

MEPHISTO IN THE HEAVENS



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Graham Greene uses the unforgettable location of the Ferris Wheel for the crucial turning point in the story about Harry Lime. At the very beginning, Holly had heard from Harry's porter that in Vienna things were upside down, Hell was in the sky and Heaven below. So it should not have surprised him that at its highest point Harry would reveal the depths of his infamy. His cynicism encapsulates the crimes of the 20th century and crosses the Communist-Capitalist divide. Greene's story is not just a thriller, but also a modern morality play, and Harry is a figure to stand alongside Mephisto and Don Giovanni, an evil charmer.



Reed, Cotten und Welles in Shepperton, rehearsing the sequence on the Big Wheel. ©Canal-Image

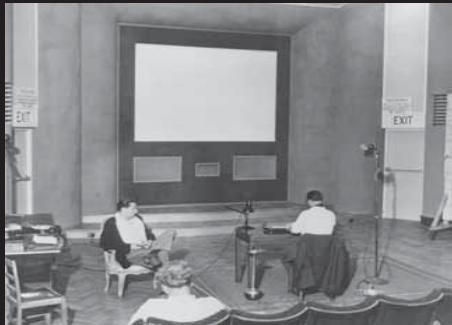


Martins: Have you seen any of your victims?
 Harry: You know, I never feel comfortable about these things. Victims? Don't be melodramatic. Look down there.
 Harry: [Opens the sliding door of the cabin]. Would you really feel any pity if one of those dots stopped moving for ever? If I offered you twenty thousand pounds for every dot that stops, would you really, old man, tell me to keep my money – or would you calculate how many dots you could afford to spare? Free of income tax, old man. Free of income tax. It's the only way to save nowadays.
 Martins: And the money won't do you any good in jail.
 Harry: The jail is in another zone. There is no proof. Besides you...
 Martins: I would be pretty easy to get rid of.
 Harry: Pretty easy.
 Martins: Wouldn't be too sure.
 Harry: I carry a gun. I don't think they'll look for a bullet wound after you hit that ground.
 Martins: They dug up your coffin.
 Harry: And found Harbin? Mhm...Pity. [laughs] Oh Holly, what fools we are, talking to each other this way, as though I'd do anything to you – or you to me. We are just a little mixed up about things in general. Nobody thinks in terms of human beings. Governments don't, why should we? They talk of people and the proletariat, I talk about the suckers and the mugs. It's the same thing. They have their five year plan and so have I.
 Martins: You used to believe in God.
 Harry: Oh, I still do believe in God. I believe in God and mercy and all that. The dead are happier dead. They don't miss much here, poor devils. What do you believe in? If you can help Anna out of this mess be kind to her, you find she's worth it. I wish I'd asked you to bring some of these tablets from home. Holly, I'd like to cut you in, old man. There's nobody left in Vienna I can really trust and we've always done everything together. When you make up your mind, send me a message. I'll meet you any place, any time and when we do meet, old man, it's you I want to see, not the police. Remember that, won't you?

[Holly and Harry leave the Wheel]
 Don't be so gloomy. After all, it isn't that awful. Remember what the fellow said: in Italy for thirty years under the Borgias they had warfare, terror, murder and bloodshed, but they produced Michelangelo, Leonardo da Vinci and the Renaissance. In Switzerland they had brotherly love, five hundred years of democracy and peace, and what did that produce?
 The cuckoo clock.
 So long, Holly.

ANTON KARAS

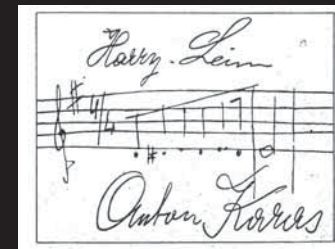
“Carol’s gone mad! He wants to bring a zither player from Vienna to do the film music.” – Alexander Korda’s words when he met Karl Hartl in London – Hartl’s reply: “Aha, that must be Karas. Carol already had a thing about him in Vienna.” Reed didn’t want a big orchestra, he wanted something that would go well with the dreary atmosphere of post-war Vienna. By chance, he stumbled upon Anton Karas and his zither. No one ever dreamt that his Harry Lime-Theme would make musical history and join the Blue Danube Waltz as the signature tune of Vienna.



Anton Karas with Carol Reed recording the sound track in Shepperton. © Canal+Image



For much of the music Karas improvised to the pictures, as here with the Ferris wheel scene. © Canal+Image



Orson Welles on a visit to Karas's Heurigen Wine pub "To the Third Man". ©private

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©WStLB



British newspaper cartoons at the height of Harry Lime fever. ©private



View of Karas's "Heurigen" (wine pub) "To the Third Man". Inside, Karas enjoying the company of the Reeds. ©private



Anton Karas touring Japan ©private



International tourist brochure.



Anton Karas on Concert Tour through Japan © private



Karas (r) and Reed at a reception given by Queen Elizabeth in England. ©private



Paul Hörbiger (Harry's porter) at the Karas Heurigen. ©private



Homeless displaced persons at Vienna South Railway station ©WSTLB

Anna shows the depth of her character in the railway buffet of the Südbahnhof. Holly had made Anna's new passport the price for his cooperation with the police and betrayal of Harry. For a Czechoslovak like Anna to tear a free ticket to the West was either an act of extreme bravery or madness. It was madness when one looks at the situation of the thousands of "Displaced Persons" who hung around Vienna's stations, uprooted from Eastern Europe, where Stalinist terror had replaced Nazi terror. Kidnappings were common place, even in the Soviet zone of Austria. But as her body language shows, the refugee Anna is made of the stuff Holly only writes about – what John Wayne would call "true grit". As so often with Greene's female characters – many of whom are also called Anna – loyalty is the highest principle.

ANNA'S DECISION

KIDNAPPINGS IN AUSTRIA

800 PERSONS SEIZED BY RUSSIANS

FROM OUR OWN CORRESPONDENT
VIENNA, SEPT. 16

More than 800 Austrian citizens have been arrested or kidnapped by the Soviet authorities during the past four years without having had charges filed against them, according to General Keyes, the American High Commissioner, speaking at the meeting of the Allied Council here to-day.

Signs that the Austrians are beginning to react strongly against such methods have been appearing during the past few weeks. Hitherto when the Russians kidnapped somebody outside their own zone of Vienna, as often happened, passers-by remained passively indignant. About three weeks ago, however, when a Russian driver stopped near the Philadelphia Bridge to ask his way, and bystanders saw there was a man struggling inside his car, they immediately went to the rescue, in spite of the fact that the Russians were armed. The man was hauled from the car and later taken into protective custody by the Austrian police.

A similar case occurred last night when three men believed to be Russians tried to carry off a young married woman walking in the Landstrasse in the British zone only a few hundred yards from the British Public Relations mess for journalists. She was able to cry for help, whereupon an Austrian policeman immediately went to her rescue firing his revolver into the air. The men then released the girl, jumped back into their car, and made

"Kidnappings in Austria: 800 Persons seized by Russians", ©Private



Soviet Policeman: Is this your passport?
Anna: Yes.
Soviet Policeman: Please get dressed.



Paine: Here we are. You'll be all right, miss.
Anna: I don't understand Major Calloway.



Martins: You should go out of Vienna
Anna: But I don't want to.





Filming on the ruins of the Palais Sina on the Hoher Markt with Peggy McCafferty and Carol Reed.

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© CanalsImage

THE RUINS ARE 100% REAL



© CanalsImage



Lighting man on the wooden podium ©CanalsImage



© CanalsImage



View of the Hoher Markt, with the Anker Insurance building on the right behind the columns of the Joseph's Fountain ©private



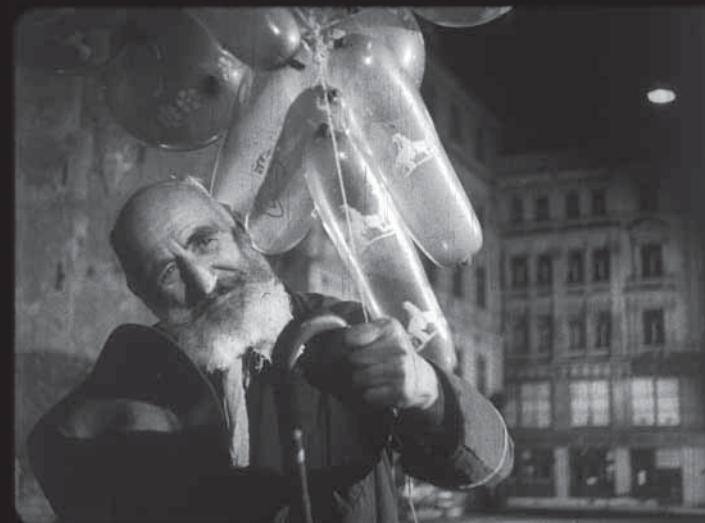
Peggy McCafferty (Continuity) & Carol Reed ©CanalsImage

The night shots of the Hoher Markt Square introduce the cinematic climax of *THE THIRD MAN*. They are some of the historically most interesting pictures because they document how the US bombing raids destroyed not just the Palais Sina but the whole southern flank of the square. But it would not be a Graham Greene film if, amongst all the facts of this devastation, there were not a bit of fiction. Reed needed a café for Harry to be lured to. So the art designer Ferdinand Bellan turned the papershop “Zur Stadt Salzburg” into the “Café Marc Aurel” for a night. The paper shop is still standing, but the ruins have made way for faceless post-war housing.



SUSPENSE

“Carol Reed translates the intelligent and poetic screen play in such a brave and nerve tingling way that you think the celluloid will tear with the tension“, wrote the *Tagesspiegel* critic after the film’s Berlin premiere in 1950. Reed had learned all the ways of inducing tension from his mentor Edgar Wallace. In this sequence, a shadow grows out of the dark. Could it be Harry? All peer, but no! It’s just a balloon seller. He then becomes a nuisance and so gives the suspense a comic twist, just before Harry arrives.



Balloon vendor:

Ballon, mein Herr.

Calloway: [signals him to go away]

Don't you understand?!

Paine: Go away!

Calloway: Go away, please!

Paine: [as the balloon vendor doesn't move on]

Come here, just one.

[Paine grabs a balloon]

Just one, I said. Quick!