and Emily, but as a casualty of the power struggle between Jim Geddes, Kane, and Emily. The drama unfolds in Susan's private chamber—a total invasion of her personal space. In this very room where Kane hung off every note she sang, he now shouts through her at Emily and Geddes. She pathetically struggles to make herself heard; everyone simply talks over her as if she is not there, as if she is a deaf-mute. This is the second phase of Susan's voice: halted, ignored, unsettled. Traumatized by the drain of his power through losing his wife and his fight with Jim Geddes, Kane resorts to abusing the high originally granted him by Susan's voice. Her voice is no longer a direct source of pleasure—it is an escape from dealing with his disempowerment and a means by which he can cover it up. If he could not control Emily and Jim Geddes, he will control Susan—through opera.

Kane operates Susan's voice like a stilted aural marionette controlled directly by his vocal chords: he utters commands—she vocally contorts. He even employs a vocal trainer to codify Susan's identity further into a retainer of his control. As Susan undergoes a training session (singing the same song she sang so comfortably in private for Kane), a frightening struggle for power unfolds. The song—the fundamental harmonic text inscribed as law on the musical staves—acts as the aural product they aim to create. Susan's voice struggles to hit the right notes, the piano sounds the precise notes she must match, and the vocal trainer Signor Matiste (Fortunio Bonanova) sings directives on top of the same melody. All three voices are at the tyranny of the inscribed melody; all three voices suffer and are tormented by their inability to fuse and meld into the idealized version of the text's musical materialization. To Susan, the vocal trainer, and piano player—and us as witness to this torture—the imperfection of her voice is evident. In steps Kane; he gets them to repeat the song. Uncannily, the very note Susan could not hit, she now hits. But this is because Kane is more terrifying than the inscribed text of the melody. He truly does have the power to pull Susan's vocal chords—not for her betterment and development, but for his own prowess and exhibitionism. Her singing has now gone from being "truthfully imperfect" to "falsely adequate." Everyone in that room knows that Susan cannot perform opera, but their silence at the end of her second recital here is read by Kane as their approval of her specious skill. He smiles and remarks, "I knew you would see it my way." This is the third phase of Susan's voice: depleted, exposed, pressured. A bird in a gilded cage.

The gilded cage eventually gives way to the grotesque opera house Kane builds for Susan. Just as he is driven to amplify his voice to monstrous proportions, he drives Susan to do so with her voice. Backstage, chaos and cacophony reign: the mechanics of opera spin around her, centering her as a pressure core that must bear all the fury of presentation that marks high opera as excessive and terrifying. In this sense, opera can be viewed as the hysteria of production where everything screams—sets, costumes, lighting, and orchestra. This creates a storm within which the frail human (archetypically a woman on the verge of becoming extinguished) is set, staged, and framed as an icon of humanity terrorized by the deus ex machina of the production. Under this logic, Susan's plaintive tones and working-class whine are hideously transformed into piercing squalls and an affected pomposity that cannot hide her inability to generate a prescribed operatic effect. The curtain lifts to expose her shortcomings to the world; her strained voice trails forth, floating upward to the scenic riggers—the very kind of people with whom Kane is so intent on bonding. They silently indicate that her singing stinks. This is the fourth phase of Susan's voice: thin, impersonal, fettered. Drained of her own identity, she is now visually and aurally a representation of the monstrosity of Kane's self.

This opera scene is later presented from the audience's point of view. We are now sited in the realm of those who can perceive what we know is a flawed and failed attempt to elevate Susan's voice to the level of a diva. A cross section of the audience indicates she has little power to hold their attention as she did with Kane in her boudoir. Kane pathetically presumes that, whereas she captivated him in a private situation, he can hold the public captive to perceive her in the same way. Maniacal at the nth degree, Kane not only ingenuously applauds Susan's weak performance, he also tries to control the audience's response by creating a wave of applause. Their clapping dwindles quickly, leaving Kane alone, desperately trying to simulate the noise of a whole auditorium. Their silence equals his drain of power and, no matter how "big" he is, he cannot by himself be a voluminous mass—just as he will ultimately fail to control the masses. Applause simply cannot be falsely generated: it is the result of an organic real-time/space dynamic whereby each individual's reservoir of hand claps adds to the communal pool of group praise, representing a correlative level of appreciation through the volume and duration of roaring white noise. Kane's trauma lies in his inability to acknowledge this harsh reality. He may engineer waves of call-and-response approval at a political rally, but, in the realm of art, instantaneous appreciation is controlled by the effectiveness of the art's presentation and its manipulation of an audience at that point in time.

The morning after brings an enraged Susan, humiliated and hysterical. Kane frowns at her disgustingly shrill caterwauls—but she is simply releasing the negative pressure he placed upon her. Her natural voice is soft and frail; she was forced to try and make it resonant and focused; it now has become stretched and abused. This is the fifth phase of Susan's voice: excessive, threatened, ravaged. When she protests doing any further performances, Kane's ominous
shadow covers half her face. This is the terror of Kane: the true and monstrous status of his bulk. He is a deep shadow—a voice bellowing from the negative realm of the offscreen. He reduces Susan to a wide-eyed sliver of pale flesh, quivering in his dark and thundering presence. Interestingly, this figure has occurred once before—his shadow seductively swallows her into his alluring presence when they first meet in the boudoir—and will occur once more—when he insists she remain trapped in the echoic and alienating expansiveness of the Xanadu mansion. All three are key dramatic points that reveal the core dynamic of their relationship. If ever there has been an apt cinematic synonym for an overbearing masculine power intimidating a feminine presence, this interplay between loud, massive darkness and silent, shrinking light is it.

After Kane puts Susan in his place the morning after her debut performance, a nightmarish montage details Susan's whirlwind tour across America. This montage is effectively an impressionistic audiovisual poem replaying what it feels like to be the central pressure core surrounded by the whirling mechanics of an opera production. It swirls and spins until the core inevitably cracks and, timed to the lightbulb being extinguished, the screen blackens and the sound effect of her voice is mechanically left to wind down to zero speed on a turntable. Once again, this isn't a showy self-reflexive gesture: everything potentially dies at this moment—the machinery of the opera (no longer with its propped-up diva), the power of Kane (no longer with his glittering bird), and Susan (no longer with the energy to live). It is befitting that the film itself winds down to a halt. Following this black hole, a most remarkable and haunting moment occurs in the soundtrack (which unfortunately is difficult to hear on many prints of the film). The sound of Susan's slow, measured wheezing carries over the vague silhouette of her prostrate figure. This is a being on the verge of death, experiencing her last phenomenological moment: the sound of her final breath. Kane will know this moment, too: he will use it to recall the only moment of true happiness in his whole life: "Rosebud." For Susan, though, there is no room for a happy memory; she has attempted suicide. This is the sixth phase of her voice: exhausted, erased, withered.

The scene continues. Kane talks with her after she has been treated by the doctor. As he sits by her bedside, the extremely soft sound of the aria that tortured Susan plays, entirely reverberated and diffused. This moment (once again hard to hear in some film prints because of its low level) takes us into the underexplored realm of psychoacoustics in film sound design. This distant and diminished orchestral whine simulates the effect of, say, the ringing one feels in one's ears after attending a loud concert—the kind of sonic aftereffect that can prevent one from sleeping well that night. Specifically, this is the sound in Susan's head: the music with which she has been bombarded and that poured out of her being night after night has turned her inside out, leaving her shell-shocked and aurally battered. On top of this subtle, yet torturous, ringing, she pleads with Kane to relinquish her from his murderous contract. He consents—and, right on cue, the ringing stops. Her operatic career instantly fades into the past.

But Kane's possession of Susan does not stop there. He entombs her with himself like Egyptian royalty in the mausoleum that is Xanadu. Here both Kane and Susan's vocals are overpowered by the acoustics of their cavernous domicile. While the marriage between Kane and Emily broke down through lack of dialogue, Kane and Susan remain connected by illegibility: they each must incessantly repeat their speech as their words become dissolved by the intense reverberation that occurs between them. Their physical estrangement matches their aural separation, which further matches their personal divergences. This is the seventh phase of Susan's vocals: full again—yet isolated and constrained. For Kane, though, there is no room for a happy memory; he has attempted suicide. This is the sixth phase of her voice: exhausted, erased, withered.

And so we come to the end of Susan's vocal trajectory. We have charted the life of her vocal chords, her diminishing sense of self, and the gradual seeping of her emotional energy thus:

<table>
<thead>
<tr>
<th>Phase</th>
<th>Place/situation</th>
<th>Vocal level</th>
<th>Sense of self</th>
<th>Emotional energy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Singing for Kane in her boudoir</td>
<td>full</td>
<td>personal</td>
<td>unfettered</td>
</tr>
<tr>
<td>2</td>
<td>Straining to be heard by Kane et al</td>
<td>halted</td>
<td>ignored</td>
<td>unsettled</td>
</tr>
<tr>
<td>3</td>
<td>Attempting song with vocal trainer</td>
<td>depleted</td>
<td>exposed</td>
<td>pressured</td>
</tr>
<tr>
<td>4</td>
<td>Performing operatic aria on stage</td>
<td>thin</td>
<td>impersonal</td>
<td>fettered</td>
</tr>
<tr>
<td>5</td>
<td>Yelling at Kane after opera debut</td>
<td>excessive</td>
<td>threatened</td>
<td>ravaged</td>
</tr>
<tr>
<td>6</td>
<td>Wheezing after her suicide attempt</td>
<td>exhausted</td>
<td>erased</td>
<td>withered</td>
</tr>
<tr>
<td>7</td>
<td>Chatting with Kane in Xanadu</td>
<td>full</td>
<td>isolated</td>
<td>constrained</td>
</tr>
<tr>
<td>8</td>
<td>Being interviewed at her bar</td>
<td>drained</td>
<td>solitary</td>
<td>scarred</td>
</tr>
</tbody>
</table>

Table 7.
exhausted from her life as she is by speaking to the reporter of her past. Interestingly, seven of the aforementioned vocal phases are revealed only by Susan, indicating that Kane would have been largely oblivious to the trauma she suffered under him. Just as we can uncover the complex audiovisual mechanisms that drive *Citizen Kane*’s formal construction by *listening* to it, so too can we fully perceive the psychotic dynamics of his psyche by listening to the effect it has on the voice of Susan Oliver. Susan is the sonic key, the aural lock, and the vocal gateway to the pressure that builds on Kane for him to explode, expire, and enunciate "Rosebud." She becomes the ignored and unlistened-to pawn in the torrid love triangle that ends Kane’s political career; she becomes the bird in the gilded cage that Kane is bent on exhibiting to the world; she becomes the whisper of death that Kane saves and then encases in Xanadu; and finally she becomes the absent voice who no longer listens to him. She walks out and, like a vanishing keystone, causes Kane’s world to shatter and shrivel, crackling into the sound of peeling paint as "Rosebud" disappears like the last echo of his voice.

**Endnotes**

1 This article is a 1999 written version of the lecture "Orson Welles and *Citizen Kane,*" which originated as part of the Soundtrack course module delivered in Media Arts at RMIT University, Melbourne, Australia, 1989. It has since formed a section of the in-development book project "Sonic Cinema--Aural Excitement in the Modern Soundtrack." Thanks to comments from Adrian Martin and Francois Thomas.

An admonition: The ontology of this article’s subtitle is precise. I am following the sonic map shaped by the film's orchestration of sound and choose to interpret the film's visual as signage of a sonic cartography. As I will focus on how aural spaces are created for vocal projection and dispersion, I will not be discussing how musical grammar and/or harmonic linguistics operate as score in the film. I perceive *Citizen Kane* to be one of composer Bernard Herrmann’s most "backgrounded" scores, and that it functions primarily as accompaniment--in contrast to most every other score he has composed. This is mainly because operatic performance is the primary subtext of the film. Strategically, Herrmann’s scores mostly "sound" the psychological inner sonorum of a film's characters. But *Kane* textually and aurally is already externalizing those character aspects, which leads me to read Herrmann’s voice as being deliberately subsumed within *Kane*’s staging of the human voice. Unfortunately, the reasons and means for why Herrmann’s score to *Kane* functions this way probably requires a piece in its own right--but my *Kane* piece is focused on other issues.

2 Further reading? A small body of writing exists that notes the importance of *Citizen Kane*’s soundtrack and use of sound. This article is intended as an appendage to their historical, technological, and textual contributions. The power of *Kane* ultimately lies in its polymorphic textuality and its heightened plasticity as a modernist work of art, which in turn enables an ontological multiplicity that can be addressed by multiple readings that do not exclude one another.

Some examples follow. Patricia Erens’s "Patterns of Sound" in *Film Reader,* no. 1 (1975): 40—49, is a perceptive structural breakdown in note form of how *Kane* “patterns” sound, and how discernible choreographed rhythms constitute a palpable interplay between sonic and visual elements throughout the film. Dudley Andrew’s "Echoes of Art: The Distant Sounds of Orson Welles" in *Film in the Aura of Art* (Princeton: Princeton University Press, 1984), 152—57, extends this idea to investigate spatial implications of how sounds are placed within *Kane*’s audiovisual diegesis. Rick Altman’s "Deep-Focus Sound: Citizen Kane and the Radio Aesthetic" in *Quarterly Review of Film and Video* 15, no. 3 (1994): 1—33, is a typically comprehensive document that takes many preexisting writers’ casual assumptions and authorial conceits to task by foregrounding the historical and technological praxis through which cinematic production proceeds. Altman advances detailed considerations of how veracity, mimicry, and illusion appear and disappear through *Kane* due to microphone placement, and in the process reveal a precise inheritance of a radio aesthetic. In her book *The Acoustic Mirror* (Bloomington: Indiana University Press, 1988), Kaja Silverman makes fleeting reference to *Kane,* and while the investigative purpose of her book could place *Kane* as a central text, this potential is not realized. In his book *The Voice in Cinema* (New York: Columbia University Press, 1982; trans. Claudia Gorbman, 1999), Michel Chion briefly and laterally discusses *Kane* in terms of its representation of the primordial word in relation to Gnostic views of the world’s creation.

These texts nonetheless account for a notably marginal proportion of serious discussion of *Kane* as an aural work in the face of the unchallenged visuality of Welles’s "visionary" debut in general historiographies of the film. Collectively, these sound-focused articles in some way acknowledge the notion of "deep focus" as both an actual cinematographic practice and a metaphorical formulation for the encoding of speech on the film soundtrack--however, the interplay between the underacknowledged interlocking roles of production design, set construction, and postproduction matte compositing that inform so-called deep-focus cinematography has been and continues to be assigned a primacy from which aural metaphors and binary categories have been problematically developed. A dismantling of the perceptual apparatus that frames such practices is displaced from the focus and scope of this article--just as is a major notation of a counterexisting noncinematic understanding of microphone design and manipulation that would aid in reevaluating the role of "the microphone" in classical Hollywood cinema, reassigning "the soundtrack" away from the cinematic apparatus and positioning it within the terrain of the phonological (pop record production) and the acousmatic (musique concrète construction).

Overall, this article invokes and portrays *Kane* as a vocal work both possessed by voice and directed toward the
possession of voice. It employs a materialist close analysis grounded in a sonically privileging vocabulary to tease out the aural materiality that is at the heart of Welles's orchestration of sound and voice in theatrical, radiophonic, cinematic, phonological, and psychoacoustic space. Its prime intention is to activate a "listening-to" of Kane rather than an oppositional evaluation of existing written texts.

3 Regional accents and ethnic inflections also contribute to vocal identity here, but details of those aspects would be better investigated by an American writer.

4 Matte optical work involves shooting separate components (for example, backgrounds, landscapes, midground objects, and foreground details) that are then layered through optical printing to generate a single-layered image. The matte refers to the area demarcated for the additional layers that are composited on top of the main background image, allowing the background layers to be visible.

Appendix: Cited Soundtrack Incidents in Chronological Order

1. Alone inside Xanadu, Kane utters "Rosebud" and then drops the snowball. A nurse draws a sheet over his body.

2. The News on the March obituary of Kane is watched by newspapermen. A reporter is assigned to investigate the life of Kane.

3. The reporter interviews Susan Alexander at her nightclub but gets no information.

4. The reporter consults the archives of Walter Thatcher. Flashback:
   a. Thatcher acquiring Kane as a child from his parents. Mr. Kane senior protests, Mrs. Kane is adamant, and young Kane is handed over to Thatcher.
   b. Thatcher gives young Kane new sled.
   c. A series of correspondences between Thatcher and Kane concern the purchase and running of the Inquirer.
   d. Thatcher confronts Kane at the Inquirer office.
   e. Kane, Thatcher, and Bernstein sign the dissolution of the Inquirer. End of flashback.

5. The reporter leaves the archives of Walter Thatcher.

6. The reporter interviews Bernstein in his office. Flashback:
   a. Kane takes over the Inquirer from Mr. Carter and shifts into the office with Leland and Bernstein.
   b. Kane's introduces his declaration of principles as the first issue goes to press.
   c. Kane, Bernstein, and Leland observe the rise of the Inquirer's circulation of 26,000.
   d. Kane notes the Chronicle's circulation of 459,000.
   e. Kane welcomes the headhunted Chronicle staff to the Inquirer at a fancy party.
   f. Kane arrives back at the Inquirer from overseas with his new bride. End of flashback.

7. The reporter finishes with Bernstein.

8. The reporter interviews Leland at a home for the elderly. Flashback:
   a. A series of exchanges between Kane and Emily Norton chart the breakdown of their marriage. End of flashback.
9. The reporter continues interviewing Leland. *Flashback:*

   a. Susan Alexander and Kane meet. She takes him back to her place, where they become attracted to each other. Susan plays piano for Kane regularly.

   b. Leland drums up street support for Kane's governor campaign.

   c. Kane delivers a rousing speech at his convention rally. Kane is watched by Emily and their son. Kane is also watched by Jim Geddes.

   d. Emily forces Kane to take her to Susan's flat. There they meet Jim Geddes. An argument ensues over Geddes's threat to expose Kane's affair with Susan. Kane decides to stay with Susan, leave Emily, and continue to fight Geddes.

   e. Bernstein supervises the *Inquirer's* first paper after Kane's loss at the governor election.

   f. Leland, despondent over Kane's loss, confronts Kane over Kane's stubbornness.

   g. Kane marries Susan.

   h. Kane builds opera house for Susan, but her first performance bombs. A drunk Leland writes his negative review--Kane finishes it as Leland would have written it. *End of flashback.*

10. The reporter finishes interviewing Leland.

11. The reporter returns to interview Susan Alexander at her nightclub. *Flashback:*

   a. Susan is trained by Signor Matiste. Kane intervenes to make sure the coach does not give up.

   b. A repeat of Susan's opening-night performance. At its close, Kane attempts to instigate mass applause but fails.

   c. The next day, Kane and Susan argue. Leland returns by mail Kane's original declaration of principles. Kane intimidates Susan into continuing her opera career.

   d. Montage of Susan's numerous performances.

   e. Susan attempts suicide with sleeping pills. Kane watches over her after doctor leaves. Kane relinquishes Susan from performing.

   f. Kane and Susan are entombed within Xanadu--he is brooding and solitary; she is bored and frustrated.

   g. An elaborate beach party is held. Kane and Susan fight--he hits her.

   h. Back at Xanadu, Susan leaves Kane. *End of flashback.*

12. The reporter finishes interviewing Susan.

13. The reporter interviews the butler at Xanadu. *Flashback:*

   a. The butler observes Susan's walkout and then Kane demolishing her room. Kane clutches a snowball, utters "Rosebud," and then walks down mirrored hallway. *End of flashback.*

14. The reporter finishes interviewing the butler and talks with other reporters as Kane's possessions are being stored or disposed of.

15. A worker picks up the snow sled and tosses it into the fire--the word "Rosebud" burns in the flames.