Welles' classics return

By Kevin Cunningham

Otto Preminger's 1944 RKO classic Citizen Kane stars Orson Welles in his first and probably best motion picture. With it, the Magnificent Ambersons, Welles' second vehicle, based on the Pultizer Prize winning novel by Booth Tarkington, and a close second as his best picture. Together the films make a portrait of the era.

One of the best motion pictures ever made (it can be found on practically every list of the top ten flicks of all time), Citizen Kane was a cinematic sensation when it first opened. It received rave reviews and was hailed instantly as the epoch-making feature it was. Not only were the technical innovations of the film incredible (we can hardly appreciate the revolutionary nature of these techniques, which may seem almost stale today), but also the controversy surrounding the film, which a movie nobody suddenly has all of the time. Since then, a few other "outliers" have been able to achieve such full artistic control, notably Ingmar Bergman and Woody Allen. Bergman never contended directly with Hollywood (and so lacks the great Hollywood cinematic arsenal to back him); and Allen's rise took years within the system — which makes Orson Welles' situation all the more amazing in which a movie somebody suddenly has all of Hollywood at his command. It was a tremendous piece of luck for Welles and the cinematic world in general, for everything suddenly chanced to come together at the right time to produce — Citizen Kane.

The story of the movie is primarily the work of Herman J. Mankiewicz, a close friend of newspaper magnate William Randolph Hearst, and traces the rise of Charles Foster Kane, a rich-born demigod loosely patterned after Hearst, who wants to be loved but just doesn't have any love to give. The secret of his dying word "rosebud" remains to the end of the picture, when it is revealed with a chilling fierceness that should strike a chord in everyone's mind. Like all great artistic works, Kane is open to interpretation on many levels. It is at once poignant and funny, and always compelling. If you have never seen Citizen Kane, you have missed an important cinematic experience, and perhaps one of the most eloquent statements on the human condition ever captured on film.

Marching band formed

By Jay Glass

"Contrary to some rumors, this is not going to be a kazoob band," said Lee Silverman '81, one of three East Campus students that are organizing the MIT Marching Band. Approximately thirty students attended the organizational meeting held in Charlemont Hall last Tuesday night.

The band is regarded as an "experiment" group this year, chiefly to see if enough student interest exists to warrant a request for Institute funding in the future. The band now has no uniforms, but also the controversial subject matter, the way it was approached, and the cast, too, brought a fresh vitality to the screen not found in almost stale today, but also the controversy of these techniques, which may seem hardly appreciate the revolutionary nature of this film, which a movie nobody suddenly has all of the time. Since then, a few other "outliers" have been able to achieve such full artistic control, notably Ingmar Bergman and Woody Allen. Bergman never contended directly with Hollywood (and so lacks the great Hollywood cinematic arsenal to back him); and Allen's rise took years within the system — which makes Orson Welles' situation all the more amazing in which a movie somebody suddenly has all of Hollywood at his command. It was a tremendous piece of luck for Welles and the cinematic world in general, for everything suddenly chanced to come together at the right time to produce — Citizen Kane.

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How would Freud relate to O'Keefe?

Chilly, not warming.

Hearty, full-bodied flavor. Very smooth and easily going down. Art. O'Keefe almost a forager. Adept at any task, no outside funding. Music used this season, and that is a sign of the times. The thinking and learning really begin after you have missed an important cinematic experience, and perhaps one of the most eloquent statements on the human condition ever captured on film.