

NOTES ON *CITIZEN KANE*

Fabe, "Expressive Realism"

Expressionist techniques of Soviet Montage & German Expressionism + Realism

81) A. Objective POV -> different narrators' flashbacks

Like *His Girl Friday*, *Kane* begins with omniscient pov, which ends when Kane drops the snowball -> 6 different perspectives (newsreel, Thatcher, [Susan], Bernstein, Leland, Susan, Raymond the butler-> use of objective pov for shot of burning Rosebud at end of film

84) 1) deep focus photography, Gregg Toland

94) 2) use of perspective in sound editing; overlapping dialogue (cp. *His Girl Friday*)

91) 3) lightening mix: rapid time transitions in which images separated by vast gaps in time and space are seamlessly melded together by continuity of sound track (dialogue),

a) e.g., sled dissolves to time 15 years later when Thatcher adds "Happy New Year" to child Charlie's "Merry Xmas" upon receipt of a new sled

b) during breakfast montage

c) photo of *Chronicle* staff transforms to 6 years later to photo of these reporters working for *Inquirer*

d) use of smooth dissolves at beginning instead of cuts

B. Expressionist elements – psychologically charged settings, acute camera angles, distorting lenses, disconcerting camera movements (cp Murnau)

1) architecture of Xanadu and size of fireplaces, rooms, etc. & echoes

2) use of overhead shot of El Rancho club where Susan works in nightclub

3) shots taken through glass, e.g., snow ball

4) low angles: Charlie's defeat & confrontation with Gettys and Leland