Suck it, Citizen Kane: sizing up Hollywood's most overrated "classics"

by Alanah Willowton

I'm probably going to get my shots thrown at me for saying this, but The Rocky Horror Picture Show is an extremely overrated movie. In this case, overrating does not necessarily mean bad, only that it's a movie known fewer for its artistry during the show than the show itself. Thriving scene, witty paper, and rice at the screen, as well as spoiling gags and dressing up in costumes, are only some of the slightly ridiculous concoctions of HMPS traditional midnight screenings. While these types of silly interactions are fun to participate in, they should have no impact on whether a movie is considered a classic or not. Without the decision to turn the movie into a midnight cult phenomenon, chances are good that HMPS time would have come and gone by now if that hadn't done the job, the mediocre singing, and average transition from stage to film would have. To be sure, Rocky Horror is not the worst of movies, like any other film, it has its memories. But the overall effect leaves something to be desired. It may be a great movie experience, but since the story itself is only so, you are left only with the makings of a film not worth seeing your breakfast on.

West Side Story
Andrew Jeffrey

Many people like to complain about how there are too many movies that are adapted from other works and that a lack of original stories exists. This gripe is nothing new. Many of the "best" films in history have been adapted from other works, and some of those films just can't compete to their original form. A perfect example of this is West Side Story.

Film versions of Broadway musicals usually come up short for a number of reasons. More often than not, musicals are more inaccessible than film and in many ways more entertaining and emotional, which is the main reason the film version of West Side Story is so overrated. It's automatically a disappointment compared to the true classic that can only be witnessed on stage. And here, you don't have to be a prima or a star to like musicals.

When watching the stage version, the audience can better connect with the characters and their emotions and get caught up in the suspenseful plot, intricate dance numbers, and impressive vocal performances. However, while the dancing and singing are shown in the film, it loses a certain edge that makes the stage version enjoyable. Besides the fact that the over-acting that is perfect on stage comes off as over the top on screen, Tony, who is the head of the white shirts, is not as worthyly performed in the movie, and the plot drags when it matters most.

There are a lot of cross-dressing jokes that might make thegeneric crowd chuckle, which, coincidentally, is the primary makeup of the cultural stereotype institutions that have showered this film with multiple awards.

True, the actors, particularly Marilyn Monroe, will endure the inane energy of the Hollywood golden era, but 50 years later, the storyline now seems side and the humor is an engine in its favor. On the other hand, perhaps the funniest thing about some like it Hot is how Tony Curtis was famously quoted as saying that losing Marilyn Monroe was like loosing Hitler. Ohh.

for the uninitiated, Dr. Strangelove is how I learned to stop worrying and love the bomb
Kelsey Taranuk

Dr. Strangelove or: How I learned to stop worrying and love the bomb is a 1964 satire about nuclear war. Robert Broom called it "arguably the best political satire of the century" and its on numerous top film lists. But really, it's not as good as you'd think. I don't even know how to argue to Russia about or watch more than once.

While Dr. Strangelove certainly made a solid point about the dangers and absurdity of nuclear war, it seems to drag on forever and the obvious German stereotype of the Doctor doesn't help. In fact, the number of predictable cardboard cut-out characters in the movie is almost amazing. it's one thing to play off stereotypes, but this film is a slave to them.

Part of the gimmick is that Peter Bells plays these characters, over being the title character, and while this is amusing for a while the joke becomes irreverent to the film itself. Multiple times because someone kept laughing, I had to look it up. Don't judge me, I was a little confused and the lights were off.

Now, maybe the strategy in my head just kept me from paying attention to stuff about lighter plots and playing that, but I managed to stay awake through all of Top Gun, so really, this one just doesn't pull my weight.

The Wizard of Oz
Kevin Lee Pinkoski

I find a lot of movies terrifying. Whenever I watch a horror movie, it's not uncommon for imagination to get out of hand and leave me completely terrified, but a musical should not have the same results. Normally, they don't — except for the 1939 film version of The Wizard of Oz. I have nothing against the story itself or the musical, but the original production of the film is a combination of awkward elements that are nothing but incredibly creepy, and therefore not worth watching for someone as easily freaked out like myself.

Yes, you could argue that this movie is an incredible development of modern filmmaking techniques, but using this technology to create flying monkeys is nothing short of evil. The Family of the Wizard of Oz are both the opposite of visually appealing. Dorothy and her band all seem to be formed with cardboard veneer, forced into those with against their own will. Not to mention the Tin Man almost died due to his mack-up, something that leaves me thinking that those behind the wheel of this one to use when I was seven. Grandpa.