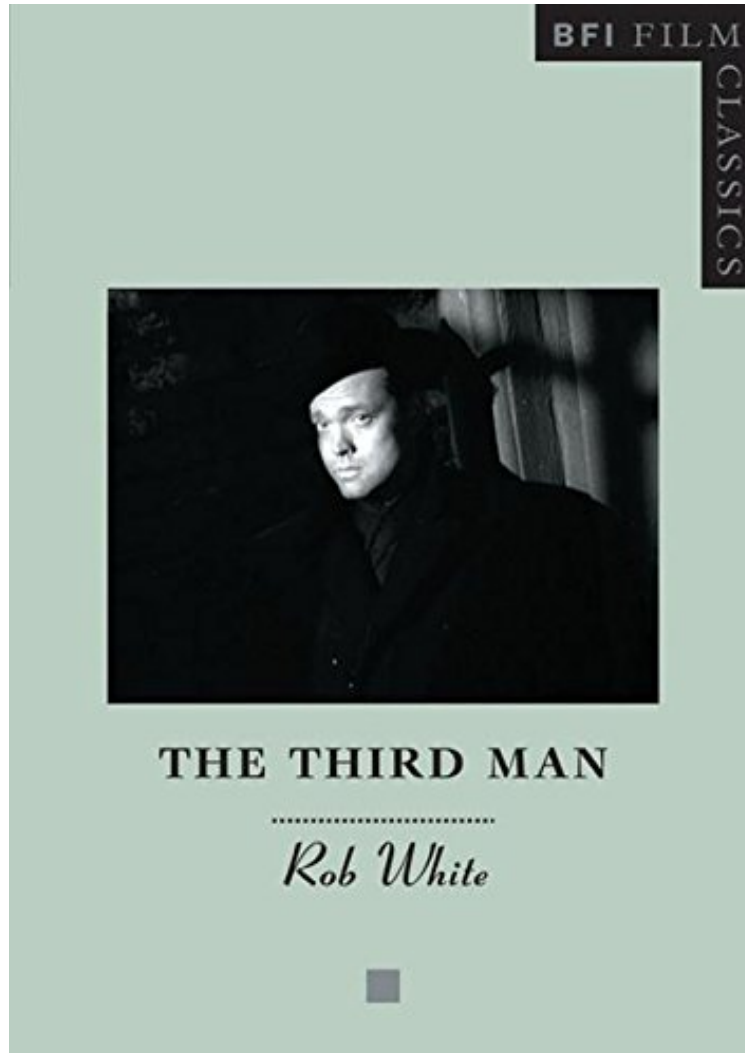


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The Third Man (BFI Film Classics)

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NA NA : The Third Man (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Third Man (BFI Film Classics):

0 of 0 people found the following review helpful. The Third Man is a film classic complete with Vienna, zither music, Welles and Cotton with Carol Reed as director1 Noir magic!By C. M MillsThe Third Man is a great film for many reasons. Consider:a. The intriguing plot in which the somewhat dense Holly Martins, an American author of cowboy pulp fiction trash, comes to Vienna following World War II seeking to find his friend Harry Martins becomes involved in the search to find Lime who is not dead as was supposed to be the case. Martins falls in love with the enigmatic Anna a Czech actress who was Lime's erstwhile lover.b. The peerless zither music played by Anton Karras.c. The well written script by Grahame Greene the famous British author.d. Superb acting by Joseph Cotton, Trevor Howard and

the incomparable Orson Welles. Welles first appearance is a surprise and a mark of great filmmaking .e. A film with several themes dealing with loyalty and betrayal, love and the nature of evil.f. A vivid evocation of postwar Europe in the late 1940's.g. Brilliant witty, cynical and world weary dialogue. Author Rob White has done a fine job in explaining this seminal film. One of the best of the BFI film guides I have perused.g. Innovative camera work by Robert Krasker with odd angles and tilted shots which add to the sense of disorientation and moral confusion.4 of 4 people found the following review helpful. Graham Greene, Carol Reed, Orson Welles, et al., including the zitherBy R. M. PetersonThis is the entry in the series of books, BFI Film Classics, on the movie "The Third Man" - directed by Carol Reed, with the screenplay by Graham Greene. Released in 1949, the movie was hailed by the British Film Institute as the best British film of the 20th Century. The American Film Institute decided that it was sufficiently American (it was co-produced by David O. Selznick) to include it in its list of the 100 Greatest American Films (though at number 57, one more instance in which British aesthetic taste is superior to ours).If you liked "The Third Man", you will enjoy paging through this brief book. It consists of a narrative and analysis of the film interspersed with numerous relevant asides, such as background on the Reed-Greene collaboration, casting decisions (Cary Grant rather than Joseph Cotten was first offered the role of Holly Martins, but Grant wanted too much money), Anton Karas and the distinctive zither accompaniment, and various cinematic influences. In addition, the book includes dozens of stills from the movie and a handful of photographs from the shooting of the film. The text is informed and informative, but without academic pretentiousness. Here are two of those nuggets:In Graham Greene's original screenplay and in his novella, the dangerously innocent American who stumbles and bumbles his way through Vienna looking for his boyhood friend Harry Lime is named Rollo Martins; in the film, his name is Holly Martins. Why the change? Joseph Cotten objected to playing someone named Rollo; he thought it sounded homosexual. David O. Selznick also was uneasy about what he detected to be homosexual overtones to Greene's screenplay. Indeed, in an initial conversation with Greene he asked, "And what's all this buggery?" Greene responded, "Buggery?" Selznick said, "Look. Chap goes out to find his friend. Doesn't find him. He's apparently dead. Why doesn't he go home?" Talk about homophobia.Nor does Greene's novella contain the most famous lines from the movie, spoken by Orson Welles/Harry Lime to Holly Martins at the Prater ferris wheel. The words were improvised by Orson Welles: "In Italy for thirty years under the Borgias they had warfare, terror, murder, bloodshed - but they produced Michelangelo, Leonardo da Vinci and the Renaissance. In Switzerland they had brotherly love, they had five hundred years of democracy and peace, and what did that produce? The cuckoo clock. So long, Holly."8 of 8 people found the following review helpful. "Cafe Mozart at Midnight"By Michael SamerdykeThis is a fine entry in the series of BFI guides to classic films. White basically describes the film, interrupting his description with background material. Perhaps a splendid way to enjoy this book is to watch "The Third Man" on DVD. Watch a scene, then read what White has to say, then watch the next scene.Some of the material White brought up was familiar to me, such as the wrangling between producer Alexander Korda and distributor David Selznick, but he also brought up things I had never read before, such as the background and credits of the European performers who play Dr. Winkel, the landlord, Anna's landlady, Baron Kurtz and Popescu."The Third Man" is one of the great movies of all time, and this book will increase your enjoyment of it.

A window is thrown open and sudden light illuminates the face of Orson Welles. Harry Lime's return from the dead in "The Third Man" (1949), Carol Reed's unique thriller set in occupied Vienna, is one of the most famous scenes in all cinema. But there is more besides: the zither score, the tilted shots, the cuckoo-clock speech, the desperate manhunt in the city sewers. A British-American co-production overseen by Alexander Korda and David O. Selznick, "The Third Man" was written by Graham Greene, photographed by Robert Krasker and featured, along with Welles, Joseph Cotten, Alida Valli and Trevor Howard. All of the did superb work under Reed's subtle direction. After "The Third Man", Carol Reed was hailed as one of the world's great directors. This title sets out to understand what kind of artist Reed was and whether he deserved such accolades. Rob White explores how the film came to be made and seeks to explain its fascination.

From the Back CoverA window is thrown open and sudden light illuminates the face of Orson Welles. Harry Lime's return from the dead in "The Third Man" (1949), Carol Reed's unique thriller set in occupied Vienna, is one of the most famous scenes in all cinema. But there is more besides: the zither score, the tilted shots, the cuckoo-clock speech, the desperate manhunt in the city sewers. A British-American co-production overseen by Alexander Korda and David O. Selznick, "The Third Man" was written by Graham Greene, photographed by Robert Krasker and featured, along with Welles, Joseph Cotten, Alida Valli and Trevor Howard. All of the did superb work under Reed's subtle direction. After "The Third Man", Carol Reed was hailed as one of the world's great directors. This title sets out to understand what kind of artist Reed was and whether he deserved such accolades. Rob White explores how the film came to be made and seeks to explain its fascination.About the AuthorRob White joined the staff of the British Film Institute in 1995. He writes the 'Channelling' column for Sight and Sound.