

## Sarah Street (pp. 80 – 84)



1. What do we learn about power (p. 80c)?
2. What does Street suggest about Welles and politics (p. 81a)?
3. How is *Kane* a “product of the critical situation” (p. 81a)?
4. What was Welles’ political standpoint (p. 81a)?
5. Define Fascism and describe Welles’ reaction to Fascism? (p. 81b)
  
6. What was Hearst’s political standpoint in 1940? (p. 81b)
7. How does the Time on the March montage capture the Enigma of Kane? (p. 81c)
8. Compare and contrast the presentation of Susan Alexander and the real life Marion Davies. (p. 82c)
9. How can the film be considered an attack on Hearst, his politics, his newspapers, etc. (p. 82c)?
  
10. What important role does Leland play in the film and in Kane’s personal life? (p. 82c)
11. Describe the irony that exists in Kane being opposed to the Trade unions? What does this reveal about his own agenda? (p. 83a)
12. Describe Welles’ use of film in a war against newspapers? Who was victorious in this encounter? Why do you think this was the case? (pp. 83a – 84a)
13. Why does street argue that a major release of *Kane* in 1941 would not have been successful? Consider both narrative and thematic concerns in your answer (p. 84b)?
14. How can one use the final paragraph (p. 84c) in support of the Enigma Theory?

