

## Document Citation

|               |  |
|---------------|--|
| Title         | <b>Citizen Kane</b>  |
| Author(s)     | Tom Allen<br>Andrew Sarris<br>Tom Allen<br>Andrew Sarris     |
| Source        | <i>Village Voice</i>   |
| Date          | 1984 Sep 25  |
| Type          | article  |
| Language      | English<br>English   |
| Pagination    |  |
| No. of Pages  | 1  |
| Subjects      | Welles, Orson (1915-1985), Kenosha, Wisconsin, United States |
| Film Subjects | Citizen Kane, Welles, Orson, 1941                            |

# Saturday

Orson Welles's **Citizen Kane** (1941), from the screenplay by Herman J. Mankiewicz and Welles, with Welles, Joseph Cotten, Ruth Warrick, Agnes Moorehead, and Everett Sloane. By now, even Snoopy has seen *Kane* and knows that Rosebud is the sled, but this does not detract from the movie's red-herring catalyst with its poetic intimations of "*les neiges d'antan*." The most revered of foundational American sound films has proven powerful enough to survive any kind of overexposure. The magical fusion of Welles, Mankiewicz, cinematographer Gregg Toland, composer Bernard Hermann, and the Mercury Players parading mystically across the shadow screen produced so many classic thematic and stylistic sequences that the film has been analyzed and psychoanalyzed ever since. This corrosive fable of a William Randolph Hearst-like newspaper tycoon is at once derisive and romantic, pessimistic and exuberant, self-mocking and self-glorifying. The use of deep-focus photography, eccentric camera angles, and expressionistic lighting marked a break with Hollywood's classical editing and populist reaction shots. Though many ghosts continue to haunt this mock-epic biography, the film is preeminently dominated by the Marlovian presumption of Welles. (Co-feature: Welles's *Touch of Evil*)  
**Metro: 1:50, 5:55, 10.**