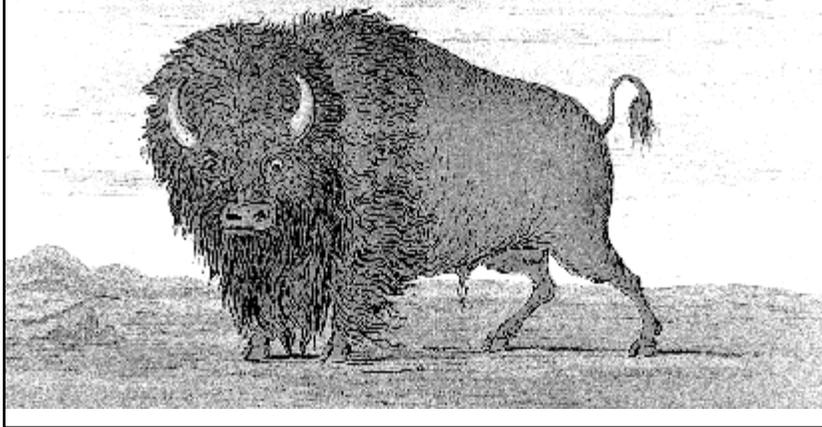


The Buffalo Film Seminars



Conversations about great films with Diane Christian & Bruce Jackson

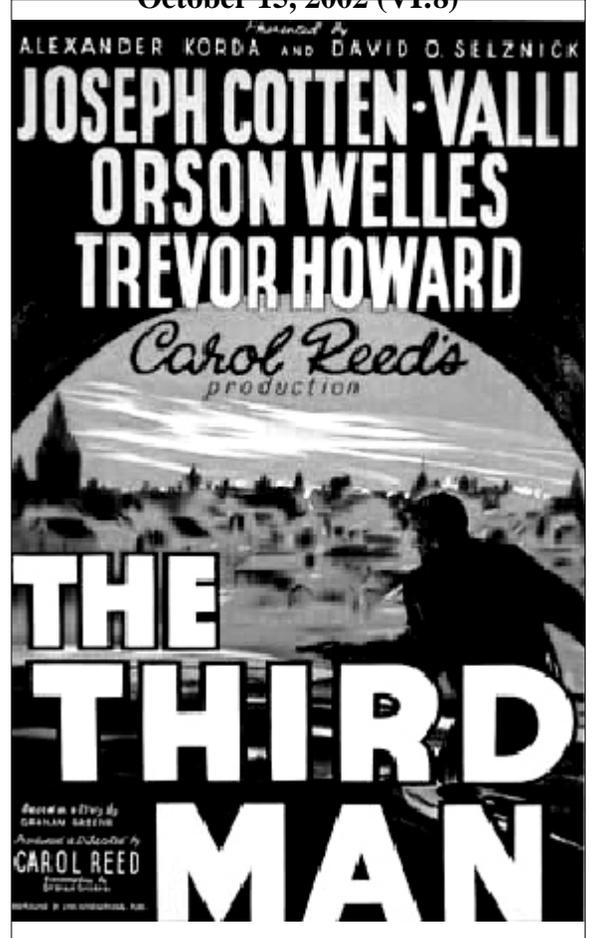
CAROL REED (30 December 1906, London—25 April 1976, London) directed 34 films, beginning with *Midshipman Easy* (1935) and ending with *Follow Me* (1972). Some of the others were *Oliver!* (1968), *The Agony and the Ecstasy* (1965), *Our Man in Havana* (1959), *Trapeze* (1956), *A Kid for Two Farthings* (1955) and *Odd Man Out* (1947).

GRAHAM GREENE (Henry Graham Greene, 2 October 1904, Berkhamsted, Hertfordshire, England—3 April 1991, Corseaux-sur-Vevey, France) was a novelist whose work frequently was adapted for film, e.g., *The Quiet American* (2002), *The End of the Affair* (1999), *The Heart of the Matter* (1983 TV and 1953 feature), *The Honorary Consul* (1983), *The Power and the Glory* (1961 TV), *Our Man in Havana* (1959), *The Quiet American* (1958), *The End of the Affair* (1955), *Brighton Rock* (1947), *Ministry of Fear* (1944), *This Gun for Hire* (1942) and *Orient Express* (1934).

ROBERT KRASKER (Perth, Western Australia—16 August 1981) was a camera operator on *One of Our Aircraft Is Missing* (1942), *The Thief of Bagdad* (1940), *Things to Come* (1936) and several other films, before getting his first cinematographer credit with *Rose of Tralee* (1942). His last film was *Red* (1976). Some others: *The Heroes of Telemark* (1965), *The Collector* (1965), *Billy Budd* (1962), *El Cid* (1961), *The Quiet American* (1958), *The Rising of the Moon* (1957), *Senso* (1954), *Odd Man Out* (1947) and *Brief Encounter* (1946).

JOSEPH COTTEN (15 May 1905, Petersburg, Virginia—6 February 1994, Westwood, California, pneumonia) acted in a lot of awful Italian films toward the end of his career (e.g. *Il Giustiziere sfida la città/Syndicate Sadists/Rambo's Revenge* (1975) and *Gli Orrori del castello di Norimberga/The Torture Chamber of Baron Blood* (1972) and he did a lot of TV series work from the mid-50s through the mid-70s on such series as "*The Love Boat*," "*Hardy Boys/Nancy Drew Mysteries*," "*The Rockford Files*," "*The Streets of San Francisco*," "*The Virginian*," "*Rowan & Martin's Laugh-In*," "*It Takes a Thief*," "*Wagon Train*," and "*General Electric Theater*." He was in nearly 100 theatrical films, the most famous of which are probably *The Third Man* and two films directed by Orson Welles, *The Magnificent Ambersons* (1942) and *Citizen Kane* (1941). Some of his other films are *Heaven's Gate* (1980), *Airport '77* (1977), *Twilight's Last Gleaming* (1977), *Soylent Green* (1973), *Tora! Tora! Tora!* (1970), *Hush... Hush, Sweet Charlotte* (1964), *Touch of Evil* (1958), *Niagara* (1953), *Portrait of Jennie* (1948), *Duel in the Sun* (1946) and *Gaslight* (1944).

ALIDA VALLI (Alida Maria Altenberger, 31 May 1921, Pola, Italy. [now Pula, Croatia] first screen appearance was in *Gypsy Land* (1930), when she was nine years old. She acted in more than 120 other films, most of them Italian, some French, and a few American. Her most recent was this year's *Semana Santa* (2002). Some of the others are *La Luna* (1979), *Suor Omicidi/Killer Nun* (1978), *1900* (1976), *Senso* (1954), *The Miracle of the Bells* (1948) and *The Paradine Case* (1947).



THE THIRD MAN, 1949 UK:104 / USA:93

- Joseph Cotten...Holly Martins
- Alida Valli...Anna Schmidt
- Orson Welles...Dr. Josef Schmidt
- Trevor Howard...Major Callaghan
- Paul Robeson...Porter
- Ernst Deutsch...Baron Kurtz
- Erich von Stroheim...Dr. Winkel
- Siegfried Breuer...Karl
- Hedwiga Reicher...Woman
- Bernard Lee...Sergeant Smith
- Wilfrid Hyde-White...Crabbin
- Eric Portman...Carol Reed
- 2001: A Space Odyssey (Kubrick)
- 7. *Citizen Kane* (Welles)
- 8. *The Godfather* (Coppola)
- 9. *Seven Samurai* (Kurosawa)
- 10. *La Règle du jeu* (Renoir)
- 11. *The Godfather Part II* (Coppola)
- 12. *The Godfather* (Coppola)
- 13. *The Godfather Part III* (Coppola)
- 14. *The Godfather* (Coppola)
- 15. *The Godfather* (Coppola)
- 16. *The Godfather* (Coppola)
- 17. *The Godfather* (Coppola)
- 18. *The Godfather* (Coppola)
- 19. *The Godfather* (Coppola)
- 20. *The Godfather* (Coppola)

ORSON WELLES (George Orson Welles, 6 May 1915, Kenosha, Wisconsin— 10 October 1985, Hollywood, sometimes credited as O.W. Jeeves and G.O. Spelvin) did it all: actor, director, writer, producer, editor, cinematographer, skill for Gallo Wines. His 1938 radio adaptation of H.G. Wells "War of the Worlds" panicked thousands of listeners. His made *Citizen Kane* (1941), which tops nearly all lists of the world's greatest films, when he was 23; it was his first film. In his later years he played himself, but he got to do that only because the self he created was so interesting. His bio lists more than 160 acting credits, beginning as *Death in the 1934 film Hearts of Death*. Many of those credits were as "narrator": he was the offscreen voices of the narrator in "Shogun" and Robin Masters in "Magnum P.I." He played some of history's great characters: Cardinal Wolsey in *A Man for All Seasons* 1966, Falstaff in *Chimes at Midnight* 1965, Harry Lime in *Third Man* 1949, Cesare Borgia in *Prince of Foxes* 1949, and *Macbeth* 1948. Not one of the 28 films he directed is uninteresting and several are masterpieces, among them *It's All True* (1993), *The Lady from Shanghai* (1948), *Macbeth* (1948), *The Magnificent Ambersons* (1942), and *Citizen Kane* (1941). He won a lifetime achievement Academy Award 1971, was nominated for *The Magnificent Ambersons* and *Citizen Kane* in 1941 and 1942, won for best writing original screenplay for *Citizen Kane*. The American Film Institute gave him its Life Achievement Award in 1975.

Trevor Howard (Trevor Wallace Howard-Smith, 29 September 1913, Cliftonville, Kent, England—7 January 1988, Bushey, Hertfordshire, England) influenza and bronchitis) was in 100 films, sometimes as lead, sometimes as supporting or character actor, sometimes as hero, sometimes as villain. His last film was *The Dawning* (1988); his first *The Way Ahead* (1944). Some of the others: *White Mischief* (1987), *Gandhi* (1982), *Superman* (1978), *The Bawdy Adventures of Tom Jones* (1976), *Catholics* (1973), *Ryan's Daughter* (1970), *Von Ryan's Express* (1965), *Operation Crossbow* (1965), *Mutiny on the Bounty* (1962), *Sons and Lovers* (1960), *The Roots of Heaven* (1958) and *Around the World in Eighty Days* (1956).

Reconstructing the city - The years of the allied forces in Vienna (1945-1955) by Ferdinand Opll [14.5.2002]

Within days of the end of the fighting, i.e. in April 1945 still, the provisional city government was constituted and the political parties re-emerged. The situation of the city was far from encouraging. More than 20 % of the housing stock was partly or completely destroyed, almost 87,000 flats had become uninhabitable. In the urban area, more than 3,000 bomb craters were counted, many bridges were in shambles, sewers, gas and water pipes had suffered severe damage. The imperative of the immediate afterwar period was to solve the most basic problems and get the city back to some degree of working order. The political context was no less complicated, the Allied Occupation Forces refusing to accept the Nazis' territorial expansion. The bottom line was that those districts which had existed until 1938 were divided into four Allied zones and the inner-city district was administered by all four

from World Film Directors V. I, ed. John Wakeman. H.W. Wilson Co. NY 1987

powers, as the so-called "Inter-allied Zone"....In November 1945 the first City Council elections were held in Vienna, and the city was restored to democracy. The 100 seats of the Vienna City Council were divided among the Socialists (58), the People's Party, or Conservatives (36), and the Communists (6). The first and foremost priorities of the new city government were to ensure welfare programmes for the young and the elderly, to repair the city-owned utilities and rebuild the city - altogether a programme that continued essentially until the early 1960s. ...In May 1955, the country was restored to freedom through the conclusion of the "Austrian State Treaty". In Vienna, the economy took a decisive turn for the better, not least as a result of assistance granted under the Marshall Plan but also because confiscations of industrial property by the Soviets ceased.

Odd Man Out and *The Fallen Idol* were both major box office hits as well as critical successes, and the same was true of Reed's next film, *The Third Man* (1949), another collaboration with Graham Greene and this time an original scenario. Over the studio's opposition, the picture was shot on location in Vienna, albeit with an almost impossibly tight schedule. As Reed described the filming, "we had a day and a night unit. The actors we used at night didn't work in the day and vice versa. We worked from 8 p.m. to 5 a.m., then went to bed, got up at 10 a.m., worked with the day unit until 4, and then went back to bed until 8. That way we got double the work done in the same time. It's a bit of a rush, but it's better to rush than not to get it all and have to match things in the studio."

Like *The Fallen Idol*, the film is among other things an exploration of the contradictions of innocence and experience. Innocence is represented by Holly Martins (Joseph Cotten), a writer of Westerns and a man of boyish simplicity who arrives in postwar Vienna and is from the beginning at a loss to comprehend this bizarre, corrupt, and raddled relief of an older civilization.

Another important element in the film's success was its exclusive reliance for musical accompaniment on the haunting zither music of Anton Karas, whose "Harry Lime Theme" became a worldwide hit. Reed himself had discovered Karas, playing for coins in a tiny beer-and-sausage restaurant.

The Third Man took the Grand Prix at Cannes in

1949. It was universally praised for Greene's "beautifully ambiguous" dialogue, for Welles' disturbingly brilliant performance as Harry Lime, and for Reed's "ability to make every aspect of a production serve the final dramatic effect." Roger Manvell called it "the most richly atmospheric of all Carol Reed's films," creating "a certain kind of dramatic poetry" out of its world of "shadows and half-light." There were some reservations about Reed's too frequent use of off-angle shots, intended to reflect the moral distortions of the city, and Manvell thought that the chase through the sewers was too crudely violent, destroying the film's atmosphere. But most agreed with Derek Malcolm that Reed's "sharp, nervous style, which piled detail upon detail without ever seeming to obtrude on the main business of storytelling, was never put to better effect.

At this stage in his career, Carol Reed was regarded, if briefly, as one the greatest of living film directors. For many critics (but not all), his decline began with his next film, *Outcast of the Islands*, which appeared after a three-year silence in 1952. Much of the delay is accounted for by the fact that, having spent some time scouting locations in Borneo, Reed was forced by the outbreak of the Korean War (and the consequent nervousness of insurance companies) to start all over again in Ceylon, though some background footage was shot in Borneo by army cameramen.

Derek Malcolm writes that "more than any of his films [it] betrayed his true aesthetic concerns. Perhaps because those concerns went deeper than the public was at that time

prepared to explore, the film was not a commercial success and he never made another in which he so exposed the basis of his art. This lay, above all, in an innate pessimism about the world and an instinct about its cruelty that would have been much more fashionable today than it was in a world struggling to forget the Second World War." In that determinedly optimistic world, Reed found himself with nothing personal to say. He continued to make films of immaculate craftsmanship.

Asked in 1971 for his opinion of the *auteur* theory, he replied, "This is something I am not familiar with." Reed went on to say that "the audience should be unconscious that the damned

From A Life in Movies. Michael Powell. Knopf NY 1987

Carol Reed [was] the best realistic director that England has ever produced. I almost said documentary director, except that I would be misunderstood. Realistic is what I mean. Carol would put a film together like a watchmaker puts together a watch. In spite of his rich theatrical background, he was the best constructor of a film that I have ever known. Korda recognized his immense talent, but couldn't find the right stories for him, except *The Third Man*, from a story and script

from Film Noir Reader 2. Edited by Alain Silver & James Ursini. Limelight editions NY 1999

Like many British *noir* films such as *The October Man*, *Daybreak*, *Obsession*, *Blanche Fury*, and *Saraband for Dead Lovers*, Landy describes *The Third Man* as "paranoid, claustrophobic, hopeless, doomed, predetermined by the past, or moral or personal identity. . . The visual style conveys this mood through expressive view of darkness, both real, in predominantly underlit and night-time scenes, and psychologically through shadows and claustrophobic compositions which overwhelm the character in exterior as well as interior settings."

from Peter Bogdanovich's Movie of the Week. Ballantine NY 1999

In America the film was bought for distribution by producer David O. Selznick, who, though he'd had nothing to do with its making, slapped his name all over the credits. A year later, Selznick, Korda, and Welles were at Cannes, Orson told me, and Korda suddenly said to Selznick: "You know, David, I just hope I don't die before you." Surprised, Selznick asked why. Korda replied: "Because I'd hate to think of you going to my gravestone, scratching off my name, and putting yours on instead."

The Third Man by Roger Ebert

..."The Third Man" (1949) was made by men who knew the devastation of Europe at first hand. Carol Reed worked for the British Army's wartime documentary unit, and the screenplay was by Graham Greene, who not only wrote about spies but occasionally acted as one. Reed fought with David O. Selznick, his American producer, over every detail of the movie; Selznick wanted to shoot on sets, use an upbeat score and cast Noel Coward as Harry Lime. His film would have been forgotten in a week. Reed defied convention by shooting entirely on location in Vienna, where mountains of rubble stood next to gaping bomb craters, and the ruins of empire supported a desperate black market economy. And he insisted on Karas' zither music...

Reed and his Academy Award-winning cinematographer, Robert Krasker, also devised a reckless, unforgettable visual style. More shots, I suspect, are tilted than are held straight; they suggest a world out of joint. There are fantastic oblique angles. Wide-angle lenses distort faces and locations. And the bizarre lighting makes the city into an expressionist nightmare. (During a stakeout for Lime, a little balloon man wanders onto the scene, and his shadow is a monster three stories high). Vienna in "The Third Man" is a more particular and unmistakable *place* than almost any other location in the history of the movies; the action fits the city like a hand slipping on a glove.

Then there are the faces: Joseph Cotton's open, naive face

thing has been directed at all. . . I know there are great directors, like Visconti and Bergman, who have a certain view of life, but I don't think that a director who knows how to put a film together need impose his ideas on the world." The director he himself held in highest regard was William Wyler. And yet there seems to be a growing dissatisfaction with this view of Reed as being above all a "technician's director," an interpreter rather than a creator. Derek Malcolm wrote that "there was more than this in his best work, which could well be revalued upward in the future." And *Time* magazine called him "a director of loneliness and betrayal, an artist fascinated by the somber contemplation of the outcast from society."

by Graham Greene.

Carol came from theatreland. He was the natural son of the famous actor-manager Sir Herbert Beerbohm Tree, the half-brother of Max Beerbohm. The Trees and the Terrys, the Esmonds and the Irvings, were London's great theatrical families. John Gielgud, of course, is one of them, (Ellen Terry was his great-aunt), and demonstrated today their versatility and roughness.

contrasts with the "friends" of Harry Lime: the corrupt "Baron" Kurtz (Ernst Deutsch); the shifty Dr. Winkel (Erich Ponto), the ratlike Popescu (Siegfried Breuer). Even a little boy with a rubber ball looks like a wizened imp. The only trusting faces are those of innocents like the hall porter (Paul Hoerbiger) who tells Holly, "There was another man . . . a third man. . ." and the beefy Sgt. Paine (Bernard Lee), Calloway's aide, who levels the drunken Holly with a shot to the chin and then apologizes. Even the resident exiles are corrupt; Crabbin (Wilfrid Hyde-White), the head of the discussion group, chatters about culture while smoothly maneuvering his mistress out of sight through doors and up stairs.

As for Harry Lime: He allows Orson Welles to make the most famous entrance in the history of the movies, and one of the most famous speeches. By the time Lime finally appears we have almost forgotten Welles is even *in* the movie. The sequence is unforgettable: the meow of the cat in the doorway, the big shoes, the defiant challenge by Holly, the light in the window, and then the shot, pushing in, on Lime's face, enigmatic and teasing, as if two college chums had been caught playing a naughty prank....

..."The Third Man" is like the exhausted aftermath of "Casablanca." Both have heroes who are American exiles, awash in a world of treachery and black market intrigue. Both heroes love a woman battered by the war. But "Casablanca" is bathed in the hope of victory, while "The Third Man" already

reflects the Cold War years of paranoia, betrayal and the Bomb.

Join us next week, Tuesday, October 22 for Yasujiro Ozu, TOKYO STORY, 1953.

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"Gloomy Sunday," introduced by Diane.**

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Write Diane at engdc@acsu.buffalo.edu. Write Bruce at bjackson@buffalo.edu.

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