

From Book to Screen: *The Third Man*

There is some truth in the old saying: “Movies aren’t Written – They’re Re-Written, and Re-Written and Re-written.”

Graham Greene, when discussing his screenplay entitled *The Third Man* that he wrote for producer Alexander Korda and director Carol Reed, has said something very near to this. Moreover, close examination of his original – of the published screenplay and of footnotes to it that indicate subsequent alterations and the changes between the text and the film itself – provides one of the very best accounts available of the complex and sometimes mysterious process of the evolutionary stages of the work done by a writer and a director. If you are seriously interested in the process of how a film can evolve through the many stages from the first concept to final production, the published script of *The Third Man* is a document you can profitably study.¹

As I understand it, producer Alexander Korda first had the idea of making a film in post-war Vienna. He commissioned one screenwriter to write a first draft for Carol Reed as director. Apparently Reed was not enthusiastic and, having produced *The Fallen Idol* from a short story by Greene the year before, was eager to work with again him on an original. Greene writes that

Most novelists, I suppose, carry round in their heads or in their notebooks the first ideas of stories that never come to be written. Sometimes one turns them over after many years and thinks regretfully that they would have been good once, in a time now dead. So years back, on the flap of an envelope, I had written an opening paragraph: “I had paid my last farewell to Harry a week ago, when his coffin was lowered into the frozen February ground, so that it was with incredulity that I saw him pass by, without a sign of recognition, among the host of strangers in the Strand.” I, no more than my hero, had pursued Harry, so when Sir Alexander Korda asked me to write a film for Carol Reed – to follow our *Fallen Idol* – I had nothing more to offer than this paragraph.²

¹ See Graham Greene, *The Third Man* (Faber, 1988; first published Lorrimer, 1968). For more about Greene’s role in the film, see Norman Sherry, *The Life of Graham Greene, Volume Two: 1939 – 1955* (Jonathan Cape, 1994), 241 – 52; Charles Drazin, *In Search of The Third Man* (Methuen, 2000); Rob White, *The Third Man* (British Film Institute, 2003). Greene also talks about his collaboration with Carol Reed in *Mornings in the Dark: The Graham Greene Film Reader* (edited by David Parkinson, Penguin 1995), 56 – 8.

² From Greene’s “Preface” to the published novella of *The Third Man* (Vintage, 2001; first published 1950), 9. This also appears in a slightly different version as the opening of chapter 5 of Greene’s autobiographical volume *Ways of Escape* (Simon and Schuster, 1980), 128 – 9.

On the slender basis of these few lines, Greene was sent off by Korda to explore Vienna for material. He has written of a lunch that he had with “a young British intelligence officer” who told him about Vienna’s “Underground Police.” Greene, puzzled by the phrase, thought he must be talking about the political underground until the officer explained that he meant the police who patrolled the sewers of the city, the network of subterranean tunnels that were at times used by criminals or deserters to escape from one of the city’s zones to another. Greene accompanied the man, taking “a walk below the city,” and found that he had his story.³

More interesting than the story itself, perhaps, is Greene’s feeling that his first draft should be not in screenplay form, but in the form of a short novel. From some experiences of my own as a director working with writers on wholly original material, I can support his view that the screenplay form is for many authors not really the best one in which to explore the first beginnings of a story. A more “literary” form frequently allows the imaginative writer more freedom to explore, often apparently at random, the subtleties and complexities of rich character relationships, the moods, and often those editorial thoughts and comments that may at a later stage have to be cut out of the screen version. Early drafts are freer in structure. It is in the re-writes and transformations that the structures are sweated down to the stark economy of a tightly structured screenplay. Here is what Greene wrote about *The Third Man*.

For me it is impossible to write a film play without first writing a story. A film depends on more than plot; it depends on a certain measure of characterization, on mood and atmosphere, and these seem impossible to capture for the first time in the dull shorthand of a conventional treatment. I must have the sense of more material that I need to draw on (though the full-length novel usually contains too much). *The Third Man*, therefore, though never intended for publication, had to start as a story rather than as a treatment before I began working on what seemed the interminable transformations from one screenplay to another.

[...] To the novelist, of course, his novel is the best he can do with a particular subject; he cannot help resenting many of the changes necessary for turning it into a film play; but [the novella of] *The Third Man* was never intended to be more than the raw material for a picture. The reader will notice many differences between the story and the film, and he should not imagine

³ *Ways of Escape*, 133.

these changes were forced on an unwilling author: as likely as not they were suggested by the author. The film, in fact, is better than the story because it is in this case the finished state of the story.⁴

Greene's novel (of barely more than a hundred pages) is reflective. It filters not only the characters but the situations through the perspective of the narrator, the British cop. Inevitably, the film version eliminates the personality that is almost central to the novel. If it were another novel, this could have been quite disastrous. In this case, however, Graham Greene was plainly conscious – or at least partly conscious – of using a form that other writers have also found to be useful at the initial stages, even when aware that they are working on a story that is going to end up as a film in its final form. It seems that in this form they feel greater freedom to put into words those qualities that will later be supplied through the interpretation of actors, cinematographers, musicians, and art directors. And, of course, by the director, who uses all these talents to create the film.

In the published screenplay of *The Third Man* are descriptions of the principal and subsidiary characters (presumably written by Greene after the film was completed).⁵ They are worth your study, a good model for the kind of thing I have asked you to attach to your efforts at writing Step Outlines. Remember that characterisation is inseparable from the theme of the story and from its plot. When you think about characters, therefore, you should be describing them as though you were looking from the point of view of the final resolution of their conflicts and relationships.

Greene doesn't bother to describe their physical appearances. He might, for instance, have described Holly Martins as a tall, fair-haired, loose-limbed individual who wears a raincoat, etc. But he doesn't, and leaves the physique to be determined by the casting and the clothes by the director (and the costume designer). This is particularly important for the writer who is working on a script to be submitted to producers and directors. To give an example, when we first worked on the screenplay of *Sweet Smell of Success* we all saw the central character as a very small man of rather thin and wiry physique. In the end he was played by Burt Lancaster, an actor with

⁴ *Ways of Escape*, 129 – 30. "I begin with a treatment containing a good deal of dialogue. In fact the published version of *The Third Man* was the treatment for the film. The treatment to my mind has to create the characters and not simply recount the story. I have only once had to write a full shooting script, for *Brighton Rock* (1947, directed by John Boulting). My work finishes with the completed screenplay. This may very well contain suggestions for camera angles, etc., but to my mind for the author to attempt a full shooting script is a waste of time. This is the job of the director." Graham Greene, interviewed in Ivan Butler's *The Making of Feature Films: A Guide* (Penguin, 1971), 43 – 4.

⁵ *The Third Man*, 7 – 9.

the build of an athlete and well over six feet. You should never describe roles in any way that might limit the reader in identifying with the character. There is an even more important reason why a screenwriter should never be thinking in terms of a particular actor, or the “image” of a well-known star. When you do this, you are quite liable to feel that in creating the identifiable image, you have created character. This is not necessarily so, because character is not nearly so concerned with appearance and physique as it is with motives, “temperament” and with what the character actually does in the story.

Greene’s notes cover both the four principle characters of the story, and various figures of secondary importance, necessary as foils or confidants, or for the development of the incidental action. This is a useful thing to recognise in the outline of character relationships: distinguishing between the personages necessary to the central theme and those who are needed only for the mechanics of the plot and its exposition. Most important, however, is the way in which Greene describes each of the principals not as individual figures or separate elements but as interactive agents. Character is not simply a static quality belonging to a personage. Rather than thinking solely of character, it is more useful to consider character-in-action-and-reaction. Aristotle was probably the first to make the point that dramatic action “is not with a view to the representation of character: character comes in as subsidiary to the actions.” “Drama” derives from the word to “do,” and character comes alive effectively only when you have clearly defined the motives of the person, their purposes and intentions.

If you look closely at Greene’s descriptions below, you will find that he defines the figures very strictly in terms of their connections with the other principals. The main roles are envisaged as a nexus, a web of tensions. Indeed, the pattern is very often of two-way tension, a push-pull tug of war that forms triangular patterns where Character A is torn between opposing connections represented by Character B and Character C. This cat’s cradle pattern is built by successive steps that establish the dramatic interactions and tensions which grow in force, making for ironies and surprise reversals which lead by stages to a final denouement (unknotting) of all of the main lines of tension. Very basic to dramatic structure is the pattern of “triangular” interaction of characters: one character torn in opposite directions by his/her relationship with a couple of others. This is the principle of “the bind.” Stories that are rich in dramatic values, stories that have “density,” are very likely to be built on an elaborately complicated design of many triangles.

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Mackendrick reproduced for students Greene's own descriptions of the characters, as found in the published screenplay of the film.

ROLLO (HOLLY) MARTINS

A Canadian, aged about 35. He has been invited to Vienna by his old friend, Harry Lime, to write propaganda for a volunteer medical unit Lime runs. A simple man who likes his drink and his girl, with more courage than discretion. He has a great sense of loyalty towards Lime whom he met first at school, and even his blunderings are conditioned by his loyalty. His love for Anna arises from the fact that she shares his devotion to Lime. Unlike Lime he has never made much out of life. He is an unsuccessful writer of Westerns, who has never seen a cowboy, and he has no illusions about his own writing.

HARRY LIME

Harry Lime has always found it possible to use his devoted friend. A light, amusing, ruthless character, he has always been able to find superficial excuses for his own behaviour. With wit and courage and immense geniality, he has inspired devotion both in Rollo Martins and the girl Anna, but he has never felt affection for anybody but himself. He has run his medical unit to help his racket in diluted penicillin.

ANNA SCHMIDT

An Estonian (Czechoslovakian), and therefore officially a Russian citizen, she has been living in Vienna and working as a small part actress under the protection of forged Austrian papers procured for her by Harry Lime, whom she loves. Unlike Martins she has few illusions about Harry. She has loved him for what he is and not for what she has imagined him to be, and his death leaves her completely indifferent as to her own fate.

COL. CALLOWAY

In charge of the British Military Police in Vienna. A man with a background of Scotland Yard training; steady, patient and determined in his work – a man who is always kindly up to the point when it interferes with the job, who never gets angry (because it would be unprofessional) and regards Martins with amused tolerance.

SGT. PAINE

An ex-London policeman whose spiritual home is the Tottenham Court Road and the streets around it. He has the same professional calm and patience as his Colonel, for they are both, as it were, from the same school – London and the Yard, the charge room and the Courts. He is the only man in Vienna who knows Martins's books, and he admires them greatly.

CAPT. CARTER

With his companion, Tombs, Carter has been shifted from regimental duties (for the good of the regiment) to the Cultural Re-education Section of G.H.Q. He is glad to be out of uniform (it enables him to eat in Austrian restaurants), and the only shadow on the new easy life of organising lectures, etc., at the Cultural Institute is the fear that some mistake may put him back in uniform again. In spite of this fear he is an ebullient, optimistic character.

CAPT. TOMBS

Unlike Carter, Tombs is saturnine. He has little hope that this culture racket will last. Needless to say that neither man has any idea of how the new job should be done, nor indeed of the meaning of culture.

DR WINKEL

Harry Lime's doctor and confederate. Very precise, very neat, very clean and unforthcoming. A collector of religious *objets d'art* without any belief in religion.

BARON KURTZ

Harry Lime's chief confederate. An aristocrat who has come down in the world and now plays a violin at the Casanova nightclub. He manages to keep a certain faded elegance and charm, but like his *toupée* it doesn't quite ring true.

TYLER (POPESCU)

An American attached to an American cultural mission in Vienna, who has been enlisted by Lime, apparently very trustworthy, with tousled grey hair and kindly long-sighted humanitarian eyes. One would have said a really good American type.

JOSEPH HARBIN

A medical orderly at a military hospital who first acted as an agent for Lime in obtaining penicillin, but later became an informer used by the police to procure information against the racketeers. He has disappeared when the story opens.

PORTER

An elderly man employed in the block where Lime lived; a cautious, nervous man who does not want to get involved in anything. He has heard the accident which so conveniently disposed of Lime and saw the body carried by three men. As only two men gave evidence at the inquest, his evidence would have been of great value, but he did not come forward.

3. *Colonel Calloway*

A British Military police officer who has been trying to break up the black market racket in diluted penicillin. Calloway has traced it to Harbin, a medical orderly who has been seen with members of Lime's group. Harbin has vanished. Lime is now dead. Calloway is attending his funeral only to see which of Lime's friends are there.

4. *Anna Schmidt*

Harry Lime's mistress. An Estonian, she is in danger of being deported by the Soviet police. Her passport, supplied by Lime, is forged. Anna has little knowledge of the penicillin racket, but has been used by Lime as a contact with Harbin.

5. *Baron Kurtz*

A down-in-the-heel Viennese aristocrat reduced to playing the violin in night-clubs and dealing in the black market, he is possibly a homosexual living with Doctor Winkel.

6. *Doctor Winkel*

A doctor with black market connections. A collector of religious artifacts and perhaps the original contact with Harbin as the source of penicillin supplies. Part of the conspiracy which staged the accident. Winkel signed the death certificate so that the body of Harbin could be buried as Lime.

7. *Sergeant Paine*

Calloway's right-hand man. A cheerful, ex-policeman from London, he is an avid reader of Holly Martins' Westerns. A friend of Crabbin.

8. *Crabbin*

A somewhat ridiculous English civilian attached to the Armed Forces in some cultural capacity. Seen habitually with a Viennese girlfriend. Crabbin mistakenly believes Martins to be an important literary figure.

9. *Porter's Wife*

A woman who probably knows more about the penicillin racket and the suspicious circumstances of Lime's death than her husband does. She may still be in touch with Lime, or at least with some of the racketeers.

10. *Popescu*

A Rumanian involved with Lime and one of those who helped fake Lime's death. Popescu may well be the most dangerous of the group, the killer of Harbin and then the Porter.

11. *Small Boy*

The Porter's son. A witness to the quarrel between Martins and the Porter.

12. *Colonel Brodsky*

A Soviet police officer who is one of Calloway's opposite number on the Four Power Police organisation. Possibly in contact with Lime, whom the Russians use as an informant. Lime, to save his own skin, has informed on Anna Schmidt.

13. *Harry Lime*

A completely unscrupulous and amoral character who has a gift of making himself attractive to others, like Holly and Anna, and exploiting their loyalty to him, quite ready to betray them to his advantage.

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Mackendrick then gives us the backstory to the film.

Holly Martins, a Canadian, was at school with Harry Lime. In their escapades, Harry was the leader, Martins tended to be the one left holding the bag. But Martins' hero-worship of Harry remains. Martins has become a writer of pulp Westerns, and to some degree retains the immature values of the Western.

Lime remains in Vienna after the war. Possibly through Dr Winkel, he discovers there is much money to be made from penicillin, pilfered from Army supplies and then diluted for sale on the black market. Kurtz and Popescu are recruited in the racket. Its front is a "volunteer medical unit." They have recruited Joseph Harbin, a medical orderly in the hospital and the source of stolen penicillin.

Lime also deals in forged papers. Through this he has been able to supply a fake passport to Anna, the Estonian small-part actress who is stranded in Vienna, a refugee from the Russians. Anna, at first only grateful, has fallen in love with Lime, though well aware of his criminal connections.

In need of someone he can trust, Harry writes to his old school friend, telling him to come out and join him in Vienna. Using the medical unit excuse, Harry suggests that Martins can be useful as a writer of brochures and that he will explain the real nature of the work when Martins arrives.

In the meanwhile Colonel Calloway, assisted by the Sergeant, is getting closer to capturing Lime. They have traced the source of the stolen penicillin to Harbin.

Pressure is put on Harbin, who turns informer, leading them to Kurtz and Lime. They have an incriminating note signed by Harry.

Harry is by now undercover. He has left the safety of his apartment the British zone and retreated to the Russian zone so as to be out of reach of Calloway's investigation.

Lime hears of Harbin's association with Calloway, or suspects it. Knowing that Harbin would not meet him, Harry writes a letter to Anna, instructing her to contact Harbin, presumably to bring him to a rendezvous. Harbin is killed, either by Harry or others, at Harry's instruction. Whether premeditated or not, Harbin's murder means that Harry ought to disappear. An accident is devised and played out for the benefit of witnesses in the street. The car is driven by Harry's own driver. Harry appears to run across the street to greet Popescu and seems to be killed, or fatally injured, although no one is actually watching the moment when the car apparently hit him. The body of Harbin, perhaps, was in the car and was swiftly substituted for Harry. Thus Harry himself was the "third man" as they dragged the corpse into the alleyway.

Dr Winkel, very conveniently appearing on the scene, identified the corpse as Harry, took charge of it, made out the death certificate, and arranged for the burial. The Porter heard the accident but did not see it. He saw only the three men with the body. The Porter did not volunteer to attend the inquest and may or may not have had his suspicions. His Wife would certainly have kept him out of it.

Harry has meanwhile realised that his girlfriend Anna knows rather too much and takes the precaution of informing on her to the Russians. If she is arrested as a refugee with the false papers that he himself supplied, the Russians will demand that she is turned over to them, and will thus be out of the reach of any continuing investigation by Calloway.

Harry has, quite possibly, been much too busy to worry about the imminent arrival of his old friend Martins. Martins has the address of Stiftgasse 15, and if he turns up there Harry will hear of it through Kurtz or Winkel, who are in touch with the Porter and/or the Porter's Wife. THIS IS WHERE THE FILM BEGINS.

Presumably through Winkel or Kurtz, Harry hears that Calloway seems to have picked up Martins. Perhaps Kurtz or Winkel are shrewd enough to follow Calloway and have found out where Martins has been taken. Whether or not he has checked with Harry as well as with Winkel – and probably not, since he makes such a mess of it – Kurtz phones the hotel to make contact with Martins, just in case.

The Porter's Wife, in all probability, is the channel through which Winkel, Kurtz, or whoever, passes along to Harry the information that Martins is trying to investigate his untimely death. Popescu is, presumably, sent back by Harry to make contact with Martins and decide what should be done. (Popescu is probably the killer of the group, the heavy. One suspects this may have been why the script was changed, so that the Romanian – Popescu – plays a part that was originally assigned to be an American.)

Who cuts the Porter's throat? Is it Popescu? Probably. Hence Popescu as the pursuer of Martins to the lecture. How much of this is at the orders of Harry Lime? It doesn't really matter. Harry is more the organisation man. He lets others do the dirty work.

Why does Harry come to watch Anna's window when Martins is visiting her? Why does he meet with Martins in the Wheel? Significantly, it is at this point where the writer – and hence the script – becomes much less interested in the mechanics of the plot, and where the characters take over.

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Mackendrick produced a lengthy Step Outline and follows this with a detailed breakdown of Greene's book.

For the sake of easy comparison I have written a summary of Greene's original novel, followed by comments that note the more obvious differences that emerged in the final film. In the film there is less discussion of the situations, and the narrative impetus is stronger. In effect, Greene's script and Reed's direction are about action rather than explanation.

Chapter One

In the first person, the British police officer Colonel Calloway tells of his first impressions of Rollo Martins (Holly Martins in the later scripts) as he appears at the funeral of Harry Lime. Martins has just arrived in Vienna. The rest of the chapter is devoted to explaining the four-power administration of the city which is divided up into zones that are policed by the American, the British, the French and Russian military occupying forces, and speaks of the city's dilapidated condition. Calloway notes that his explanations are reconstructed "as best I can from my own files and from what Martins told me."

The published screenplay begins with a montage of Vienna immediately after World War II. It illustrates a commentary, spoken by Calloway (played by Trevor Howard), which describes the bombed city and its division into four zones, run by the Americans, the British, Russian and French military police, organised from the central International Zone. Also illustrated are the activities of the black market and a corpse floating in the river to show what happens to amateurs. This opening sequence was reportedly put together three months after the rest of the film had been shot, probably at the insistence of the producer, Alexander Korda, and his American associate David Selznick.⁶

An interesting issue to debate is why Greene, a novelist, felt it necessary to use the literary, rather than cinematic, device of a first person voiceover. Possibly it is because when seeing the story through the eyes of a character like

⁶ Rob White (11) suggests that though Reed and Greene spent time in California working with their American producer on the screenplay, "the final script barely reflected Selznick's input."

the policeman, Greene was able to take an ironic view of the story, which would not be possible were the story told from the point of view of the somewhat naïve and deluded protagonist of the story, as played by Joseph Cotten. Some of this quality is inevitably lost in the transfer of the novel to the screen.

Chapter Two

Calloway explains that Martins is a writer of cheap paperback novelettes under the name of Buck Dexter, and that he had arrived in Vienna at the invitation of Harry Lime who has offered him a job on some “vaguely described propaganda fund.” Calloway also describes an incident (presumably reported to him later by Martins) that took place before he arrived in Vienna, during a stopover at Frankfurt, when a reporter asked him for comments on literary matters. Arriving at the hotel in Vienna, he found a message from someone he doesn’t know called Crabbin, who seems to have been expecting him and has booked him a room. Martins has Lime’s address, so rather than waiting he takes a taxi to Lime’s apartment where he learns from the Porter that Harry is dead, “run over by a car,” and that the funeral is taking place today. Martins arrives at the graveside where two men “in lounge suits,” one carrying “a little way away with her hands over her face” are the only mourners. It is Calloway who, accosted by Martins, tells him that they are burying Lime.

Calloway has his driver waiting for him but, in order to find out who Martins is, he asks if Martins will give him a lift back into the town. The driver follows them. Martins, apologising, explains that he badly needs a drink but has no Austrian money. Can Calloway change some English pounds for him? Calloway takes him into a small bar where he knows the proprietor and Calloway’s driver follows them inside, loitering nearby as Calloway buys drinks for Martins. We learn that Martins is a writer, that he was at school with Harry Lime and that Harry was his best, closest friend. Calloway is already realising that Lime exploited Martins’ hero-worship for him. In order to provoke him into providing more information, Calloway deliberately antagonises Martins. Revealing that he is a policeman and that Lime has been under investigation, Calloway tells Martins that Lime was “about the worst racketeer who ever made a dirty living in this city.” Martins is at first incredulous, remarking that Lime and he “always worked together.” Calloway comments that if Lime meant to cut Martins in on the racket, it was probably because he meant to “give Martins the baby to hold.”

When Martins is finally angered to the point of trying to assault Calloway, the driver swiftly intervenes to subdue him. Calloway, having convinced himself now that Martins is a fool and a dupe of Lime’s, instructs the driver to take him to Sacher’s hotel, gives him enough money to stay overnight, and leaves. They tell Martins that a seat will be reserved for him on next day’s plane out of Vienna.

The published script includes insert shots of Martins' passport with overscene dialogue between Martins and the voice of a (Canadian) Vice Consul. These have been eliminated in the final film since they say nothing that isn't established in the first shots of Martins arriving by train in Vienna, accompanied by the voiceover. The exchange between Martins and a girl at an information desk is also in the script but not the film, as well as some scenes of Martins in the bus he takes into Vienna.

Neither the script nor the film attempt to dramatise the incident in which Martins, prior to his arrival in Vienna, during the stopover in Frankfurt, is mistaken for an important novelist called Dexter, because of Martins' pseudonym of Buck Dexter. Instead, the misunderstanding is dramatised later in the scene where Sergeant Paine introduces Martins to Crabbin.

In the graveside scene, the only change involves Calloway. Instead of offering Martins a lift, he asks if he can share Martins' taxi back into town, leaving his driver to follow. The film also establishes Sergeant Paine more strongly, since Paine is used in many subsequent sequences and has a more important role in the film than in the book.

Chapter Three

Continuing as narrator of the novel, Calloway describes the events following the reconstruction of the story which, as Calloway admits, prove that Martins was not the only fool.

At the hotel, Crabbin introduces himself. He has heard from "one of our chaps" in Frankfurt that Mr Dexter is arriving and is eager to welcome "the greatest novelist of our century" to Vienna. At first embarrassed, Martins realises he is being offered a chance to stay in Vienna at the expense of a cultural organisation which has confused him with some prestigious literary celebrity. Explaining that he has come to Vienna in search of Lime, Martins asks if Crabbin knows of him. Crabbin has heard the name. Mr Lime had some interest in theatre, through an actress friend called Anna Schmidt. The girl had some trouble with her papers: she said she was Austrian but the Russians suspected she was really Hungarian, and Mr Lime apparently was able to help her. Crabbin suggests to Martins that she will very probably come to the lecture which he invites Martins to give to his group.

This decides Martins, who promises that he will stay. Tired, he goes to bed and has a dream of meeting Harry Lime in a dense wood, ankle-deep in snow. He is wakened in the morning by a phone call from "a friend of Harry Lime." Someone called Kurtz who will meet him in a nearby cafe. To identify himself, Kurtz will be carrying one of Martins' books, given to him by Harry.

In the screenplay it is Sergeant Paine who, as he accompanies Martins to Sacher's Hotel, introduces Martins to two rather ridiculous British officers (parts originally intended for Basil Radford and Naughton Wayne, two comedy character actors, but replaced in the film by Wilfred Hyde White, who is seen always in the company of his Austrian girlfriend). Much of the dialogue in the script is cut or rewritten, since it seems to have been decided that the subplot of Martins' mistaken identity should be reduced in importance. In its place there is more emphasis on Sergeant Paine, whose role as foil to Calloway is much more valuable.

Crabbin has heard of Harry Lime (but "doesn't exactly know him"), but there is no mention of Anna Schmidt. As so often in the evolution of literary work to the screen, the screenwriter – probably at the suggestion of the collaborating director – delays exposition until characters can be shown on the screen in action.

In the screenplay time is condensed. Martins, on receiving Kurtz's phone call while he is still at the front desk of the hotel, leaves at once to meet Kurtz.

Greene's description of Martins' dream about Harry Lime has also been lost. It was, arguably, an indulgence of Greene's instincts as a novelist to include it in a story written for the screen, but there is a case to be made (as Greene indeed made clear in his published "Preface") that an author should include "more material than one needs to draw on," even if this presents an extremely difficult challenge to the director. Carol Reed, it is clear, struggled very hard (and perhaps not always successfully) to recapture in the movie the subjective tone that is one of the strengths of Greene's novel (the tilted camera angles, for instance).

Chapter Four

Kurtz tells Martins the circumstances of Harry's fatal accident. Kurtz and Lime were together, coming out of Lime's apartment when Lime saw a friend of his on the other side of the road, an American called Cooler. Stepping out into the road, Lime was hit by a jeep. It wasn't the driver's fault.

Martins remarks that he was told Harry died instantaneously. Kurtz corrects him. Lime died before the ambulance could arrive but, even in his pain, he was worried about Martins. He wanted to be sure that Kurtz would look after Martins when he arrived and get a return ticket for him. Why didn't they send a cable to stop Martins? Was there an inquest? Does Kurtz know anything about the theory the police have about Lime being mixed up in some kind of racket?

Kurtz pleads that everyone in Vienna is involved in minor and harmless black market activities. He is unable to offer help to Martins in his efforts to disprove the police slanders. Kurtz is uneasy. What else did the police tell Martins? Whom do they suspect? Martins admits that he lost his temper too soon. He doesn't know. But

there is something queer about Harry's death. He means to stay in Vienna and see that the British cop is run out of town. He has the time and if Kurtz can lend him money, he'll want to talk to the driver, to Cooler and to the girl.

Kurtz is sympathetic but not too helpful. He doesn't know how to find the driver. Cooler has an address in the American zone. As for the girl, will it not be painful for her? After all, nothing can bring Harry back. And what if the investigations do unearth something that is, well, discreditable, to Harry?

The major change at this point is an effective shift in the sequence of scenes. Martins asks Kurtz to take him directly to the location of the accident. In this way, the Porter is established earlier and shown in a scene where Martins, Kurtz, the Porter and the Porter's Wife participate. The geography of Harry Lime's "accident" is visibly re-enacted, not just described in dialogue. The interaction of the Porter's Wife is a fuse for later dramatic events.

It is Kurtz, not Crabb, who identifies Anna Schmidt for Martins and provides him with the information that she can be found at the Josefstadt Theatre.

Added before the scene of Martins meeting Anna is a brief scene in which Martins, returning to Sacher's Hotel in order to get the hotel porter to buy him a ticket to the theatre, meets the Sergeant who is bringing him a plane ticket to leave Vienna. Martins, now more determined to continue his attempt to vindicate Harry Lime, refuses it. There is considerable advantage here in keeping alive the principle conflict in the plot: Martins' antagonism to Calloway.

Chapter Five

Martins presents his card at the stage door of the Josefstadt Theatre: a "friend of Harry's." Anna receives him in her dressing room, making him a cup of tea which, she explains, is a present from the American soldiers who sometimes throw packets onstage on first nights instead of flowers. They talk about Lime. Was Anna in love with him? "You can't know a thing like that afterwards," says the girl, "except that I want to be dead too."

Martins asks her if she knew the American, the man called Cooler. Anna says she thinks that must be the man who brought her money after Harry was dead, explaining that Harry had been anxious about her "at the last moment."

Again, Martins is puzzled that Lime should have been able to make these arrangements in the time before he died. At least it shows that Harry cannot have suffered much pain. Anna has also talked to the doctor: it seems that the doctor who signed the death certificate was also Harry's own doctor. "He lived nearby, you see."

Martins becomes more disturbed. Isn't it an extraordinary coincidence that all of those present at the scene of the accident were friends or acquaintances of Harry's? Anna agrees: she had wondered about that herself when she went to the inquest, where Cooler's evidence exonerated the driver. Harry's own driver it was.

Their discussion is interrupted as a stage manager warns Anna that she should be leaving the theatre to save electricity. Walking her home, Martins tells her that the police are saying that Lime was involved in some rackets. Like Kurtz, Anna comments that nowadays everyone is mixed up in some kind of minor illegality and it can't have been anything serious.

Does Anna know Kurtz? Has it occurred to her that Harry might have been killed by some sort of conspiracy? Anna seems still too depressed by her lover's death to feel concern. She does, however, supply him with the address of the doctor.

More irony in this scene in the film which shows Martins in the audience, not able to understand a word of German. The hilarity of the audience reaction and flirtatiousness of the girl's performance is a very effective contrast to Anna's later mood of despair in the scene in the dressing room.

Another substantial change in the scene continuity: in the screenplay, Anna and Martins proceed directly from her dressing room to Harry's apartment and the most important plot scenes, the one in which the Porter describes the presence of "a third man." This contains material used in Chapter Seven of the novel and is more effective because Anna is included in the scene.

Anna's familiarity with the apartment and business with the photographer and the comb all help to establish that she shared this apartment with Harry. The unidentified phone call and the interruption of the sinister little boy with the ball (an invention of Carol Reed?) are effective in increasing the feeling of suspense and mystery. They are also fuses for the subsequent developments. (How do the conspirators learn of the Porter's indiscretions? Who is the murderer of the Porter? This question is never answered, but the sense of anticipation is important.)

The script and film also shift continuity so that scenes with Dr Winkler and then Cooler (now called Popescu) are postponed till a later period in which they have greater dramatic tension.

Eliminated in the film is Martins' return to his hotel for his second night and the note from Crabbin about his arrangements for the literary reception. Telescoping the time in the novel, the scene with the Porter (Chapter Seven) is now followed directly by the new episode in which Calloway, the Sergeant and the four-power police squad are discovered by Anna and Martins as they return from seeing the Porter. (Note that, in theory, all these events seem to be taking place on the first day that Martins spends in Vienna. The novel, more

plausibly, extends through a period of a couple of days. But this arbitrary condensation of time is not questioned by audiences as long as it contributes to the pace and momentum of the narrative.)

Bringing Calloway, the Sergeant, Anna and Martins into direct confrontation during the scenes in her apartment and later at the International Headquarters helps a great deal to intensify the character relationship. Material that is only described in the novel is now dramatised.

By introducing the jeopardy to Anna, the threat of handing her over to the Russians (prompted, we later learn by Lime's betrayal of her) provides suspense. Martins' investigation of Winkler and Cooler has more meaning and urgency after the threat to Anna and the quarrel between Calloway and Martins. There is a real increase of density in the plot.

Plot points, such as Calloway's questions to Anna about the letters from Harry and her knowledge of Harbin, are early plants for exposition that comes later. (If you are interested in working out the elaborate backstory which may have been necessary to the whodunit but which is left implicit in the screenplay, Anna seems to have been used as an innocent accomplice in setting the trap for Harbin that must have resulted in his murder.)

Chapter Six

Martins visits Dr Winkler, once more introducing himself as a friend of Harry Lime. The doctor appears to be a collector of art works. He admits to having been at the scene of the accident but did not arrive until after Lime was dead. "You are quite certain that it was an accident?" demands Martins. Winkler is unwilling to express an opinion on anything beyond medical matters. He does not know Cooler but admits to knowing Kurtz. Reminded that the doctor has other people waiting in his consulting room, Martins leaves. His suspicions remain.

Martins' interrogation of Winkler in the script is more or less as in the novel, except that Martins doesn't actually see Kurtz in Winkler's apartment but deduces he is there because of Kurtz's small dog.

Note that at this point in the narrative of the film the action becomes somewhat implausible in terms of the calendar. In the novel it appears that Martins has, at this stage, been at Sacher's Hotel for a couple of nights. Strictly speaking, the continuity of scenes in the film seems to imply that they have, so far, all taken place on the same day Martins arrived in Vienna. This is hardly believable. The director has, probably quite rightly, taken considerable dramatic license in condensing the action to increase pace. No one, as far as I know, has questioned this aspect of the story, evidence of the old saying that any distortion which serves to increase the audience's satisfaction is readily excused.

However, one suspects that some of this telescoping of time was done at a fairly late stage, perhaps after scenes had been cut. Example: are we to assume that Anna is released by Calloway on the same night she was brought in? Has the scene with Dr Winkler been arbitrarily intercut with the scene of Calloway's interrogation of Anna? Does the scene in the Casanova nightclub take place in the small hours of the day of Harry's funeral? These are questions that, I am sure, nobody asks, and nobody really cares about.

Chapter Seven

Before trying to contact Cooler, Martins returns to Lime's apartment in order to ask more questions of the Porter, remembering that the old man had said he actually saw the accident.

The Porter receives him in the presence of his Wife, a mountainous woman who obviously keeps him under strict control. Before responding to Martins, the Porter pleads to his Wife that, since the inquest is now over, there can be no harm in replying to the gentleman who was a friend of the late Mr Lime. To be accurate, says the Porter, he did not actually see the accident, but he did hear it. He heard the sound of the brakes and the skid, but by the time he got to the window they were carrying the body to the house.

Asked if he gave evidence at the inquest, the old man is uneasy. He didn't have the time, and moreover it is "better not to be mixed up in such things." On one point, however, the Porter is emphatic: Herr Lime was killed instantly. Whatever the might others say, that was certain.

Under pressure, the Porter pleads that he was not the only one who should have given evidence at the inquest. What about the others, apart from the driver, who stayed in the vehicle? There were three men who carried the body to the house. Three men? Martins, insisting, extracts a description of them. One was clearly Kurtz. A second may have been the American, Cooler. But who was the third? The Porter, looking down from the window directly above, did not get a clear view and is unable to identify the third man.

Martins demands to be shown the apartment where Lime lived. It is in semi-darkness and Martins can still smell the Turkish cigarettes that Harry always smoked. But otherwise there is absolutely no evidence of the late occupant. The place is unnaturally clean and tidy. The Porter, explaining, comments that "Mr Lime was always a very tidy man. His wastepaper basket was full and his briefcase, but his friend fetched that away." The friend seems to have been Kurtz.

"I believe that my friend was murdered," declares Martins to the Porter. The old man is abruptly terrified, refusing all further help to Martins, protesting that he wouldn't have given Martins any information at all if he had known that Martins would talk such nonsense. (Note: in the novel, the narrative is presented from the point of view of Calloway, so that from time to time it does not proceed in linear continuity.) At this point there is, in effect, a flash forward as Martins' feelings on

leaving the Porter are described when, later on, Calloway interrogates him. Martins saw nobody as he left Harry's apartment, nobody on the stairs, or in the street outside. But he did notice "how quiet and dead the whole street looked. Part of it had been bombed, you know, and the moon was shining on the snow slopes. It was so very silent. I could hear my own feet creaking in the snow."

At this point in the novel Calloway comments as if from a point of view later on in the narrative when Martins challenges him: "What is this precious racket you keep hinting at?" But Calloway, remarking that although he would have told Martins all the facts when they first met (if Martins hadn't lost his temper), he is now more reluctant to disclose the case that the police have built against Lime and his associates.

Returning to an earlier time period, Calloway tells how Martins, back at the hotel, finds that Crabbin left a note for him explaining that he has arranged for Martins to attend a cocktail party, after which he will be expected to give a lecture on "The Crisis of Faith in the Western World." Crabbin will arrange transport for Martins to be picked up at his hotel the following evening. Distraught by other matters, Martins retires to bed with no further thought about Crabbin.

Chapter Eight

The next day, after reading up reports on Harry Lime's inquest, Martins calls on Cooler. Martins finds the American more trustworthy than Kurtz or Dr Winkler and, over a drink, asks if there was another man in the car beside the driver. Perhaps, says Cooler, Martins means the doctor. No, says Martins, a third man. The Porter insists that there were three men moving the body.

Cooler can offer no explanation. The Porter must be confused. What else did the Porter say? That Harry was dead when he was carried inside the house. Dying, says Cooler. Not much difference there.

Does Cooler know Anna Schmidt? Martins asks. Cooler admits that he once helped Harry gets some papers for the girl because the Russians might have deported her if they could prove she was a Hungarian. Cooler also took Anna some money from Harry. On the matter of the "rackets," Cooler is more positive. Harry could never have been mixed up in anything like that. Harry had a great sense of duty.

In the novel, Martins visits the American (called "Cooler" in the novel, "Tyler" in the published script, and finally "Popescu" in the film). The scene is a simple one-to-one dialogue.

In the screenplay version, as elsewhere, characters are all onstage at the same time: Martins takes Anna to the Casanova nightclub where Kurtz is a violinist, Crabbin and his girlfriends are customers, and Popescu also is a member. Considerably more unity of time and space and more economical storytelling.

The changes are illustrative of one of the fundamental differences between the mentality of the director – a cinematic imagination – and the mind of a writer who, even when he is as experienced as Graham Greene, is inevitably more apt to think verbally. Scenes in which there is dialogue that describes characters absent or offstage are very much more effective on the screen if they can be reorganised to show characters in action and reaction. The nightclub setting makes the story tensions visual: Anna Schmidt is not just “talked about,” she is seen.

The restructured continuity of the final screenplay is designed so that all three of Harry Lime’s confederates are now clearly established: Popescu (Cooler), Kurtz and Winkler, as well as the Porter and his Wife, who are the weak link in the conspiracy.

So instead of following the narrative of Martins and Anna, a brief montage is introduced here to prepare us for the events to come. We are shown Popescu making a phone call to the gang, reporting that “He’ll meet us at the bridge.” Then, in extreme longshot, we see a rendezvous in which there is one more figure, the “third man.” Once more this is visual storytelling, whetting our curiosity as it prepares us for the key moment of the movie when Orson Welles will make his entrance.

It is also worth noting that this sequence is one of the very few in the film which is not presented from the viewpoint of the protagonist.

Chapter Nine

Towards evening, Martins calls on Anna in her lodgings, a pathetically unheated bedsitter. Anna is trying to learn lines in a new part and Martins tries to help her but she is in very low spirits. “It’s always bad about this time,” she confesses.

The novel interpolates that Martins later tells Calloway that it was at this time he realises he has begun to fall in love with the girlfriend of his dead friend. He and Anna discuss the discrepancies between the reports from Kurtz, Winkler and Cooler and the Porter’s version of Harry’s “accident.” Martins would like to question the Porter further but is afraid the Porter won’t talk and might turn him out of the flat again. Anna remarks that the Porter is not so likely to turn her out, offering to accompany Martins if he wants to go back.

Arriving at Harry’s apartment they find a small crowd waiting outside. They are waiting for the police to bring out the body of the Porter, who has been found in the basement with his throat cut. Among the group is a small boy. It was the child that discovered the corpse. The police have also heard that yesterday some “foreigner” called on the Porter and quarrelled with him. The child, staring at Martins, points out that Martins is also a foreigner.

Martins leads Anna away from the scene. The death of the Porter confirms his belief that the Porter's story of "a third man" must be true. When Anna suggests that Martins go to the police, Martins rejects the idea. He quarrelled with Calloway, tried to hit him. Moreover, the police are stupid. After all, look at their campaign against Harry. Martins doesn't trust any of them, except perhaps Cooler. Martins is beginning to feel paranoid. On his way back to the hotel he is worried that someone may be following him. When he gets inside he is told that the police have been asking for him and that Colonel Calloway is in the bar right now. To avoid Calloway, Martins at once leaves the hotel and, as he looks round for a means of escape, is approached by a taxi driver who holds the door of his cab open for him. Getting in, Martins is about to give the man some directions but the taxi takes off at once. The cab driver speaks no English and drives through the streets at breakneck speed. Martins, in panic, imagines that this may be an attempt to kidnap him. An attempt by whom?

The taxi pulls up outside a building that Martins has never seen and the driver hustles Martins inside. Anticlimax. Martins is greeted by Crabbin who is greatly relieved at his appearance. They have all been waiting for him. Having totally forgotten about the reception, Martins is in no condition to appear on the platform before an earnest audience that is expecting a totally different person to address them on literary issues. Crabbin tries to cover up for him. Challenged to name the writer who has most influenced him, Martins says Zane Grey. Crabbin is the only one who has heard of him and has to explain that this is just one of "Mr Dexter's jokes." Zane Grey, of course, writes Westerns. Invited to give the title of his next novel, Martins, at random, says it is called *The Third Man*. When they ask him to give his views of "stream of consciousness" in literature, Martins is at a loss. "Stream of what?"

As the disastrous discussion is ending, Martins catches a glimpse of Military Police uniforms near the entrance. Calloway's Sergeant is one of them. Lingered to sign copies of books, Martins asks where there is a lavatory and slips out by a rear door. But the rest of the building has no electricity and he can find no way out. He blunders into a room that is in total darkness, but where he can hear sinister voices whispering. Scared, Martins discovers that he is alone in the room with a parrot. Escaping again he runs into the Sergeant who explains that Colonel Calloway wants a word with him. Weakly Martins explains: "I lost my way." "Yes, sir. We thought that was what had happened," lies the Sergeant.

Eliminating the "editorial" exposition provided by Calloway that Martins later told him this was when he realised he was falling in love with Anna, the screenplay presents an understated "love scene." It is all the more effective because of the dramatic ironies established, simultaneous anticipation of violent events on the part of the conspirators.

When Martins and Anna arrive outside the apartment to keep their appointment with the Porter and discover that the man has been murdered, the tension of the scene is considerably increased by the director: the sinister child, Hansi, provokes a chase scene in which Martins and Anna panic and are pursued through the streets. In the film, the dialogue is even shorter and the action more visual. Note the effective use of dramatic irony, as Martins, not being able to speak German, is unaware that the crowd believe him to be the murderer.

Reed is no doubt building up the pace and the tension quite deliberately in order to get more impact from the anticlimax that comes with Martins arrival at the Cultural Centre. In the film, however, there is an attempt to add real danger to the situation. Where, in the novel, at the reception, Martins is frightened only by the sight of Calloway's Sergeant appearing near the entrance, the film introduces Popescu who makes a veiled threat to Martins during the question period and is also seen making a phone call to summon assistance, presumably from some members of the conspiracy. Martins, escaping through a rear exit, is actually pursued by Popescu's associates and, apparently, sufficiently scared by them to go of his own accord to Calloway for protection.

One suspects that this is another case where, as the script developed, the director lost interest in the subplot centering on the joke of the comparison between "B. Dexter," Martins' pseudonym when he writes Westerns, and another more pretentious literary figure. (It doesn't really work in the film, where Reed's style of bravura melodrama doesn't go well with light comedy.)

Chapter Ten

Calloway has been having Martins followed and knows about his meetings with Kurtz, Anna, Dr Winkler and Cooler. Challenged to report what he has found out, Martins is belligerent. "It was under your nose but you didn't see it. Harry was murdered."

Calloway is surprised. He had considered that Lime might have committed suicide, but not that he was murdered. He listens as Martins declares that the Porter was obviously murdered in order to protect those who also murdered Lime. "Who else knew of the Porter's account of 'the third man' at the scene of the accident?" asks Calloway. "I told Cooler," admits Martins. Presently Calloway begins to believe Martins and decides to trust him. "I'll show you enough of the facts in Lime's case for you to understand," promises Calloway. "But don't fly off the handle. It's going to be a shock."

Calloway opens his files. Penicillin, he explains, was supplied in Austria only to military hospitals. As the racket started, it was relatively harmless: military orderlies stole it, sold it at seventy pounds a phial to Austrian doctors with rich patients. Then things got organised and the racketeers, wanting more money, diluted the penicillin, with results fatal to those who were given it. One of the worst cases

was a hospital for children where the luckier ones died, others went off their heads. Martins is sickened but wants to know what evidence there is implicating Lime. Harry Lime, explains Calloway, originally held a position in the relief organisation. By planting an agent as an orderly in the British Hospital, the police found out the name of a go-between, a man called Harbin. Under pressure, Harbin implicated Kurtz. Kurtz led them to Lime. Calloway produces a copy of a letter in handwriting that Martins recognises as Harry's.

Miserably, Martins is becoming convinced. "Suppose," he pleads, "someone forced him into the racket, as you forced Harbin to double-cross." "It's not impossible," admits Calloway. In his despair, Martins declares that he is ready now to leave Vienna. But Calloway has news for him. Cooler, it seems, has been in touch with the Austrian police in the matter of Martins visit to the Porter. The Austrians might make an issue of it if Martins were to leave Vienna at this juncture.

In the novel Calloway shows to Martins photographs of the children who are victims of the penicillin racket (and Martins later shows these to Anna).

In the film, a scene of the children in the hospital is used at a later point in order to re-enforce the final peripety of Martins' decision to collaborate in the entrapment of Lime.

In the film the scene at police headquarters ends, after Martins has left, with the visit of Brodsky, Calloway's Russian counterpart in the four-power administration. Brodsky is demanding Anna's passport.

Chapter Eleven

Martins, leaving Calloway, goes to a cheap nightclub and tries to get drunk. Emotionally confused, he decides to visit Anna. At three o'clock in the morning he knocks on her door. He is drunk and angry, and explains to Anna that he has found out all about his erstwhile friend. "He was no good at all. We were both wrong." "For God's sake stop making people in your image," declares the girl. "Harry was real. He wasn't just your hero and my lover. He was Harry. He was in a racket. He did bad things. What about it? He was the man we both knew."

"Don't talk such bloody wisdom. Don't you see that I love you?" She looks at him in astonishment. "You?" Pathetically, Martins realises that Anna has no feelings for him, that she is still in love with the man who is dead. He is standing by the window. "Come away from the window," she tells him. "There are no curtains." "There's nobody to see," he says.

He leaves Anna's apartment, walking rapidly away. No longer caring if he is being followed, he happens to look back as he turns a corner and sees a stocky figure, vaguely familiar. Irritated, he calls out, "Do you want anything?" There is no response. But at that moment someone in an upstairs window draws back a curtain so that light falls on the figure, revealing it as Harry Lime.

In place of the lines “come away from the window” and “there’s nobody to see,” the director substitutes business with the electric switch and with the cat, which leaves through the open window. In this way the director prepares us in advance for the key moment of the story, the stunning impact of the close-up of Harry Lime. (In theatrical terms this might be said to be “the second act climax.” From here on, the pace of the movie should be faster.)

Chapter Twelve

In the novel Calloway reports that Martins came to see him, but not as a consequence of the glimpse that he has had of someone who may or may not have been Lime. The Russian authorities – who were, says Calloway, at this period not at all cooperative with the American, the British and French counter-parts in the four-power administration – had made an attempt to kidnap Anna Schmidt, in effect to arrest her, even though she was not actually in the Russian zone. A patrol with four military policemen had been instructed by the Russian member of the group, who had his own private instructions, to call on the girl and take her into custody. His three companions, the British, the American and the Frenchman, are uneasy when the Russian resorts to breaking down the door of Anna’s apartment. The American is the one who challenges the Russian, but it is the Englishman who intervenes while shrewdly telephoning to Calloway. Calloway, anticipating the Russian’s next move, orders a road block that prevents the patrol from driving their prisoner back across to the Russian zone, asserting his authority as he demands to see the papers authorising the arrest, and reminding the Russian that arrested persons must first be taken back to the headquarters of the International Zone.

Martins, after his encounter with Lime in the street outside Anna’s apartment, has followed the figure into a nearby square but has been unable to catch him. The figure simply disappeared. Returning to Anna’s house, Martins is told by the concierge that she has been taken away by the police. This danger to Anna makes him decide to confide in Calloway.

Chapter Thirteen

On hearing Martins’ story, Calloway does some hard thinking. He gives Martins a drink, calls for street maps of the district and studies them closely. Martins indicates the place where he lost contact with the figure, at a newspaper kiosk. “One of those solid iron kiosks you see everywhere plastered with posters.” “You’d better show me the place,” says Calloway.

Without using a police vehicle and in plain clothes, they investigate and Calloway explains to Martins just how the figure managed to vanish so magically. The kiosk actually has a door in its side and stairs, leading down to the city’s sewer system. These are the sewers that connect the four zones. Kept unlocked since the

days when they were used as air-raid shelters, they are patrolled by special Austrian police but have been used by deserters, burglars and others. If you know your way about you can emerge again almost anywhere in the city through a similar kiosk or a manhole.

Now convinced that Lime is alive, Calloway guesses that the Porter “wasn’t the only inconvenient man they murdered.” Lime must now be hiding in the Russian zone. It is no use appealing to the Russians for help in bringing him to justice. Clearly, Harbin’s cooperation with the authorities must have made it necessary for them to stage a mock death and funeral. “What shall I do?” asks Martins. “I could go and see Kurtz.” Calloway reminds him that he cannot protect Martins if he ventures into the Russian zone. And “Lime may not want you to leave the Russian zone once you’re there.” “I want to clear the whole damn thing up,” offers Martins, “but I’m not going to act as a decoy. I’ll talk to him. That’s all.”

(Summary of chapters twelve and thirteen, achieved by the restructuring of continuity.) The discovery of Harry Lime in the doorway is followed directly by Calloway and the Sergeant arriving on the spot and the discovery of the staircase inside the kiosk. They descend to the sewer.

The next scene is back to the graveyard where Calloway, the Sergeant and Martins, watch as the coffin is dug up. The corpse is identified as Harbin. As before, visible action replaces verbal exposition. (Note that the revised continuity now intercuts scenes of the arrest of Anna. The jeep with the quartet of international police is seen on the street. The police raid Anna’s apartment and arrest her.)

Thus by the time we re-join the narrative of Martins, Anna is being brought into Police Headquarters. Martins meets her on the stairs and tells her that Harry is alive. Calloway manages to intercut the squad before Anna is taken in to Brodsky’s office, hijacking her into his own room adjoining.

Again, observe how the geographical layout of Police Headquarters is used to establish visually the relation of the Russian and British Police. The threat to Anna is the viable presence of the Russians seen through the glass partition of Calloway’s office. In the published screenplay (which may or may not represent the scenes as they were shot), there are a couple of scenes that precede Martins’ visit to the Russian zone. First, we see Calloway informing Martins of Anna’s arrest by the Russians. Then there is another scene at the nightclub where Martins goes to find the address of Kurtz in the Russian sector. Both have been cut in the final version of the movie, either after they were shot or before. Considerable increase in narrative drive is achieved by going directly to the material of Martins arriving outside Kurtz’s house.

Chapter Fourteen

Without warning Kurtz of his intention to visit, Martins walks across the border into the Russian zone, carrying the laissez-passer papers that allow him to move freely through all the zones. Kurtz invites him into the apartment. "I've come to see Harry," announces Martins. "Are you mad?" demands Kurtz. Martins concedes that perhaps he is, but "if you should see Harry – or his ghost – I'll be waiting in the Prater by the Wheel for the next two hours. If you can get in touch with the dead, hurry. Remember, I was a friend of Harry's." Hearing the sound of someone in the next room, Martins throws open a door. But it reveals only Dr Winkler, who is clearing up some dishes on the table after lunch.

The Prater is an amusement park and the Wheel a huge iron structure which lifts small cars to a height from which one can look down on the city, now ruined and empty of any fairground crowds. Here Martins meets Harry. Each man is wary. It is Lime who, amused, invites his old friend to ride one of the cars on the Wheel.

Martins explains that he was at Harry's "funeral." Anna was there, too. "She's a good little thing," says Lime. "I'm very fond of her." Coming directly to the point, Martins reveals that he has been talking to the police. Was Harry really going to cut him in on the spoils? "I've never kept you out of anything, old man – yet," says Lime. As they reach the top of the ascent of the Wheel, looking down on isolated figures in the park below, Martins challenges him. "Have you ever visited the children's hospital? Have you seen any of your victims?" "Don't be melodramatic," says Lime. "Would you really feel any pity if one of those dots stopped moving, forever? If I said you could have twenty thousand pounds for every dot that stops, would you really, old man, tell me to keep my money, without hesitation? 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."

"Couldn't you have stuck to tyres?"

"Like Cooler? No, I've always been ambitious."

"You're finished now," warns Martins. "The police know everything." As he stands beside Lime, who has opened the door of the cabin to look down on the figures beneath, Martins has an impulse to attack Lime, to push him out of the car and watch the body falling, falling through the struts. "You know the police are planning to dig up your body. What will they find?" says Martins.

"Harbin," says Lime, unconcerned.

"Why did the Russians try to take Anna Schmidt? Who told them?"

"The price of living in this zone," admits Lime, "is service. I have to give them a little information now and then."

Martins had thought that perhaps Lime was just trying to get her over to the Russian zone because she was his girl, because he wanted her. What would have happened to her? Lime seems not greatly concerned: she'd have been sent back to Hungary. A year in a labour camp perhaps. "She loves you," Martins reminds him.

"Well, I gave her a good time while it lasted."

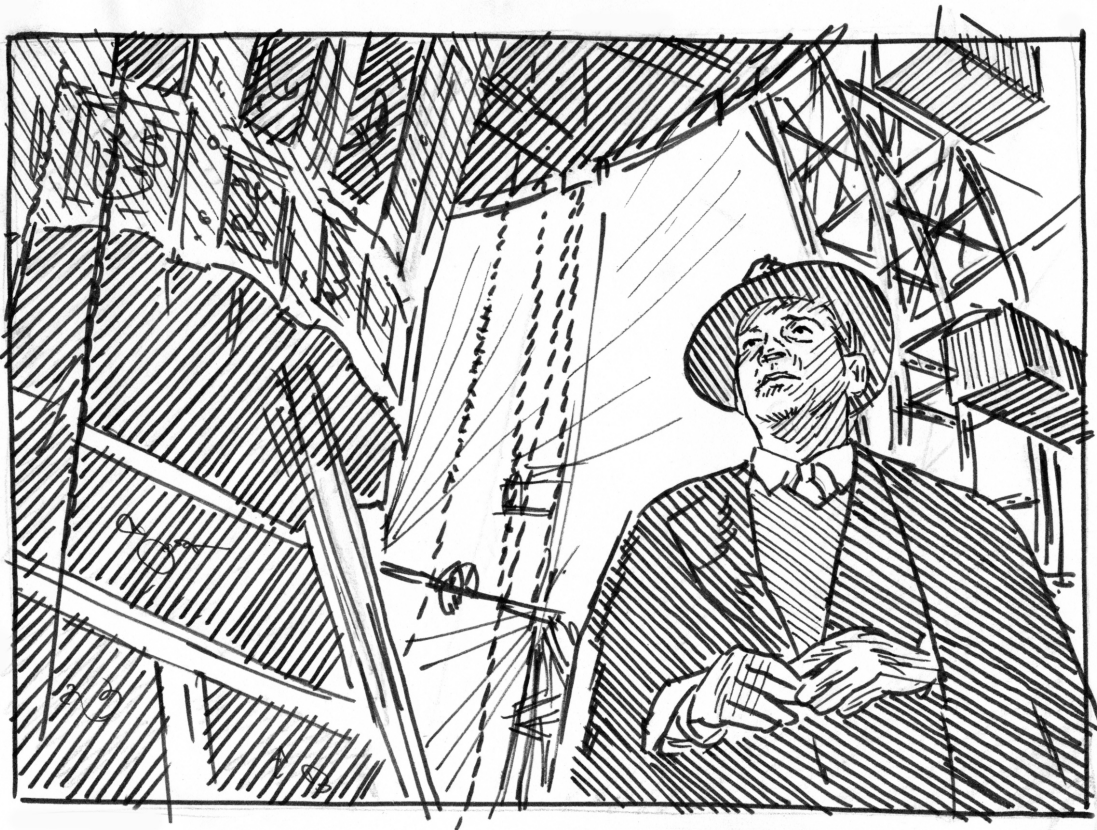
"And I love her," says Martins.

"That's fine, old man. Be kind to her. She's worth it. I'm glad," responds Lime. "And you can help to keep her mouth shut. Not that she knows anything that matters."

"I'd like to knock you through the window," declares Martins.

Lime is only amused. "But you won't, old man. Our quarrels never last long. I'd trust you anywhere. Kurtz tried to persuade me not to come but I know you. Then he tried to persuade me to, well, arrange an accident. He told me it would be quite easy in this car."

"Except that I'm the stronger man," says Martins.



"But I've got a gun," responds Lime. "You don't think a bullet would show when you hit that ground?" The Wheel begins to move again and starts descending. "What fools we are talking like this," continues Lime, "as if I'd do that to you or you to me. How much do you earn a year with your Westerns, old man?"

"A thousand."

"Taxed. I earn thirty thousand free. It's the fashion. In these days, old man, nobody thinks in terms of human beings. Governments don't, so why should we? They talk of the people and the proletariat, and I talk of the mugs. It's the same thing. They have their five-year plans and so have I."

“You used to be a Catholic.”

“Oh, I still believe, old man. In God and mercy and all that. I’m not hurting anybody’s soul by what I do. The dead are happier dead. They don’t miss much, poor devils.” The car is now at the base of the Wheel again. “I could cut you in, you know. It would be useful. I have no one left in the Inner City.”

“Except Cooler. And Winkler.”

“You really mustn’t turn policeman, old man,” says Lime as they move out of the car, adding. “That was a joke. I know you won’t. Have you heard anything of old Bracer recently?”

“She had false papers, old man.”

“I had a card at Christmas.”

“Those were the days, old man. Those were the days. I’ve got to leave you here. We’ll see each other some time. If you are in a jam you can always get me at Kurtz’s.”

As Lime leaves, Martins watches him. Suddenly Martins calls after him, “Don’t trust me, Harry.” But the distance between them is too great for the words to carry.

Martins arriving outside Kurtz’s house. (Cut are some interior scenes of the house). Kurtz and Winkler appear on the balcony. Their liaison is implied by the fact that Kurtz is in a dressing gown. Martins refuses to go up to the apartment, an implication that he is nervous of possible violence. He arranges to meet Lime on the Prater. (Reed’s camera coverage implies that the Prater and the Wheel are just outside the house).

Though the essential elements of the scene in the Wheel are as in the novella, there are a number of subtle differences. One of the most significant shifts of emphasis comes at the crisis of the scene. In both novel and script it is implied that Martins is the one who has the impulse to kill Lime. In the movie, this is reversed. At the top of the turn of the Wheel, as it stops, Harry opens the door of the cabin, ostensibly so that he can look down, but perhaps as preparation to throwing Martins out. Martins, senses this danger, and holds on to the doorframe. And it is not until this moment that Martins reveals to Lime something that Lime, apparently, does not yet know: that the police have identified the body in his coffin as that of Harbin.

This considerably sharpens the peripety of the scene: there is now not much point in Lime killing Martins. Lime’s quick adjustment is revealing of his character. It’s interesting to speculate just why this change was made. One obvious result is that it justifies much more strongly Martins’ subsequent betrayal of Lime and his final ‘execution’ of his erstwhile friend in the sewer.

Chapter Fifteen

Martins goes to the theatre and sits through the play in order to see Anna again.

In the dressing room afterwards he tells her that Harry is alive. Martins had expected her to be glad but she weeps. He tells her about the meeting but she seems to pay little attention. He shows her photographs that Calloway has given to him, pictures of the children, victims of the penicillin racket, hoping that it will “help her get Harry out of her system,” as he later explains to Calloway.

After he has finished, Anna says, “I wish he was dead.”

“He deserves to be,” says Martins.

“I mean he would be safe then, from everybody,” she says.

“The police can’t arrest Harry unless they get him into this zone, and we’ve got to help,” Martins insists.

“I thought he was your friend.”

“He *was* my friend,” insists Martins.

“I’ll never help you get Harry. I don’t want to see him again. I don’t want to hear his voice. I don’t want to be touched by him, but I won’t do a thing to harm him.”

Martins is bitter. “You want him still,” he accuses her.

“I don’t want him. But he’s in me. That’s a fact, not like friendship. Why, when I have a love dream, he’s always the man.”

Martins gets up and leaves her. He reports back to Calloway’s office and tells Calloway, “Now it’s your turn to work on me. What do you want me to do?” Calloway discloses that they have dug up the coffin and established that the body is that of Harbin. This means the police can now pick up Winkler and Cooler who are in the International and American zones. Kurtz, in the Russian zone, is out of their reach, and so is the driver. As a formality they will ask the Russians to arrest Lime, but the only real hope is for Martins to send a message to Lime straight away.

“He won’t come.”

“I’m not so sure,” says Calloway. “It’s worth trying. It would appeal to his pride and his sense of humour if he could scoop you out. And it would stop your mouth.”

“He never used to scoop me out at school.”

“That wasn’t such serious trouble and there was no danger of your squealing,” says Calloway.

Martins recounts to Calloway that he had called out to Lime the warning not to trust him, though he doesn’t think Lime heard him. Calloway lays on the desk the photographs of the children. Will Martins help? Martins looks at them for a long time before he is ready to agree.

Eliminated is another scene in the novel where Martins visits Anna, and the situation between Calloway and Martins is much more sharply dramatic. Calloway is now putting pressure on Martins, who is still undecided whether or not to help in the capture of Lime.

But while Martins is present in Calloway's office, Brodsky comes in to report that the Russians have now identified Anna as illegally present in Vienna and that they will insist on having her deported.

Calloway sees a way of bribing Martins. If Martins will help trap Lime, Calloway will save Anna from the Russians. At this point an extra scene is added. Martins is seen at the railway station, watching as the Sergeant escorts Anna to the train. Anna cannot understand why Calloway has been so helpful to her. The Sergeant, who knows why, reassures her.

But now Anna, by accident, sees Martins. Getting off the train, she confronts him, realising what has happened and denouncing Martins with great bitterness. The film (as Graham Greene has himself admitted) is in this way an improvement on the novel. There is dramatic advantage in strengthening the role of Anna throughout the final scenes.

Chapter Sixteen

Calloway delays the arrest of Winkler and sends Martins back to Cooler. The interview is short. Cooler shows little embarrassment that Martins seems to know it was Cooler who informed the Austrian police about Martins connection with the Porter. "The way I figured it was this," says Cooler. "If you were innocent you'd clear yourself right away, and if you were guilty, well, the fact that I liked you ought not to stand in the way. A citizen has his duties."

"Like giving false evidence at an inquest."

"Oh, that old story. I'm afraid you are riled at me. Mr Martins. Look at it this way: you as citizen, owing allegiance..."

Martins cuts him short. "The police have dug up the body. They'll be after you and Winkler. I want you to warn Harry."

"I don't understand."

"Oh, yes, you do."

Calloway, having studied the sewer maps again, selects as a meeting place to which Martins should invite Lime a café near the main entrance of the great sewer. Martins has only to rise out of the ground, walk fifty yards, and bring Lime back with him, sinking again into the obscurity of the sewers.

While Martins waits, drinking coffee in the café, Calloway has police standing by, including the squads of the Austrian sewer police ready to enter the labyrinth of underground drains and sweep inward from the edge of the city. The arrangement is that Martins, when he sees Lime, is to use a phone in the café to contact Calloway, who is waiting a few streets away.

Martins waits for more than an hour. The café is unheated and is bitterly cold. Eventually, despairing, he makes the call to Calloway and is on the phone when he catches sight of Harry. Calloway hears the phone go dead. He gives the order to move in. Calloway, with Martins following, leads his men into the sewers, a squalid, stinking maze of tunnels. One of the British policemen moves ahead of Martins, warning him, "Keep behind me, sir, the bastard may shoot."

"Then why the hell should you be up in front?"

"It's my job, sir," comments the policeman, pointing a torch into the darkness ahead of them, explaining, "The silly thing is the bastard doesn't stand a chance. The manholes are all guarded and we've cordoned off the way into the Russian zone. All our chaps have to do now is to sweep inwards down the slide passages from the manholes." He produces a whistle and blows on it. Very far away, here and there, come notes of a reply.

"They're all down here now. The sewer police, I mean. They know this place just like I know the Tottenham Court Road. I wish my old woman could see me now." As he lifts the torch, a shot comes and the torch drops into the stream through which they are wading. The policeman swears. The shot has only grazed his hand but it is bleeding. He hands another torch to Martins but tells him not to shine it. Lime must be in one of the side passages.

They advance. The policeman blows another signal and gets an answer. "It's an odd thing," says Martins. "I don't even know your name."

"Bates, sir. This isn't my usual beat. Do you know the Horseshoe?"

"Yes."

"And the Duke of Grafton?"

"Yes."

"Well, it takes a lot to make a world."

"Let me come in front," Martins says. "I don't think he'll shoot at me, and I want to talk to him." Advancing past Bates, Martins shouts, "Harry! Harry! Come out. It's no use."

A voice answers. "Is that you, old man? What do you want me to do?"

"Come out. And put your hands above your head."

"I haven't a torch, old man. I can't see a thing."

"Be careful, sir," says Bates. Martins tells Bates to keep flat against the wall, assuring him that Lime will not shoot at them. But as soon as Martins switches on the torch, illuminating Lime twenty feet away, Lime fires. The shot ricochets on the wall over Martins head and Bates cries out, hit by the shot meant for Martins.

Calloway, further back, is unable to fire at Lime because Martins and Bates are in the way. Seeing that Martins, dithering over Bates, has taken Bates' gun, Calloway points towards Lime, shouting. "There. There. Shoot!" Martins raises his gun and fires. From the darkness ahead there is a cry. Calloway, running forward to join them, shouts, "Well done." But as he reaches Bates, he finds him dead.



Martins has moved forward again. His later report to Calloway is: “He must have been struck by my bullet just at the entrance of a side passage. Then I suppose he crawled up the passage to the foot of the iron stairs. Thirty feet above his head was a manhole, but he wouldn’t have had the strength to lift it, and even if he had succeeded the police were waiting above. He must have known all that, but he was in great pain, and just as an animal creeps into the dark to die, so I suppose a man makes for the light. He wants to die at home, and the darkness is never home to us. He began to pull himself up the stairs, but then the pain took him and he couldn’t go on. What made him whistle that absurd scrap of a tune I thought he’d written himself? Was he trying to attract attention, did he want a friend to be with him, even a friend who had trapped him, or was he delirious and had he no purpose at all? Anyway, I heard his whistle and came back along the edge of the stream, and felt the wall end and found my way up the passage where he lay. I said, ‘Harry,’ and the whistling stopped just above my head. I put my hand on an iron hand-rail, and climbed. I was still afraid he might shoot. Then, only three steps up, my foot stamped down on his hand, and he was there. I shone my torch on him: he hadn’t got a gun; he must have dropped it when my bullet hit him. For a moment, I thought he was dead, but he whimpered with pain. I said, ‘Harry’ and he swivelled his eyes with a great effort to my face. He was trying to speak, and I bent down to listen. ‘Bloody fool,’ he said – that was all. I don’t know whether he meant that for himself – some sort of act of contrition, however inadequate (he was a Catholic) – or was it for me, with my thousand a year taxed and my imaginary cattle rustlers who couldn’t even shoot a rabbit clean? Then he began to whimper again. I couldn’t bear any more and I put a bullet through him.’

“We’ll forget that bit,” says Calloway. “I never shall,” says Martins.

The key “move” in this chapter of the novel is Martins’ disclosure to Cooler (Popescu) that the police now have (literally) unearthed the secret of Harbin’s disappearance, so that the whole penicillin conspiracy is exposed.

The script and finished film use this much more effectively as the climax of Martins’ confrontation scene with the most important of the villains, Lime himself. And the rest of the exchange is also used earlier, in the nightclub.

In its place, the film uses developments between Anna, Martins and Calloway. After Anna has refused to accept the police offer of rescue from the Russians, Martins returns to Calloway and reneges on his part of the deal: he refuses to help in trapping Lime. Apparently resigned to this, Calloway and Sergeant Paine drive Martins to the airport but contrive to visit the children’s hospital on the way. Placed at this point in the narrative, the impact of the effect of Lime’s racket has much more force. For the second time, Martins reverses his position, agreeing to act as the decoy in Lime’s capture.

More suspense is built into the final sequence. The little encounter with the Balloon Man is a standard device of comedy-relief which helps to give more impact to the expected entrance of Lime.

The arrival of Anna (admittedly somewhat contrived in the context) is an example of the classic formula according to which all of the major figures should participate in the final crisis scene. It also provides the exposition of what is happening to the other absent figures: Anna reports that she has learned from Kurtz that “they” (Popescu as well?) have been arrested. And for at least a moment, the triangle of Martins, Anna, Lime is physically “in play,” as Lime hears from Anna that Martins has betrayed him to the police.

The novel introduces a new character, Bates, a British policeman who accompanies Martins in the sewer, and who is killed by the shot that Lime fires directly at Martins. In the film the obvious decision is made to substitute Sergeant Paine for this character, giving Paine a role in the end of the film so that it was plainly a good idea to strengthen the part throughout the earlier action.

Graham Greene’s novel describes the death of Harry Lime in the words of Martins’ final account of it to Calloway. This is, needless to say, the kind of literary writing that is very hard, if not impossible, to capture in the medium of film. Faced with this, Carol Reed has done his best, and the use of the soundtrack is ingenious, particularly the quality of the zither.

It is my guess that there may have been problems with the censor about the last scene. At the time when the film was made, the British censors used to insist that deliberate killing was censorable and they were almost certainly uneasy about the heavy killing of Lime. The director and editor have therefore made sure not to show the shooting of Lime but to play it on the reactions of Calloway. Calloway’s “Don’t take any chances, Martins. Shoot!” is followed by a close-up of Harry who nods, asking Martins to put him out of his misery. But it is at this moment that the return of the bitter-sweet, grubby nostalgic zither melody has the effect of softening the final act of murder.

The novelist’s comment that “just as an animal creeps into the dark to die,” a man making for the light is replaced by the ‘poetic’ image of the fingers through the grating.

Chapter Seventeen

Harry Lime’s second funeral. There are fewer people there, only Martins, the girl and Calloway. Anna walks away without a word to either of them. Calloway offers Martins a ride back which he refuses. He’ll take the tram back. “You win,” says Calloway. “You’ve proved me a bloody fool.”

“I haven’t won,” says Martins, “I’ve lost.” Calloway watches him as he strides off after the girl. When he catches up with her, they walk side by side together. But, before they turned the corner and went out of sight, her hand was through his arm.

The Preface has described one of the major differences between Greene's screenplay and the finished film: the ending. Here again, the skilful placing of the Harry Lime theme music is responsible for the ironic tone of the resolution.

* * *

Mackendrick gives us a first-person monologue for Harry Lime.

I've decided I'll risk it. It's a small cafe on a corner of one of the badly bombed-out old squares. I used to meet Anna there. It's got a back entrance as well as a front and it's near to several of the manholes down into the sewer system which I now know by heart. The message I've sent back to Holly is that he should be there at about ten o'clock, so there won't be many people about – Vienna goes to bed early these days – so I will have a chance to reconnoitre to see that he's come alone. If it is a trap, I should be able to get away fast.

There is a risk, of course. It could be a trap. Popescu is convinced that Holly has betrayed us to Calloway. He was here an hour ago, in panic because both Kurtz and Winkel were arrested today. I've been expecting it, of course, ever since Calloway dug up my coffin and found Harbin's body, he's known that I'm alive. And in any event, Holly probably told him he'd meet me.

The real question is how much the police have told Holly. If it's a trap, like Popescu says, then Holly is working for the police. That's hard to believe. Ridiculous, of course, but the truth is that I'm fond of him. He's been useful in the past and in these circumstances might be even more useful. Popescu has panicked and if I have to get across the borders to the West, that's where Holly could be valuable.

I don't think Popescu is right: I don't believe Holly would let Calloway use him. Why should he? What kind of pressure would they put on him? A reward of some kind? That's not like Holly. I've been thinking about Holly. He's really a very trusting soul, as unsophisticated as the dumb characters in those pulp Westerns he writes. I've never been able to finish any of his novels, but they help me to understand how his mind works. An extraordinary capacity for sentimental loyalty. It used to astonish me even when we were at school together.

On occasion, I admit that I've had an occasional twinge of conscience about the way I used to take advantage of Holly. It was too easy. The truth is, of course, that he has a desperate need for hero-worship and that he always needed me more than I needed him, so I don't see how I can blame myself. I've never really needed anyone. In a way one envies people like Anna and Holly, with their simple-minded faith. Typical of Holly, that thing he said in the Prater. "You used to believe in God." Very comforting it must be to be so sure that there is some benevolent Almighty up there, looking down on us all, keeping score of our good deeds and our bad, deciding who goes to Heaven and who to Hell.

It's hard to believe in Heaven, all too easy to believe in Hell. All you have to do is keep your eyes open and look around.

Calloway is the danger. My only real worry is that Holly seems to have been seeing too much of him. Two bits of bad luck; neither could have been foreseen. The first was that Holly arrived in time for my funeral and Calloway latched on to him. I got the report from Kurtz and Winkel, who saw them leave together. The other was that Holly saw me outside of Anna's apartment. A disaster, of course, but it still makes me laugh, Holly's expression when that light went on. It was almost worth it.

Holly must have gone straight to the police. I didn't expect that. Holly meant no harm, I'm sure. From all I can gather, the only reason he was still in Vienna is that he had got it into his head that I'd been murdered. He was playing hero in one of his paperback thrillers, the amateur detective that pursues the villains who have killed his best friend. A comedy, but also highly inconvenient and as it has turned out, very dangerous.

The fake accident was not nearly as well worked out as I would have liked. I had used Anna to get a message to Harbin to come and see me at the apartment that night. Harbin was scared, of course, because the police had been grilling him. We were nervous because Harbin was our source at the hospital for our penicillin supplies. We were paying him more than enough, but he was scared and was trying to pull out. The real danger was that Calloway might make a deal with him. But as I've said, there was no need to kill him. That was Popescu.

I called in Kurtz and Winkel at once. They were both in a hysterical state of terror. It took an hour to calm them down. Neither of them were in any real danger because they were not there when Harbin died. I had to explain to them that I was the only one who had direct contact with Harbin, I was the one that the police would be after as soon as Harbin was reported missing. We had to dispose of the corpse. And I somehow how to disappear. Put like that it was too obvious what we had to do. My driver was the only other person we needed in order to stage my tragic end, with Winkel just happening to be passing by so that Harbin's corpse could be identified as mine.

Under the pressure of the inquest, the burial and so on, I actually forgot all about Holly. I suppose, if I had thought of it in time, I could have got Kurtz to send him a wire, telling him that I was dead. But I forgot until it was too late. Poor, pathetic Holly arrived just in time to attend my funeral and then could not be persuaded to go home.

Should I go to meet him or not? Will I be walking into a trap? How does one calculate the odds? Though it's true that Holly could be a real help to me in wrapping up all the business here so that I collect all the money we've been making – and it's enough for both Holly and I to live on for the rest of our lives, still the truth is that I could cut my losses and get out on my own. I'm just not sure. Oddly, the real reason I've decided to take the risk is that I'm curious. Is Holly double-crossing me? Or not? I need to know.

* * *

Mackendrick also wrote a rough outline of the story, telling it from the point of view of Harry Lime, something he felt was a useful exercise for students of dramatic construction.

The Reichsbrücke is the river that divides the British sector of occupied Vienna from the Russian. A large American car is waiting on the British end of the bridge. The DRIVER, a tough little Viennese, reacts as he sees a figure coming across the bridge from the Russian side.

He is a tall man, wearing a smart black overcoat against the cold wind, his collar turned up and his hat at a jaunty angle. He walks fast, cheerfully. As we see him more closely, we note that his eyes are alert, ready to notice anyone who observes him.

The DRIVER starts his engine, moves to meet LIME, barely stopping as LIME slips into the back. Inside, HARRY instructs his man: "Go past the theatre. Willi. I've got to drop something off for Anna."

At the stage door of the Josefstadt Theatre, Lime's DRIVER hands in a note to the DOORMAN. In German, he tells the old man that it should be given at once to Miss Schmidt.

ANNA SCHMIDT is putting on make-up for the matinee performance. There is pleasure in her face as she recognises the handwriting. She puts on the shabby raincoat that serves as her dressing gown to go down to the hallway.

As she dials a number, she consults the contents of the note. She also glances towards the DOORMAN, as if a little uncomfortable that she might be overheard. She is phoning a hospital, and speaks in English. She wants to talk to a Josef Harbin, he works there.

It is a British Army hospital. HARBIN is a medical orderly, working in the stores. He is told that there is a phone call for him a young lady. The ARMY DOCTOR for whom HARBIN works grins, indulgent. But as he goes to take the call from Anna, HARBIN seems nervous.

We do not hear the conversation. But when he comes out of the booth, HARBIN is even more uneasy. He doesn't return to the stores. He lights a cigarette, worries for a few moments, then returns to the phone to make another call.

This call is to the British Military Police, the cramped and untidy little office shared by SERGEANT PAINE and his superior, COLONEL CALLOWAY.

The SERGEANT takes the call. He knows Harbin, apparently. He tells Harbin that CALLOWAY is not in. He's in court. Is there any message? Apparently not: Harbin says he'll phone again later.

Later. The evening performance at the Josefstadt Theatre. ANNA is onstage. The piece is light comedy in period costume towards the end of the last Act. ANNA sees LIME at the back of the stalls. Coming offstage, she hurries to her dressing room to change as quickly as possible. A knock at her door is one that she recognises; she opens it and embraces LIME as he comes inside.

She hadn't been counting on seeing him tonight. Didn't he have to meet somebody? LIME shrugs this off; it's something Popescu can handle. ANNA, as she continues to change, is only mildly curious. There's nothing wrong, is there? The man on the phone, Harbin or whatever his name is, sounded as if he was scared. He didn't know if he could manage to come to the meeting.

LIME reassures her, Harbin is in a little trouble; Harry can look after it. What's more important is that he has a present for ANNA. He produces it: a passport. She studies with incredulity that amuses him, inviting her to study the workmanship. And he's taking her out for dinner to celebrate.

The Casanova nightclub. The three-piece orchestra is led by BARON KURTZ, who reacts as LIME and ANNA enter. Plainly the BARON wants to talk to LIME. So, having ordered the wine, LIME makes the excuse of going to the men's room and the BARON follows him there.

Their exchange in the washroom is brief. KURTZ reports that Harbin wasn't at the rendezvous. Winkel sent Popescu off looking for him. It looks as if their suspicions were correct. LIME returns to ANNA. He is preoccupied now and she senses it.

She has been wondering; if there is trouble for Lime in Vienna, couldn't he leave? Now that she has papers, ANNA could come with him. LIME is dubious. Perhaps. But there are problems; it's not so easy to wrap up and walk away. There are so few people you can trust. ANNA asks him if he has had any reply from his friend, the one he knew at school. LIME says that he will be arriving in the next couple of days. But that won't solve the immediate problem.

They are interrupted by the appearance of the DRIVER, WILLI. He brings a message from the others: they've got Harbin at Harry's flat. Lime had better come. LIME tells ANNA that he will pick her up at the theatre tomorrow night.

Harbin is dead. POPESCU killed him, he had to. Harbin admitted that he had been talking to the police. Arriving back at his flat, LIME finds POPESCU and DR WINKEL in a panic of recrimination. DR WINKEL is blaming POPESCU for the unnecessary murder of Harbin, and POPESCU is threatening DR WINKEL with a similar fate if he turns informer. LIME is the only one with a clear head. Mistake or not, the thing has been done. If Harbin told the police anything, then it was about himself: only LIME had dealings with Harbin, so it's Harry the police are after. And LIME has to disappear, along with Harbin. LIME studies the corpse that they must find some way to dispose of; it's about Lime's size.

Next morning, the DOCTOR at the British Army hospital has visitors; SERGEANT PAINE and COLONEL CALLOWAY of the International Police Commission. They already know that Josef Harbin did not return to his home last night. And he hasn't reported for duty this morning. A pity. They've had several conversations with Harbin, and wanted to have more. CALLOWAY would now like to have the DOCTOR explain how a check is kept on the supplies of drugs to the hospital.

The same morning LIME gives a shopping list to the PORTER'S WIFE before she leaves for the market. He also instructs the PORTER to move some of the furniture in the room with windows that overlook the street. This leaves unattended the Porter's cubicle that is in the entrance to the building. And here LIME loiters for a moment, watching the street and checking his watch.

There are few people around. LIME moves into the street. At one end of it is a small truck. We recognise its driver: WILLI. The only other figure to be seen is the BARON who is feeding some pigeons near the base of the statue opposite LIME'S house. As the truck starts down the street, the BARON leaves the birds and moves towards the house.

In the room above, the old PORTER hears a sudden ugly sound; a screech of brakes. Then running feet and agitated voices. He goes to open the window. Directly below is the accident. The truck has swerved, but the body of the man who has been injured is spread-eagled beside it.

Some people are hurrying up from the other end of the street. One of them is DOCTOR WINKEL. But there only are three men around the body. The DRIVER, the BARON and the "third man," whom we see only in backview. He is in nondescript clothes of Viennese cut. The body of "Harry Lime" is identifiable because of the black coat and hat but his head has been brutally injured by the impact with the truck. A woman who has come out of a doorway is having hysterics. DOCTOR WINKEL, pushing his way past the others, identifies himself as a medical man.

At this point, we could continue dealing with exactly the events of Graham Greene's script, but now seeing the story from the point of view of Harry Lime and Harry Lime's confederates. Thus the next scene might be at the funeral. KURTZ and DOCTOR WINKEL observe the arrival of HOLLY MARTINS and that COLONEL CALLOWAY makes contact with him.

DOCTOR WINKEL and KURTZ meet with LIME at the bridge and hold counsel. How much does the young American know about Harry's Vienna activities? How much could Calloway find out from Martins? LIME reassures them: he has told Martins little or nothing. On the other hand, just to be safe, it would be best if Martins was on his way home as soon as possible, so KURTZ is told to keep Martins under surveillance and to make contact with him wherever he is staying.

Resume the existing story as KURTZ phones through to HOLLY MARTINS at the hotel and makes an appointment to meet him. The scenes of KURTZ and MARTINS at the café, and later outside Harry Lime's apartment might play exactly as written. But we might see that KURTZ, and possibly WILLI, the driver, keep MARTINS under observation.

POPESCU, probably, is the member of Lime's organisation who is the killer. On hearing that his old friend Holly is irritatingly unwilling to follow both the advice of the British Police and DOCTOR WINKEL and is likely to get too much information from the Porter – which, if transmitted to Calloway, may prompt the police to suspect things – LIME would instruct POPESCU to take care of the Porter.

The PORTER is murdered by POPESCU.

But ANNA remains a problem to Lime. LIME is, of course, fond of her, up to a point. But that does not mean that he would be willing to risk his own neck for her sake. She, like Holly, is at least an embarrassment, if not a danger. Living now in the Russian zone, LIME has contacts with the Russian police authorities whose tacit protection he needs, just so that they will not inform their British counterparts that Lime is still alive and may even try to continue his penicillin racket while operating from the Russian sector. How can LIME give evidence to the Russian that they should make use of him and protect him from the British? What can he offer? Perhaps poor Anna has to be sacrificed.

LIME is undecided, a small twinge of conscience. There may be another way. Perhaps LIME should visit ANNA herself, encourage her to flee Vienna with the passport he has provided for her.

At night, LIME crosses into the British zone again in order to see ANNA. But she is annoyed to find that Martins is still around, visiting her with flowers in the middle of the night. LIME's feelings about Anna are ambivalent, he wouldn't be surprised if she was not taking up with the dumb and sentimental Holly Martins.

Unfortunately, while watching from a doorway outside ANNA's apartment, LIME is trapped and, by accident, MARTINS sees him. LIME runs, followed by MARTINS. Reaching the square, LIME uses the escape route down to the sewers. Now the situation is serious. ANNA has to be given to the Russians and it's vital to contact Martins, if only to find out how much Colonel Calloway now knows.

LIME might be with KURTZ and DOCTOR WINKEL as they debate these matters when MARTINS arrives outside the Doctor's flat. LIME wants DOCTOR WINKEL to get Martins up to the flat, but it seems that MARTINS is understandably cautious. So LIME has to keep the rendezvous that MARTINS suggests at the Wheel.

The Wheel scene as is. After it, however, we follow LIME.

His confederates are now in panic. LIME tries to hold them together. But what worries him is the news that the British Police have now provided Anna with papers which enable her to escape from the Russians. Why would they do a thing like that?

Argument with DOCTOR WINKEL and KURTZ helps LIME arrive at an answer: possibly Holly is doing this favour for Anna, in return for what? Information? What information? What could Martins do for Calloway? It could be, of course, that Holly is going to offer to act as a decoy: try to trap his old friend. But, on consideration, LIME convinces himself that this would be out of character: Holly is incorrigibly loyal, incapable of such deception.

So, when LIME gets the message from Martins he decides to keep the rendezvous. At least he goes along the watch. We are with LIME as, from the vantage point of the ruins, he sees MARTINS arrive at the café in the square. A trap? It could be. So LIME waits. But then he sees ANNA appear. This reassures him, so he ventures cautiously down to the rear entrance of the café.

Too late he discovers that he has indeed walked into the trap that his old friend – now a betrayer – has set for him.

And the chase in the sewers would result, ending with LIME's suicidal invitation to MARTINS to kill him rather than suffer capture by the Police.

* * *

Needless to say, this all wouldn't make nearly as good a movie as the one that Graham Greene and Carol Reed devised. Why? One reason, I think, is that as a protagonist, Harry Lime may function in the story as the activator of most of the plot, but he's less interesting as a character. Though he has certain complexities – he is obviously himself torn between feelings of affection and friendship for the long-time friend he had frequently exploited, and his own desperate self-interest – Lime is not really at the centre of the main theme of Greene's story.

Greene was interested in the theme of loss of innocence. Lime is to a great degree a character who, because he is cynical from the start, has no character progression. Martins, on the other hand, is the very personification of the theme of loss of innocence. Through what can be interpreted as either feelings of jealousy over Anna or feelings of moral duty under the persuasion of Calloway and the experience in the children's hospital, Holly Martins betrays the friend who used to be his hero. At the character level and in terms of theme, this is a much better story.

Choice of the point of view very often determines the theme. From a purely plot-driven point of view, it may be quite practical to present the events of a strong story from either an objective and neutral standpoint, or from any one of a number of points of view, depending on the number of the characters involved in the key actions. It is not infrequent, indeed, that a writer will make an early draft of his story with one protagonist, then later rework it from the point of view of another. (One example of this is *On the Waterfront*. Budd Schulberg got much of the story material from a series of newspaper articles which dealt with corruption and crime in the unions. They were, as I recall, written by a priest who gave evidence at a Waterfront Crime Commission. In writing the novel from which the movie later was adapted, Schulberg made the priest the

central figure. Terry Malloy, played by Marlon Brando in the film, a very important but secondary figure, actually disappears well before the end of the novel and his body is found in the river. Was it Schulberg or the director, Elia Kazan, who decided that in the film Terry Malloy should be the protagonist and that the end should centre on Terry's triumphant defeat of the crooked Union leaders? Was it the producer Sam Spiegel? It doesn't matter: it's the sort of decision that often emerges from discussions to which many members of the collaborative process contribute.)

For students of dramatic construction, however, there is an important point that needs to be made. Whether or not a dramatist tries to work out his script in alternative forms – with events seen from other points of view – he often finds that, as part of the process of story construction, he has to think through much of the action that will not be seen on the screen. Only by working hard on the invisible underpinnings of the story's construction will the scenes that are presented have solidity. As Clifford Odets used to remark, a character has to have 'a back to his head and money in his pocket.'

* * *

The theory, for what it's worth, is that all the characters in a novel by a good writer are to some extent different versions of the writer. The author inhabits each in turn as they are created. Characters are also not to be considered just as separate figures. Rather it is the interaction of characters that gives force to a story, a plot, and a theme. Characters ought to be conceived as character-in-action and interaction. In fact, the energy comes from the degree to which characters are warring elements, complementary aspects that illuminate each other by contrast and conflict. This can be easier to understand if you look at various examples.

Holly Martins and Harry Lime

They only have one real scene together: the main confrontation scene of the movie, the encounter in the Wheel. Yet the whole structure of the story is hung on their relationship. And, in a curious way, they are conflicting and complementary aspects of each other. (Add the two and their sum total is Graham Greene.)

Harry is the "bad" side of Martins. He is the irresponsible and immature schoolboy whom Martins must lose (kill) in order to become a man. The rejection will be slow and agonizing (as expressed in part by the girl), and there will be nothing in it but regret. Note that regret, a seedy nostalgia, is the pervading note of the whole story (just listen to the zither music). Martins, conversely, is the better aspect of Harry Lime. Why, of all people, would Harry want Holly to come and join his black market operations? Harry is a lot more attached to Holly than to anything else, though that isn't saying much. Any tolerance we feel for Lime is something we understand only through Holly, and to a somewhat lesser extent Anna. A man so beloved by both these people cannot lose all our sympathy.

Martins is, comically, an unflattering self-portrait of Graham Greene, who makes a point of admitting that his thrillers are without pretensions to seriousness (Martins makes fun of himself as a writer of cheap novelettes). But Martins retains a boy scout idealism and is, in a clumsy fashion, a man with faith. His dilemma is Greene's own: the Catholicism that he clings to while battling with doubts and disbelief. Greene is a lot like Harry in other ways. In other ways, Greene is a very sophisticated character, sharply cynical. The "cheerfulness will suddenly be clouded, a melancholy beats through his guard: a memory that this life does not go on." This is the author speaking of a man who mirrors at least half of his own nature.

Anna Schmidt, Harry Lime and Holly Martins

Apart from the moment when she shouts a warning to him in the café, Anna and Harry have no scene together. But Anna is part of the three-way composite figure. Martins says just this in the script, a line which was, probably wisely, cut from the film: "What fun we all might have had, him and you and me."

There is the suggestion that Martins' true motive for betraying Lime is his jealousy over the girl. Perhaps so. But there's complication in the jealousy. As Greene's character notes say, Martins falls in love with Anna because she loves Harry in the same adoring way as he did – or so he thinks. In fact, Anna has no illusions about her lover, accepts him for his faults as well as his values. She fore-echoes the emotions that Martins will feel at the end, when he has killed Harry (and the "Harry aspect of himself"). Anna also accepts that Harry ought to die.

Note that one of the two major changes of Greene's screenplay in the final film is that Martins actually pulls the trigger on Harry, at Harry's silent request. It is much stronger than the script. The other is that the girl definitely rejects Martins, also a much stronger and, in truth, a more rewarding ending, since it underlines that Martins' loss of Lime is more the point of the story than any feeling he might have for Harry's girl. In the jargon of Jungian psychology, Anna is an anima-figure to the twin male roles of Harry and Holly. She is fatal to both, while both are, after a fashion, in love with her.

* * *

The script of *The Third Man* is a particularly good illustration of one problem in film thrillers. Graham Greene is first of all a novelist. He writes moderately serious novels, and also what he calls "entertainments," thrillers. The latter are all the more entertaining because they contain some vestiges of the themes that interest him seriously. Greene's thrillers are, on occasion, partly built to a whodunit pattern. The whodunit – the detective story or Private Eye yarn – tends to be constructed as a system of unravelling.

The narrative progresses by a successive opening of Chinese boxes. The events of the past are unveiled one by one, like the untying of a very complicated knot. One

might assume that the writer has to start by plotting out the whole tangled bundle of past mysteries, then begin telling the tale as the process of tracing each thread, unwinding till the whole thing is simple and plain. To some extent this is indeed how the practiced plotter goes about his task. But it can never be quite as simple as that. The trick is to work both backward and forward at the same time: imagine an astonishing denouement and then go back and plant the fuse for it. Ensure also that the characters and situations are free enough and have enough life of their own to lead you forward into developments unpredictable when you started.

With the whodunit it may happen that the unravelling pattern continues all the way to the final scene, as for instance in the typical scene where the detective assembles all the suspects to deliver an interminable and barely comprehensible review of all that has gone before, holding back the announcement of the murderer's name in a singularly unnecessary and usually unconvincing way. When this works it's not because it is in any way credible. We enjoy it only if it is sufficiently ingenious. An equally silly formula (to me) is the one where the unmasked villain holds the hero at pistol-point while he delivers a dangerously long monologue that is supposed to explain all the plot devices that came before.

The cliché has now discredited such formulas. But, as always, it's worth remembering that a cliché became a cliché for good reason: it worked when first invented. There are even a few cases in which it was done well enough so that it still works. The last scene of *The Maltese Falcon* is (for me) such a case. The long dialogue scene in which Sam Spade manipulates all the villains into mutual betrayals is both present conflict – tension onstage and here-and-now – while simultaneously exposition of all the mayhem that has happened, not only during the story but even before the action of the story began. *The Maltese Falcon* remains a classic example of ravelling and unravelling at the same time. *The Third Man* is another, though with a slight difference.

Both movies set the style of many other scripts. As pure cinema, I think *The Third Man* is a little more effective. *The Maltese Falcon* was first a book, and though the adaptation was excellent and very faithful to the original, it still has a literary or stagey quality as a film. *The Third Man* was planned as a film from the beginning, though Greene actually wrote the script as a novella that was most comfortable for him, and his finished screenplay is a good example of standard formula of dramatic construction. For the first 95 of the 142 scenes numbered in the published version the action takes the form of a search into the past, an investigation of the mysterious death of the controversial figure who is best friend to the protagonist and lover of the girl with whom the protagonist is becoming involved. Then, at what might be considered the end of act two in conventional dramatic structure comes the final climactic revelation: Harry Lime is very much alive.

Up to Harry Lime's appearance, the story is in effect a whodunit. Martins is investigating the possible murder, with the British Military policeman (Calloway) and Harry's abandoned girl (Anna) as classic figures of the formula. Then, with the

peripety of Harry being alive, the narrative becomes a drive towards future events through direct suspense and character conflict: not an unravelling of the past, but a cause-to-effect momentum toward events in the present. The story becomes simpler, too. All the secondary and supporting roles are dropped from the action as it now centres on the tensions between the four principals: Joseph Cotten, Trevor Howard, Alida Valli and Orson Welles. No more mystery, nothing but the hero caught in the middle between his old devotion to Harry, his moral repugnance over the racket that has brought him into reluctant collaboration with the English policemen, his unrequited feelings for the girl that Harry has betrayed.

In other screenplays which combine the pattern of investigative revelations with present conflict, there is sometimes a failure to unify the elements. Talky stuff about events unseen and characters not present is interrupted by outbursts of quite gratuitous violence or suspense – and the two never really join. In most of *The Third Man* (there are some scenes in which I don't feel the film succeeds) the two forms are nicely integrated because each contributes to more than just the plot; they are combined in the theme. (Worth noting is that much of the structure and plot of *The Third Man* is implicit in the single sentence which Graham Greene jotted down on that envelope.)

This is not to say that the first two acts of the film are not cinematic. In detective stories, the drive of the exploration is in itself active; it's more than just the kind of talky exposition of many stage scripts, because there is a strong progression in the reactions of the hero as he is affected by the series of revelations about Harry Lime. In film, reaction is just as cinematic as action. And, because of the strong tension of mystery and the atmosphere that surrounds the figure of the man who is thought to be dead, it may even be that the first two thirds of the film are more effective than the simplified action of the trap and the betrayals and the chase at the end.

Note also where the main confrontation scene (the obligatory scene) is set: in the great Wheel of the Prater. The location might seem very contrived, except that it has other values. Physical setting and environment can serve useful plot purposes and themes, and in *The Third Man* the Wheel is a good spot for the accidental death that may be contrived for the protagonist. It is also thematically illustrative of Harry Lime's cynically arrogant attitude, the God's Eye View of the totally ruthless and disillusioned man, and also provides the reason for the line about "one of those dots moving below." Moreover, in some way hard to define, the slow turn of the Wheel, rising to the top with the tension of the melodrama, turning downward as the scene comes to conclusion and full circle is, quite literally, a *peripety* symbolized. The whole story is also constructed to the circular form: the first important scene is the burial of Harry Lime (who isn't really dead). The last scene is a *peripety* of this, with Lime's real burial.

* * *

The Third Man is unashamedly a popular movie. It has no pretensions. It never strives for what might be called significance. In this, I believe, lies some of its value. One is, indeed, almost embarrassed to take it too solemnly. Neither Graham Greene nor (Sir) Carol Reed made any claims that it was anything more than an enjoyable yarn. They take pride in nothing but craft. But Greene (and in my opinion it is more Greene's movie than Reed's) is a man with very genuine beliefs, serious preoccupations about his religious faith and his ethical values. Whether he intends to or not – in spite of himself – this is what provides the strength to the tale. Within the thriller form, it is a story about something simpler and stronger: disillusion with purely personal loyalty and a sad, never-optimistic sense that a man has to commit himself to more than personal things, that a man has to grow up. Martins has come to the decadent city, a post-World War II version of the moral No Man's Land of the Wild West, in search of the simplistic values of his adolescence. He has come to look for Harry, his irresponsible boyhood. But Harry is apparently dead, and when he is discovered to be alive, he is nevertheless dead in another sense. Martins can no longer feel the same way about him.

This character development is built into the form of the story. For the first two-thirds the action is regression. It is the classic search through the maze. Martins is looking for the solution to the mystery of the vanished boyhood idol, and is in fact discovering what he does not want to find: that the idol was false, that the Harry he remembers was a fake. (Note this is also very much the storyline of the Graham Greene/Carol Reed film *The Fallen Idol*.) Then, in the *peripety* of act two, the ghost of Harry Lime rises out of the grave in a new and repugnant form. The confrontation scene in the Wheel works excellently on the obvious level of the plot, but what gives the scene its real impact is that it is a confrontation on the level of the theme as well. It is Martins facing his alter-ego, the reflecting mirror of himself in the past.

Theme is not a thing an author thinks about. Its roots are a lot deeper than that. As every writer will tell you, there is no use deciding on a theme and then trying to write a story to illustrate it. In a very real sense, the theme chooses you, the theme is you, the values and beliefs that you cannot help but bring to the job of inventing the story. This is probably why the theme often expresses itself in symbolic elements, images and phrases that push their way into the action of the story as if from the creative unconscious of the writer. In cinema, the theme is often some plastic element in the action or the setting.

The Wheel is itself something like that. I doubt very much that, when they picked the location, either Reed or Greene ever said, "Hey, we ought to put the scene in the Wheel, because, you see, it's symbolic, you know? A Wheel is a dream symbol, the turning point, a mandala, and this is the moment when our simple Faust-like figure hero comes at last face to face with his shadow, his Mephisto, etc." A critic can go on like this. An academic (God help me!) can think such things. But a practicing screenwriter and director? Never. Still, the Wheel does help the story in some ways hard to explain.

So does the twanging zither, which is not good music in a traditional sense. A friend of mine who wrote the full orchestral score that Carol Reed recorded at great expense before he threw it out was quite right to complain of the shoddiness of the score Reed ended up using. My friend missed the point. It is the very shoddiness of the zither – its associations with cheap sentimentality and maudlin nostalgia – that helps his desire to hang on to adolescent memories and his inability to see the hero of his boyhood objectively.

* * *

The Wheel scene is a good example of a confrontation scene. It also fits the conventional definition of an Obligatory Scene: a crisis moment for which all of the preceding action has been preparing in “anticipation mingled with uncertainty.”

Typically the scene has tension that develops from the clash of wills. Protagonist versus Antagonist. The Protagonist (Holly Martins) and the Antagonist (Harry Lime) are brought to a showdown which is structured like a series of gambits, moves and countermoves in a chess game. To analyse the structure of these moves, study the purposes that each of the two men bring to the confrontation. Each has brought ammunition for the shoot-out.

Holly Martins

He has arrived in Vienna, coming in response to Harry's invitation to join him in some not-clearly-defined venture, only to discover that Harry has been killed in an accident which he soon comes to suspect is really a murder. Quarrelling with the British Military Police Colonel who declares that Lime was a racketeer, Martins has set out to solve the murder and falls in love with Anna, Lime's girlfriend. Holly has also, very unwillingly, come to suspect that the police may be right: his one-time friend was deeply involved in rackets, and possibly a couple of murders. Anna, who has been using false identification papers originally supplied by Lime, has been arrested and may be deported to Russia. Then, astonishingly, Holly has discovered that Harry Lime is very much alive. Holly has reported this to the British Police. They want him to help them arrest Lime. Holly has refused, but he has sent a message to Lime via some of Lime's criminal associates demanding a meeting.

This backstory has planted fuses of each move in the scene. What are Holly's motives? What does he want from Lime? What are the moves he intends to make as he confronts Lime? Holly wants Lime's help in preventing the deportation of Anna. This is the key action: to save Anna. It is therefore the first move. It is also the fuse to the *peripety* of the scene, the revelation that Lime himself provided the Russians with the information that has led to the girl's arrest. And it is also the key resolution of the scene (Holly's subsequent decision to make a deal with the British Police). At its

simplest plot level, this is the guts of the scene. Holly goes to Harry Lime to tell him the girl is arrested and ask his help; discovering that Lime betrayed Anna, Holly's disillusion with his one-time hero is further reinforced by jealousy over the girl. The result (resolution): Holly decides to help the police arrest his erstwhile friend.

Harry Lime

Lime brings an entirely opposite set of motives to the scene. It is essential that he find out just how much information Holly has provided to the police. If Holly is the sole witness that Lime is still alive, Lime may have to consider killing Holly. This provides the physical tension in the crisis of the scene: the moment when we – and Holly – sense that Lime may shoot Holly and throw his body out of the car. However, the information that Calloway has, on the basis of Holly's story and the disinterred the corpse of the murdered Harbin, means it is too late. Plot mechanics provide the melodramatic suspense. Graham Greene is a storyteller who can enrich the scene on the other levels of theme and character-action.

The scene is a crisis for Holly in quite another sense. In preceding scenes both with the British Military Police Colonel and with Anna, Martins has been characterised as an incurable romantic. He is seen as a somewhat immature soul who still clings to the schoolboy code of sentimental loyalty. These values are inherent in the popular Wild West novels that he writes for a living. His infatuation with Harry's ex-mistress is another aspect of this immaturity: part of the attraction is obviously that she still is in love with the man Martins himself hero-worshipped when they were both much younger men. Martins is clinging to the past, unwilling to face realities. The unmasking of Harry Lime is what Aristotelians would call *anagnorisis*: the dramatic recognition scene in which a character is disclosed in an entirely new light.⁷ This is a character crisis for Holly Martins.

There is also character conflict for Harry Lime. Where Holly is naive, idealistic, Lime is wholly a cynic, but with all his disillusion, retains some traces of his friendship with Holly. One feels that, though he would kill his old companion without hesitation if necessary, he would be sorry afterwards. Entirely prepared to sacrifice Anna to the Russians, he still suggests that if Holly manages to get her out of this mess, he will find it is worth being kind to Anna. These contradictions in the character of Lime are reflections of Martins' ambivalence. These are repeated reversals of their relationships. Martins champions his dead friend and is determined to identify his murderers, but then discovers that Lime is a criminal, and is still alive. Following the pivotal Wheel scene, Martins goes through a further sequence of reversals: he agrees to help trap Lime in exchange for Anna's freedom. But then he

⁷ Similar to *peripetia*, *anagnorisis* (Greek for "recognition") is the discovery by the protagonist of a truth about his or her actions or identity that produces a change from ignorance to knowledge (for example Oedipus' realisation that he is, in fact, his father's murderer and his mother's lover).

reneges on the deal when Anna rejects the offer. Martins once more agrees to act as decoy when the Colonel shows him the lethal effects in the children's hospital that have resulted from Lime's penicillin racket. Finally Martins himself kills Lime, at Lime's own request.

There is an interesting discrepancy between the screenplay and the final film in the crisis moments of the Wheel scene: in the screenplay it is suggested that Martins is tempted to try to kill Lime, while in the movie it is Lime who first is tempted to murder Holly. The film version is an improvement because it provides more justification for Martins *coup-de-grace* execution of Lime during the final chase in the sewer at the end of the story. While the underlying structure of the whole story – and this particular scene – is the plot suspense and the clash of the characters, there is also the third level: thematic values in collision. Greene, a Catholic novelist, is much concerned with the problem of loss of faith. It is the theme of several of his more serious works. So, while the tension is at one level of immediate threat and counter threat, as well as a crisis of sexual jealousy and personal commitment, it is echoed at a political and religious level. Orson Welles contributed the final speech he wrote for the denouement, an ironic comment on art and political justice, but the exchanges between Lime and Martins on religious belief and materialistic (Marxist) *realpolitik* are pure Graham Greene.

Infatuation with Harry's ex-mistress is another aspect of this immaturity: part of the attraction is obviously that she still is in love with the man Martins himself hero-worshipped when they were both much younger men. Martins is clinging to the past, unwilling to face realities. The unmasking of Harry Lime is what Aristotelians would call *anagnorisis*: the dramatic recognition scene in which a character is disclosed in an entirely new light.⁸ This is a character crisis for Holly Martins.

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All three aspects – plot, character-in-action and theme – are functioning simultaneously. As director, Carol Reed along with Greene as scenarist, probably together contributed in the choice of the setting. The Wheel is an oddly powerful symbol in the same three areas. Plot: the Wheel functions as the material threat – it is a convenient spot in which to commit murder. Character: the ambivalent atmosphere of the fun-fair – a carnival now decayed and deserted – contributes strongly to the mood of disillusion, nostalgia and sour-sweet irony. Theme: it provides the cue for the cynical speech about the God's Eye View of human insignificance and expendability. The Wheel is literally a *peripety*, the highpoint of confrontation at the top of the cycle. The scene descends as the tension is relaxed and brought down to earth again.

DRAMATIC CONSTRUCTION CLASS NOTES

THE FERRIS WHEEL SCENE IN 'THE THIRD MAN'

This is a good example of a 'confrontation scene'. It also fits the conventional definition of an Obligatory Scene: a crisis moment for which all of the preceding action has been preparing in 'anticipation mingled with uncertainty'.

Typically the scene has tension that develops from the 'clash of the wills', Protagonist versus Antagonist. The Protagonist, Holly Martins, the Antagonist, Harry Lime, are brought to a 'showdown' which is structured like a series of gambits, moves and counter moves in a chess-game.

To analyse the structure of these 'moves' study the purposes that each of the two men bring to the confrontation. Each has 'ammunition' for the shoot-out.

HOLLY MARTINS: He has arrived in Vienna, coming in response to Harry's invitation to join him in some not-clearly defined venture, only to discover that Harry has been killed in an accident which he soon comes to suspect is really a murder. Quarrelling with the British Military Police Colonel who declares that Lime was a racketeer, Martins has set out to solve 'the murder' and has fallen in love with Anna, Lime's girl friend. Holly has also, very unwillingly, come to suspect that the police may be right: his one-time friend was deeply involved in rackets, and possibly a couple of murders. Anna, who has been using false identification papers originally supplied by Harry Lime, has been arrested and may be deported to Russia. Then, astonishingly, Holly has discovered that Harry Lime is very much alive.

Holly has reported this to the British Police. They want him to help them arrest Lime. Holly has refused; but he has sent a message to Lime via some of Lime's criminal associates - demanding a meeting.

This backstory has planted 'fuses' of each move in the scene.

What are Holly's motives? What does he want from Lime? What are the moves that he intends to make as he confronts Lime?

- a) Holly wants Harry Lime's help in preventing the deportation of Anna. This is the key 'action':
TO SAVE ANNA
- b) It is therefore the first 'move'. It is also the 'fuse' to the 'peripety' of the scene - the revelation that Lime himself provided the Russians with the informations that has led to the girl's arrest.
- c) It is also the key resolution of the scene (Holly's subsequent decision to make a deal with the British Police).

Dramatic Construction Classnotes

THE THIRD MAN

The Scene in the Ferris Wheel

THE GREAT WHEEL. PART LOCATION, PART STUDIO WITH PROCESS.

The Wheel on this cold autumn day is not popular and the Prater itself has not recovered sufficiently from the shelling and bombing to attract crowds. A wrecked pleasure place, weeds growing around the foundations of the merry-go-rounds. In the enclosure one stall is selling big thin flat cakes like cartwheels and the children queue with coupons. A few courting couples wait and wait on the platform of the wheel, and then are packed into a single car and revolve slowly above the empty city with empty cars above and below them. As the loaded car reaches the highest point of the Wheel, the machinery stops for a couple of minutes and leaves them suspended. Looking up, MARTINS can see tiny faces pressed like flies against the glass. He walks up and down to keep warm. He looks at his watch. The time is nearly up. Somewhere behind the cake stall, someone is whistling. MARTINS turns quickly. He watches for him to come into sight with fear and excitement. Life to MARTINS has always quickened when HARRY came, as he comes now, as though nothing much had really happened; with an amused geniality, a recognition that his happiness will make the world's day. Only sometimes the cheerfulness will be suddenly clouded; a melancholy beats through his guard; a memory that this life does not go on. Now he does not make the mistake of offering a hand that might be rejected, but instead just pats MARTINS on his bandaged hand

HARRY

How are things? They seem to have been
messing you about a bit.

MARTINS

We've got to talk, Harry.

HARRY

Of course, old man. This way.

He walks straight on towards the platform in the absolute confidence
that MARTINS will follow.

MARTINS

Alone.

The Wheel has come round again and one lot of passengers is getting
out on the opposite platform as another enters the car from their plat-
form. HARRY has always known the ropes everywhere, so he now
speaks aside to the PORTRESS and money passes. The care with the
passengers moves slowly up, and then the wheel stops long enough for
them to get into the next car which they have to themselves.

(There is a hint of physical danger here,
suspense. The atmosphere of a 'Shoot-out'.)

HARRY

We couldn't be more alone. Lovers used to do this in the old days, but they haven't the money to spare, poor devils, now.

He looks out of the window of the swaying, rising car at the figures diminishing below them with what looks like genuine commiseration. Very slowly, on one side of them the city sinks; very slowly on the other, the great cross girders of the Wheel rise into sight. As the horizon slides away, the Danube becomes visible, and the piers of the Reichsbrücke lift above the houses. HARRY turns from the window.

HARRY

It's good to see you, Holly.

MARTINS

I was at your funeral.

HARRY

That was pretty smart wasn't it?

MARTINS

You know what happened to Anna? They've arrested her.

HARRY

Tough, very tough, old man, but don't worry. They won't hurt her.

MARTINS

They are handing her to the Russians. Can't you help her?

HARRY (unconvincingly)

What can I do, old man? I'm dead—aren't I? Who have you told about me?

MARTINS

The police—and Anna.

HARRY

Unwise, Holly, unwise. Did they believe you?

(The 'nostalgia' theme—the note of disillusion and 'lost love')

('MOVE ONE' by MARTINS)

Martins has come to find out what Harry's feelings are for Anna. Is Harry still in love with her? Will he help her? He gets a negative response)

('MOVE TWO' by HARRY)

He has to find out where Martins stands. Is Martins a danger to Harry and his gang?—It might mean that Harry has to get rid of Martins.)

MARTINS

You don't give a damn about her, do you?

HARRY

I've got a lot on my mind.

MARTINS

You won't do a thing to help her?

HARRY

What can I do, Holly? Be reasonable. Give myself up?—This is a far, far better thing. The old limelight and the fall of the curtain. We aren't heroes, Holly, you and I. The world doesn't make heroes outside your books.

MARTINS

You have your contacts.

HARRY

I've got to be so careful. These Russians, Holly,—well I'm safe so long as I have my uses.

MARTINS (with sudden realisation)

You informed on her.

HARRY (with a smile)

Don't be a policeman, old man.

MARTIN MARTINS

I didn't believe the police when they told me about you. Were you really going to cut me in on the spoils?

HARRY

I've never kept you out of anything, old man, yet.

HARRY stands with his back to the door as the car swings upward and smiles back at MARTINS.

(**'MOVE THREE'**—Discovery! Martins recognizing his old friend as possibly everything that the British police have said of him: Harry is a betrayer.)

MARTINS

I remember that time at that club, 'The 43' when the police raided it. You'd learnt a safe way out. Absolutely safe for you. It wasn't safe for me.

HARRY

You should never have gone to the police, you know. You should have left this thing alone.

MARTINS

You've never grown up, Harry.

HARRY

Well, we shall be old for a very long time.

MARTINS

Have you ever seen any of your victims?

HARRY takes a look at the toy landscape below and comes away from the door.

HARRY

I never felt quite safe in these things.

(He feels the door with his hands)

Victims? Don't be melodramatic. Look down there—

(He points through the window at the people moving like black flies at the base of the Wheel)

Would you really feel any pity if one of those dots stopped moving forever? If I were to say that you can have 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 boy. Free of income tax!

('MOVE FOUR'—

a return to the nostalgia theme. Disillusion and betrayal in the past)

('MOVE FIVE'—Rising tension.)

(He gives a boyish
conspiratorial smile)

It's the only way to save, nowadays.

MARTINS
You're finished now. The police
know everything.

HARRY
But they can't catch me, Holly,
They can't come in the Russian
Zone.

The car swings to a standstill at the highest point of the
curve. MARTINS looks out of the window.

MARTINS
I should be pretty easy to get
rid of.

HARRY
Pretty easy.

MARTINS
Don't be too sure.

HARRY
I carry a gun. You don't think they'd
look for a bullet would after you hit
that ground.

MARTINS
They dug up your coffin.

HARRY
Found Harbin? Pity.

The car begins to move again, sailing down, until the flies
are midgets, are recognisable human beings.

HARRY
What fools we are, Holly, talking like
this, as if I'd do that to you—or you
to me.
(deliberately, he turns his
back and leans his face
against the glass)

(An increase of the physical menace
underlies the 'moral' confrontation))

('MOVE SIX'
A Peripety—the information that
Harry needs is supplied. The police
know everything. No point in killing
Martins now.)

('MOVE SEVEN'
The moral issue—now on the lead of
religious belief)

HARRY (continued)
In these days, old man, nobody thinks in terms of human beings. Governments don't, so why should we? They talk of the People and the Proletariat, and I talk of the mugs. It's the same thing. They have their five year plans and so have I.

MARTINS
You used to believe in God.

That shade of melancholy crosses HARRY'S face.

HARRY
Oh, I still *believe*, old man. In God and Mercy and all that. The dead are happier dead. They don't miss much here, poor devils.

As he speaks the last words with the odd touch of genuine pity, the car reaches the platform and the faces of the doomed-to-be-victims peer in at them.

MARTINS
What do you believe in?

HARRY
If you ever get Anna out of this mess, be kind to her. You'll find she's worth it. I wish I'd asked you to bring some of those tablets.
(they get of the Wheel)

I'd like to cut you in, you know. We always did things together, Holly. I've none left in Vienna I can really trust. The police are on to all of them now.

HARRY puts his hand again on MARTINS elbow.

HARRY
Have you heard anything of old Bracer recently?

MARTINS
I had a card at Christmas.

('MOVE EIGHT'—Implied bribes. Harry relinquishes claim on the girl—having admitted to betraying her anyway. He continues to offer material incentive, a share in the radicts)

HARRY

Those were the days, old man. Those
were the days.

MARTINS

You'd really cut me in, would you?

HARRY

There's plenty for two—with the others
gone. Think it over, old man. Send me
a message through Kurtz. I'll meet you
anywhere, any time.

He has written the number on the back of an envelope.
MARTINS holds it in his hand.

HARRY

So long, Holly.

He turns to go, and MARTINS calls after him.

MARTINS

And Anna?—you won't do a thing
to help?

HARRY

If I could, old man, of course.
But my hands are tied.
(when he is a little
further away, he
suddenly comes
back)

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. . .
and don't be so gloomy. . .after all, it's
not that awful—you know what the fellow
said. . .in Italy under the Borgias they had
warfare, terror, murder, bloodshed—they
produced Michaelangelo, Leonardo da
Vinci and the Renaissance. In Switzerland
they had brotherly love, five hundred years
of democracy and peace, and what did that

('MOVE NINE'—Martins coming
to decision: he may side with the
police against Harry)

(Foreshadowing: preparation for
the final crisis)

(Cynicism theme as coda)

produce. . .? The cuckoo clock.
So long, Holly.

MARTINS stands there watching the figure disappear.

DISSOLVE.

POINTS FOR STUDY IN THE SCENE.

1. Analyse the 'action' of the two characters. Each comes to the confrontation with a purpose; each has a quite specific aim—what the theorist Brunetiere would call a 'Will'. If dramatic tension is the 'clash' of opposing Wills, how would you define that in this scene?
2. In line with your definitions, analyse 'Character-in-action' as it applies here. Beyond immediate *plot* purposes and motives, the two men are conceived as characters who, in the Aristotle terms, have 'distinctive qualities both of Thought and Character'. Their conflict, rooted not only in the things that they *do* as part of the plot but also in the 'themes' that each personifies, gives the scene its overtones. What are the Themes? Mark the lines where the 'Character'. . . makes us ascribe certain moral ('amoral') qualities to the agents, and Thought (theme) is shown in all they say when proving a particular point or, it may be, enunciating a general truth (Aristotle again in 'Poetics').
3. Aristotle uses terms like "Diction" and "Melody". It's not easy to decide how these can be translated into terms that we'd use nowadays. Possibly what's meant is the 'ear' that the writer has to have for characteristic speech rhythms. Study Harry Lime and Holly Martins' lines for characteristic language that illustrates personality.
4. *Plot structure of the scene.* Break down the scene into its 'moves'. Mark the crisis of the scene.
Is there a 'peripety'? How is it prepared and how is it 'detonated'?
5. Drama—even popular movie melodrama (and 'The Third Man' is, as Graham Greene would insist, strictly 'an entertainment')—is at its most effective when there is 'foreshadowing' of the events ahead. The final resolution of the story is prepared carefully in this scene. Study the moments where this happens.
6. The setting. Comment on how the physical environment is used (a) for plot purposes, (b) for Theme.
7. Examine what the 'Method' actors would call 'colors' in the scene. As you have marked the 'moves', or the 'beats', so also distinguish the variety of contrasting emotional colors, mood changes in the character-action.

* * *

The final scenes of *The Third Man* follow a pattern of *peripeties*, a series of ‘reversals’ of the situation. Each scene contains a confrontation and in each there is a reaction that sends the narrative in a contradictory direction, a “flip-flop” of the story.

After discovering the true nature of Harry Lime’s business in Vienna, Martins is now disillusioned with his friend and is also angry that Lime will do nothing for Anna. Martins has made a bargain with the police and has agreed to collaborate with Colonel Calloway in capturing Lime if Calloway will provide papers for Anna to escape from Vienna, where she is in danger from Soviet authorities. Anna knows nothing of the bargain and is puzzled at this sudden good fortune. Martins has come secretly to watch Anna’s departure. Anna catches sight of him. Suspicious, she gets off the train, confronts him and bullies out of him the admission that he intends to betray Lime to the police. *Reversal: Anna doesn’t leave.*

Martins returns to Calloway, bringing the information that Anna has torn up her papers. Martins has therefore decided to renege on the deal with Calloway: he won’t help in capturing Lime and wants to leave Vienna himself. *Reversal: Calloway will have to continue efforts to capture Lime without Martins’ help.*

Driving Martins to the airport, Calloway contrives to have Martins visit a children’s hospital where he can see the victims of Lime’s penicillin racket. Back in the jeep Martins is appalled, and changes his mind again: not because of Anna but because of Lime’s criminal activities. *Reversal: Martins reverts again and agrees to help Calloway.*

Suspense. Calloway and the Sergeant are with police, in hiding, while Martins, the decoy, waits in a café to keep a rendezvous with Lime. But before Lime appears, Anna arrives and confronts Martins. *Unexpected complication: Anna’s presence may ruin the scheme to trap Lime.* When Lime does appear, Anna shouts a warning to him. Lime seems ready to shoot Martins but the Sergeant appears before he can do so. Note that Lime’s behaviour prepares the justification for his death later at the hands of Martins.

Lime escapes and the chase is on. He is trapped in the sewers by the police. Martins, however, gets in the way, appealing to Lime to surrender. Lime shoots and kills the Sergeant. Martins takes the Sergeant’s gun and goes after Lime. Cornered, Lime hears Calloway urging Martins to shoot. Lime, wounded, wordlessly appeals to Martins to do so. *This is the major peripety of the whole story and has ironies at many levels: Martins came to Vienna to find that Lime was dead, thus discovered him alive and now kills him. Martins has been trying to prove that Lime was murdered in some sinister fashion and now, finding that Lime is the real criminal, becomes his executioner.*

The funeral: full circle of the story. They bury Harry Lime for real. Suspense: will Anna forgive Martins? No: Martins is left unsure whether he has killed his old friend for “ethical” reasons concerned with his criminal activities, or for “personal” reasons, because Martins has fallen in love with Lime’s girlfriend.



COLONEL CALLOWAY watches Martins who walks back to wait for the girl. Then he starts the jeep, drives off.



A longshot, shooting down the avenue of trees. MARTINS stops in foreground ANNA is seen in the far



distance walking directly towards the camera. MARTINS waits, making no move to intercept --



and as she comes up to him ANNA totally ignores him. She walks out of the shot on camera Right.



MARTINS does not move. Presently, he takes out a cigarette and lights it. The bitter-sweet melody of the zither continues, and, after a long moment, the scene FADES TO BLACK.

There is considerable power in a set-up which depends for its effect on pictorial composition - a 'tableaux'.

The last shot in Carol Reed's 'The Third Man' is a good example. It has, of course, been very carefully prepared for by the earlier scene at the beginning of the film. Trevor Howard and Joe Cotton meet at the funeral of Harry Lime and Cotton gets his first glimpse of Alida Valli at the graveside and as they drive past her on the tree-lined avenue. During the story, Cotton falls in love with the girl who is still in love with Lime: Cotton discovers that Lime is still alive and that he is a racketeer and finally shoots his erstwhile friend in the sewers below Vienna. The story ends as it began with the real funeral of Harry Lime.

Howard is once more driving Cotton to the airport to leave Vienna once and for all when Cotton decides that he cannot leave without a last attempt to reconcile with the girl. He gets out of the jeep, carries his bag to the side of the road and waits for her.

The shot is framed for the 'tableaux'. It shoots very symmetrically down the line of the avenue. Cotton is framed very much on the side...

The rigidly balanced composition is part of the tension. We are held in suspense, waiting for what happens. What happens is - nothing. At one precise moment, the audience knows for certain that she will not stop, that she will keep walking past him. Because the man is framed so far at the edge, the final image is of the emptiness of the long avenue that stretches to the horizon.

STEP OUTLINE

1) PROLOGUE

Scenes of Vienna immediately after the war with commentary over. Establish The Black Market. "ANYTHING...if people wanted it enough and had the money to pay. The body floating in the river...amateurs...can't stay the course like the professional."

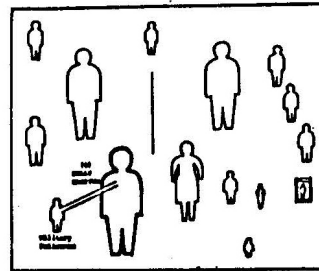
A military jeep with four MPs of each nationality. American, British, French and Russian. Establish the four zones, each occupied by a power, separated by checkpoints.

49 seconds

Introduce HOLLY MARTINS, "he came all the way here to visit a friend of his...Harry Lime. Martins was broke and Lime offered him - I don't know - some kind of a job..."

2) RAILWAY STATION DAY

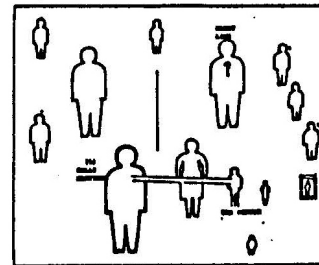
MARTINS arrives, can't speak the language. He expected to be met at the station. He has an address on a slip of paper, Stiftgasse 15.



29 seconds

3) EXT. HARRY'S APARTMENT DAY

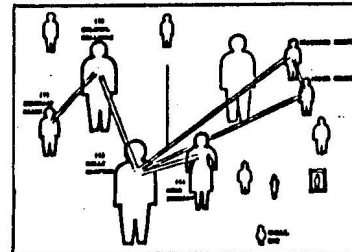
MARTINS finds the house. He questions the old PORTER. "Too late...they just left with the coffin. Mr. Lime. An accident." The PORTER saw Lime killed, run over by a car just outside the ouse. Lime was killed instantly.



1 min 18 secs

4) THE CEMETARY DAY

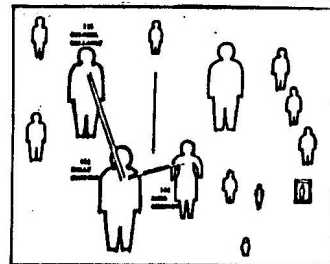
Funeral in progress. Establish CALLOWAY. Also ANNA, KURTZ and WINKEL. KURTZ and WINKEL react to MARTINS arrival. CALLOWAY offers MARTINS a lift back to the town. The SERGEANT follows in a jeep.



1 min 50 secs

5) IN THE JEEP

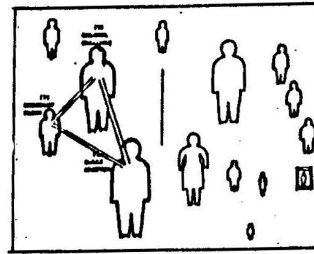
CALLOWAY inquisitive about MARTINS; a friend of Lime? He offers to buy MARTINS a drink. As the car drives down the road, it passes ANNA.



26 seconds

6) A BAR. DAY

MARTINS getting drunk, CALLOWAY casually questioning. Establish MARTINS writes 'cheap novelettes'. CALLOWAY comments that Harry's death is "the best thing that ever happened to him. He was the worst racketeer who ever made a dirty living in this city... Murder was part of his racket." As MARTINS tries to slug CALLOWAY, the SERGEANT restrains him. CALLOWAY throws money at MARTINS, promises to book a seat on tomorrow's plane. As CALLOWAY leaves, telling the SERGEANT to take MARTINS to an Army hotel, SERGEANT PAINE discovers that MARTINS is the author of Western novels that the SERGEANT has read.

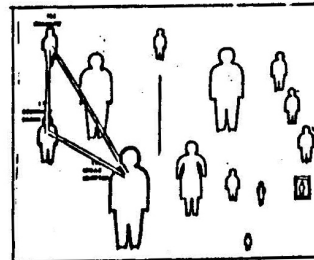


2 min 18 secs

7) HOTEL LOUNGE. DAY

Establish CRABBIT with his girlfriend; he organizes "Re-education" lectures. SERGEANT PAINE introduces MARTINS to CRABBIT. Hearing that MARTINS is an author, CRABBIT invites MARTINS to stay as guest of the Cultural Section. MARTINS sees his chance to stay in Vienna and get even with Calloway.

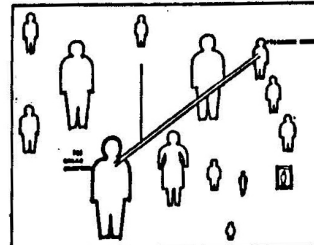
A phone call; "Baron Kurtz,...a friend of Harry Lime's." MARTINS agrees to meet him at the Mozart Cafe - Austrians are not allowed in the Army hotel.



2 min 34 secs

8) MOZART CAFE. DAY

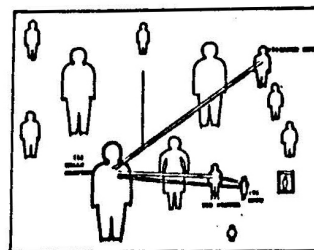
KURTZ carries a copy of one of MARTINS' paperback Westerns. MARTINS complains that the police say Harry was mixed up in rackets. KURTZ says everyone is in some harmless racket, the Black Market. MARTINS wants to see where Harry was run over.



2 min 32 secs

9) OUTSIDE STIFTGASSE 15. DAY

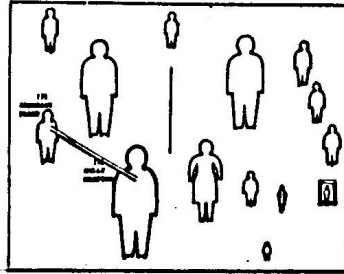
KURTZ shows MARTINS the place. Both KURTZ and Popsecu were there when Harry was run over. Harry mentioned MARTINS, told KURTZ to see that MARTINS got safely home. A slight discrepancy. KURTZ's version is that Harry died before the ambulance came - not, as the Porter said, instantaneously. At the inquest, the driver was exonerated; it was Harry's fault. MARTINS still uneasy. Where's the other man (Popescu)? He's left Vienna. MARTINS tries to question the PORTER but the Porter's WIFE intervenes. MARTINS: "Who else was at the funeral?" Harry's doctor, Doctor Winkel. "Who was the girl?" "Some girl from the theater...you ought'n to speak to her, it would only cause her pain. What's the good of another post-mortem? Suppose you dig up something - well, discreditable to Harry?"



2 min 52 secs

10) HOTEL LOUNGE. DAY

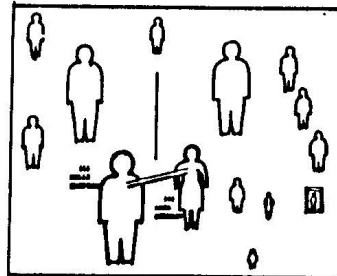
The SERGEANT has brought the plane ticket from Cal'oway. MARTINS refuses it. "Tell the Colonel I won't be needing it!" MARTINS wants a seat at the theater tonight...



19 seconds

11) THE THEATER AND ANNA'S DRESSING ROOM. EVENING

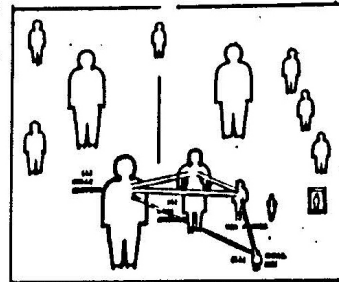
MARTINS watching ANNA onstage. A comedy. The audience laughing. After the performance, MARTINS goes backstage, introduces himself as a friend of Harry's. "You loved him, didn't you?" ANNA says, "Dr. Winkel was present...he was passing just after it happened." And the driver was Harry's own driver. MARTINS is incredulous; Kurtz, Popescu and Winkel and Harry's own driver. Not a single stranger. ANNA, "He's dead, what does it matter?"



4 min 19 secs

12) HARRY'S APARTMENT. EVENING

MARTINS takes ANNA to Harry's apartment. They question the PORTER. (It's clear that Anna has lived with Harry in these apartments.) PORTER: "Three men helped carry your friend..." Three? MARTINS grows suspicious. You don't mean the doctor? No, he didn't arrive till after...Who was the third man? Just anybody? MARTINS is beginning to think; the third man may be Harry's murderer. The phone rings but there's nobody at the other end. What is it? MARTINS puts pressure on the PORTER: why didn't he give evidence? The PORTER is scared, becoming angry. He warns ANNA she must not bring MARTINS again. As the PORTER and MARTINS become involved in a violent argument, a slightly sinister SMALL BOY interrupts, coming to retrieve a ball that has bounced into the room.



3 min 45 secs

13) ANNA'S ROOM. EVENING

MARTINS escorts ANNA home. Outside her apartment, they learn from the CONCIERGE that the police are searching ANNA's rooms.

Representatives of heads of the four powers, the British, the French, the American and Russian are ransacking ANNA's rooms under the supervision of

(13 continued)

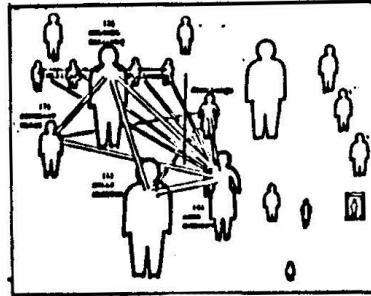
COLONEL CALLOWAY and SERGEANT PAINE, MARTINS confronts CALLOWAY and the SERGEANT, protecting ANNA, threatening to go over CALLOWAY's head to superiors.

CALLOWAY studies ANNA's documents, her passport. SERGEANT PAINE comments: "It's very good isn't it?" "How much did you pay for this?" (the passport) asks CALLOWAY. They impound letters from Harry.

MARTINS tells CALLOWAY there was a third man at the accident. CALLOWAY isn't interested in whether it was an accident or whether Harry was killed by racketeer friends; only that Lime is dead.

CALLOWAY advises MARTINS to take the plane; ANNA has to come with the police. MARTINS is stubborn; he's going to get to the bottom of it.

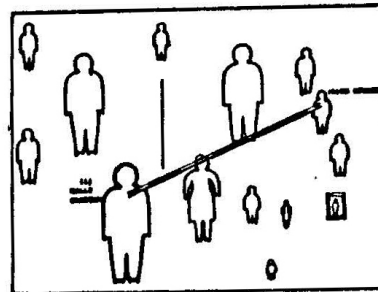
ANNA admits to MARTINS that the papers are forged, supplied by Harry. She's Estonian, the Russians would claim her. MARTINS gets Doctor Winkel's address from her.



5 min 43 secs

14) DOCTOR WINKEL'S HOUSE. EVENING

Winkel at dinner with guests. MARTINS examining religious objects d'art. MARTINS questions the DOCTOR about inconsistencies - "two friends? You're sure only two?" "Quite sure". How could Harry have been capable of making plans for MARTINS as he lay dying? "I cannot give an opinion, the injuries would have been the same."



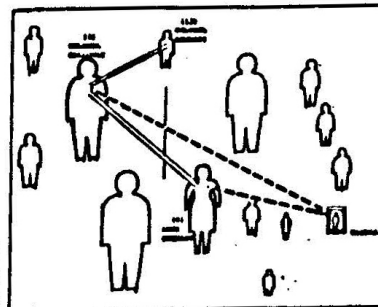
2 min 38 secs

15) CALLOWAY'S OFFICE. EVENING

CALLOWAY returns some of ANNA's possessions, keeps one letter from Harry to photostat, holds her passport.

BRODSKY, CALLOWAY's Russian opposite number, returns the passport. Have the British arrested the girl? Not yet. The Russians "have a claim to the body."

Was ANNA intimate with Lime? "We loved each other." "Do you mean that?" From the window of his office, CALLOWAY sees Martins outside, waiting for ANNA.

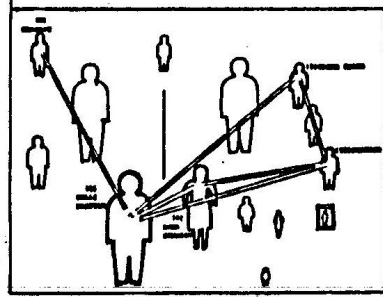


1 min 56 secs

CALLOWAY shows ANNA a photograph, (Harbin), questions her about a phone call she made to Harbin at Harry's request. Harbin worked at the hospital; he vanished the day that ANNA was instructed by Harry to phone him with a message. ANNA refuses to help. CALLOWAY releases ANNA - to the "troublesome" friend who is waiting for her.

16) THE CASANOVA CLUB. NIGHT

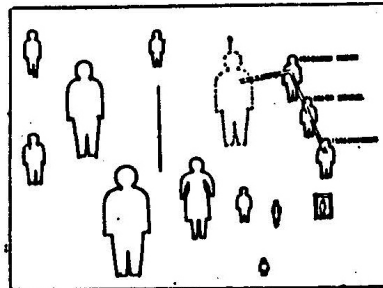
KURTZ plays the violin. CRABBIT accosts MARTINS and ANNA. He has organized a lecture for MARTINS, "The Crisis of Faith". As CRABBIT leaves, KURTZ joins them; Popescu is back in Vienna. KURTZ brings him to meet HOLLY MARTINS. MARTINS explains his concerns; the PORTER said there were three men carrying Harry. MARTINS questions POPESCU about the third man. POPESCU insists that Harry had a great sense of duty. POPESCU warns MARTINS that ANNA "has to be careful; everybody has to be careful."



4 min 56 secs

17) BRIDGING SCENES. DAY

POPESCU'S ROOM: He's on the phone: "He will meet us at the bridge, good."
KURTZ'S HOUSE: KURTZ leaves surreptitiously.
WINKEL'S HOUSE: WINKEL wheels on a bicycle, rides off.
POPESCU'S HOUSE: POPESCU emerges.
An extreme longshot of four figures as they meet on the bridge. DISSOLVE:

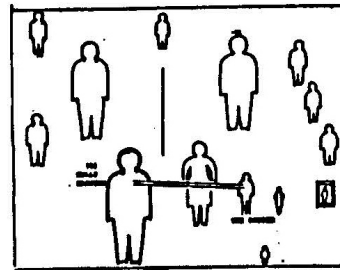


28 seconds

18) OUTSIDE HARRY'S HOUSE. DAY

MARTINS again explores the spot where Harry was run over. From the window above, the PORTER watches. He calls down to MARTINS, softly: "I am not a bad man, mein Herr." MARTINS tries more questions, but the PORTER suggests that he call when his wife is out, this evening...Closing the window, the PORTER turns into the flat. He reacts in terror...

Very slow dissolve.

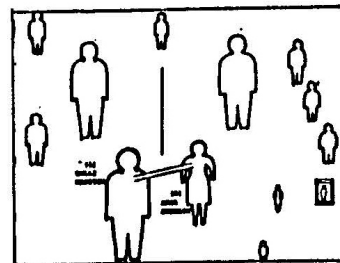


37 seconds

19) ANNA'S ROOM. EVENING

Early evening, ANNA studying a part. MARTINS calls, collecting her to go and see the Porter.

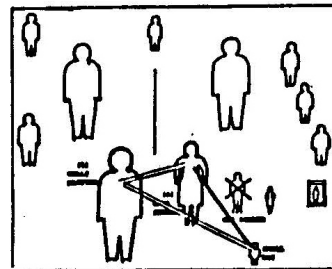
A mood scene. ANNA, studying comedy, is still thinking of Harry. MARTINS, obviously falling in love with her, also loved the dead man. They talk about him; he forged Anna's papers, he taught Martins the three card trick. They leave to go to see the Porter.



3 min 19 secs

20) OUTSIDE HARRY'S APARTMENT. EVENING

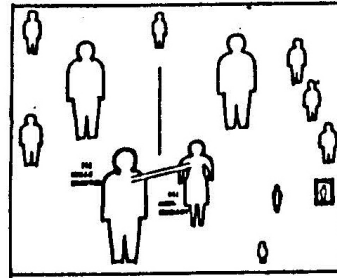
A crowd outside the door. They are bringing out the body of the Porter. It might be suicide, but why should he have cut his own throat...? They are looking for a man who quarrelled with the Porter. The SMALL BOY identifies MARTINS. ANNA translates, "They think you did it."



2 min 2 secs

21) EXT. STREET AND INT. CINEMA EVENING

Escaping, ANNA and MARTINS debate the reason for the Porter's murder. ANNA: "If the Porter was murdered, then what he said was true; there was a third man..." ANNA advises MARTINS to go to the police, Calloway.

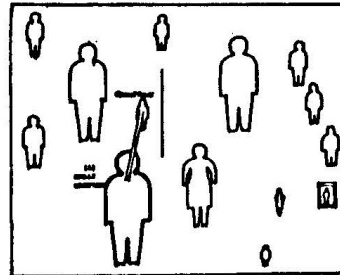


2 min 49 secs

22) THE HOTEL LOUNGE. EVENING

MARTINS tries to phone Calloway. There's another call for MARTINS, from Crabbit. MARTINS tells the man at the desk to tell Crabbit to get lost. He hurries out.

Outside the hotel, a chauffeur driven car. The CHAUFFEUR urges MARTINS into it. Getting in, he instructs the DRIVER to take him to Calloway's Police Headquarters. But the man speaks no English. He drives off at perilous speed. MARTINS begins to fear that he is being kidnapped. The car stops; this isn't Police Headquarters. MARTINS is dragged inside...



4 min 28 secs

23) LECTURE ROOM. EVENING

...anticlimax, CRABBIT welcomes MARTINS on to the platform to give his lecture to the audience.

24) LATER

The audience begins to ask intellectual questions, clearly way out of MARTINS' depth. Where would he put Oscar Wilde? James Joyce?

During this, MARTINS sees POPESCU enter. POPESCU: "Is he engaged on a new book?" MARTINS: "Yes, it's called 'The Third Man'. It's founded on fact."

POPESCU goes to make a phone call; "Our friend's here...bring the car... and anybody else who'd like to come..."

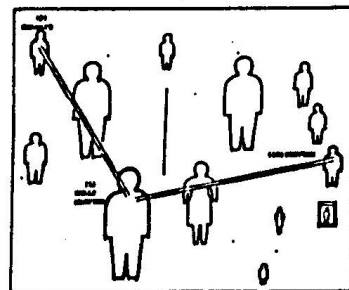
MARTINS, scared, delayed by the fatuous discussions of literature and CRABBIT.

POPESCU waits for the car to arrive with two men whom he instructs...

MARTINS sees his pursuers entering the hall. He seizes a chance to run for it and exits at the rear.

He hides in a darkened room. He is scared by a voice. It's a parrot - which bites his finger.

He escapes into the streets again, finds the Police Headquarters.



3 min 42 secs

25) CALLOWAY'S OFFICE. NIGHT

CALLOWAY is very angry at MARTINS: MARTINS is contrite. CALLOWAY gives him a whisky, fetches the Harry Lime file. CALLOWAY instructs SERGEANT PAINE to put on a slide show of the evidence that the police have collected against Harry Lime.

CALLOWAY explains the penicillin racket, - its effects. Harbin, Kurtz and Lime. The note signed in Harry's handwriting. The world is coming to an end for MARTINS. Why would Harry do a thing like that? For seventy pounds a tube.

Slowly, MARTINS is convinced.

BRODSKY enters, asks for Anna's passport. CALLOWAY surrenders it to him.

26) A NIGHT CLUB. NIGHT

MARTINS drinking in a clip joint, watched by the hostesses. He's drunk. He buys a large bunch of flowers, exits.

27) ANNA'S ROOM. NIGHT

She is wakened by MARTINS. He tells her, drunkenly, that they were both wrong about Harry. Calloway convinced him. He begins to report to her the evidence, the story of the penicillin racket...The car.

OUTSIDE: in the street, in a darkened doorway opposite the window of Anna's room, somebody is watching...

Anna's cat comes to rub itself against the legs...

RESUME ANNA'S ROOM: A love scene.

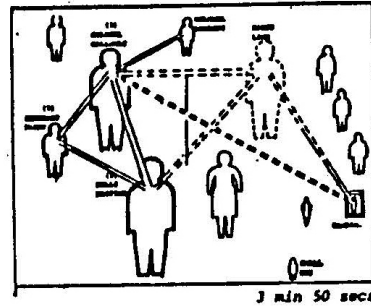
ANNA: "There are so many things you don't know about the person you love, good things, bad things...stop making him in your image. He wasn't just your friend and my lover. He was Harry..."

MARTINS declares his love - knowing it to be pointless. He's going back to the States. ANNA is angry and then laughs. "I haven't seen you laugh before. Do it again. I like it."

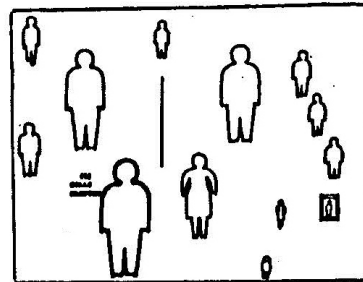
ANNA: "There isn't enough for two laughs."

28) THE STREET. NIGHT

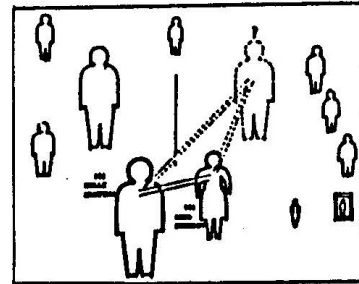
Leaving Anna's house, MARTINS notices the feet of the figure standing in the shadow on the other side of the street. He shouts at him angrily; what does he want? Are you following me? Who's



3 min 50 secs



33 seconds



5 minutes

(28 continued)

your boss? MARTINS shouting wakes someone on an upper floor, a woman who puts on the light and draws the curtain to look out at the people who are making such a noise.

The light illuminates the figure in the doorway...it's...HARRY LIME.

As MARTINS reacts in astonishment, a Police car drives by, preventing MARTINS attempt to cross the road. When it has passed, the doorway is empty. Noise of running feet.

MARTINS takes off after the shadow of the fugitive that is thrown large on the walls of the empty street.

MARTINS comes to a well-lighted square. It's quite uninhabited. No sign of the fugitive. MARTINS circles one of the kiosks but can discover nothing. Lime has vanished as miraculously as he appeared.

DISSOLVE:

29) THE SAME SQUARE, LATER. NIGHT

CALLOWAY, the SERGEANT and MARTINS covering the same ground. "You don't believe me?" "No."

But as he circles the kiosk, CALLOWAY stops in mid-sentence. He goes to the kiosk, pulls open a door in the side of it.

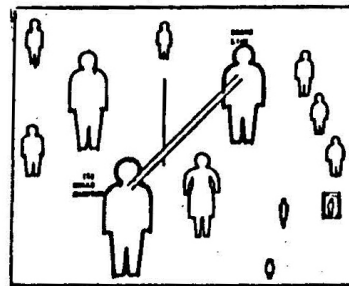
Inside there is a small spiral staircase, leading to the sewers. They descend.

30) THE SEWERS, NIGHT

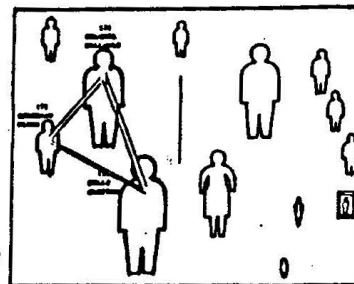
CALLOWAY is now convinced: "We should have dug deeper than the grave..."

31) THE CEMETARY. NIGHT

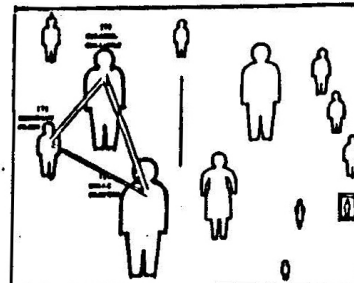
In torchlight, the Police exhume Harry's coffin. MARTINS waits and watches. They pry open the coffin: "Do you know him, Colonel?" CALLOWAY nods: "Yes, Josef Harbin, medical orderly at the 43rd General Hospital."



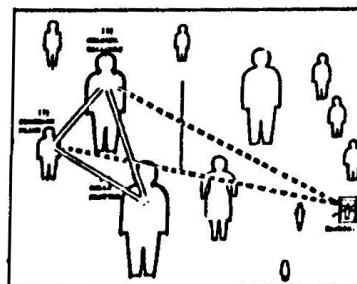
7 min 24 secs



1 min 1 sec



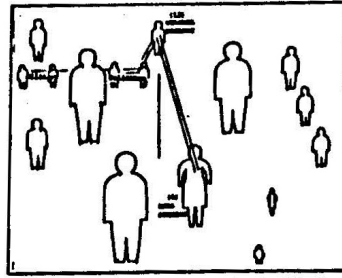
33 seconds



1 min 25 secs

32) STREETS AND ANNA'S APARTMENT NIGHT.

BRODSKY, accompanied by counterparts of the British, American and French Military Police leave the H.Q. They drive through the streets to Anna's house. They go up the stairs and break into her room. ANNA is still in bed. As they require her to dress and come with them, each of the police react in national characteristics.

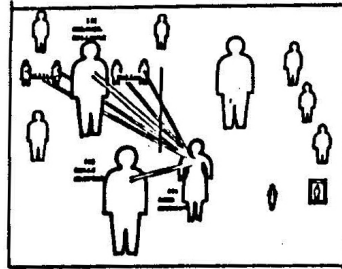


2 min 22 secs

33) POLICE HEADQUARTERS. NIGHT

As the MP's bring in ANNA, MARTINS intercepts, telling her that Harry is alive. The Police prevent him from following her into CALLOWAY's office.

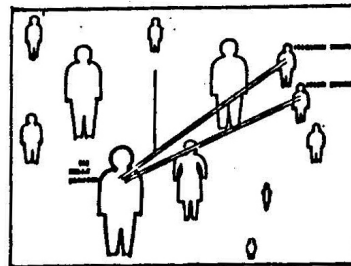
CALLOWAY interrogates ANNA: "Where is Lime?" ANNA can barely concentrate on this question; all she can think about is that Harry is alive. She seems hardly to care as CALLOWAY threatens that, if she cannot help him find Lime, she will be handed over to Brodsky. With or without the cooperation of the Russians, CALLOWAY intends to get Lime. ANNA: "Poor Harry, I wish he was dead. He'd be safe from all of you then."



1 min 56 secs

34) OUTSIDE KURTZ'S HOUSE. DAY

MARTINS crosses over to the Russian sector, finds the ruined house where Kurtz lives, rings the bell. KURTZ and WINKEL appear on the balcony. KURTZ invites MARTINS to come up. MARTINS refuses, not trusting them. He has a message; tell Harry I want to see him. He walks away toward the Prater, the great Ferris Wheel in the background.

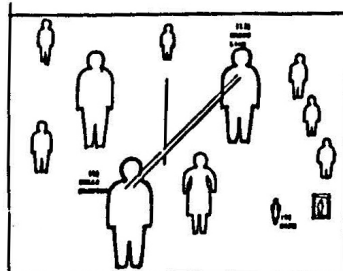


53 seconds

35) THE GREAT WHEEL. DAY

Later. MARTINS waits for Harry Lime at the base of the Ferris Wheel. Presently, HARRY appears.

HARRY suggests, that they can talk privately in a car of the Ferris Wheel and leads the way inside the cabin, as it rises above the city. MARTINS tells him, they've arrested Anna. Can't Harry help her? HARRY protests that he's dead, remember. What has MARTINS told the police about him?



5 min 53 secs

MARTINS reports that the police believe that Harry meant to cut Martins in on the spoils of the penicillin racket. Is it true? HARRY assures him that he's always been ready to share with his old friend. He reminisces about old adventures.

(35 continued)

MARTINS challenges; has Harry ever seen one of his victims. HARRY tells him not to be melodramatic. The wheel has stopped at the highest point; HARRY invites MARTINS to consider how much he really would care about the death of one of the tiny specks below? How much would it be worth to salve his conscience?

LIME opens the door of the cabin. Pointedly, he remarks that MARTINS is really the only witness against him. There is an obvious threat; LIME could kill MARTINS if he wanted to.

At this moment, MARTINS tells HARRY that they have dug up the coffin; they've found Harbin.

HARRY abruptly changes the mood. (Little point in killing MARTINS if the police already have proof that LIME is alive.) Why are they talking like this? Nobody nowadays thinks in terms of human beings - Governments don't, and neither does HARRY. MARTINS reminds HARRY that he used to believe in a God. What does he believe in now?

HARRY is quietly cynical. Oh, he still believes - but the dead are happier dead. They don't miss much on earth. Descending, they talk of old times again. HARRY repeats the offer to cut MARTINS in: there's plenty for two - think it over. Send a message through Kurtz; Harry will meet him anywhere, anytime.

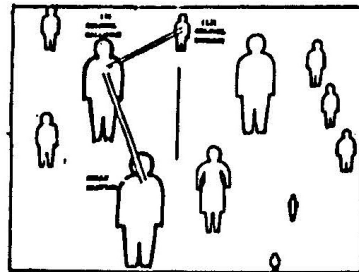
And Anna? Won't he help? HARRY pleads his hands are tied. Seeing MARTINS grim reaction, he laughs, reminds MARTINS that under the Borgias there was war, murder - but the Renaissance; under the Swiss, Peace - and the cuckoo clock.

36) CALLOWAY'S OFFICE. EVENING

CALLOWAY is trying to persuade MARTINS to act as a decoy. MARTINS isn't yet ready to help, though he admits that Harry deserves it. Anyway, it wouldn't work.

CALLOWAY, who has been living with the picture of Lime, says he knows him, knows that it would work - if MARTINS sets the trap.

They are interrupted by BRODSKY who comes in to say that the Russians will be formally raising the issue of Anna; they want her returned.



1 min 21 secs

(36 continued)

When BRODSKY has left, MARTINS asks what price CALLOWAY would pay for capturing Lime. "Name it" says CALLOWAY. MARTINS is looking at Anna's passport at the desk...

33) VIENNA RAILWAY STATION. EVENING

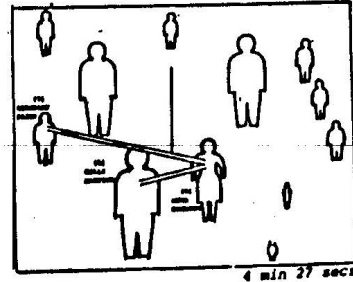
The SERGEANT has brought ANNA to be put on the train, with papers that will protect her from the Russians.

Why, demands ANNA.

As she settles in the train after the Sergeant has gone, ANNA sees the figure of MARTINS in the Buffet. She gets off the train to challenge him; what is he doing there? What's happened? MARTINS says he came to see her off.

ANNA is growing anxious. Has he been seeing Calloway? What's happened to Harry?

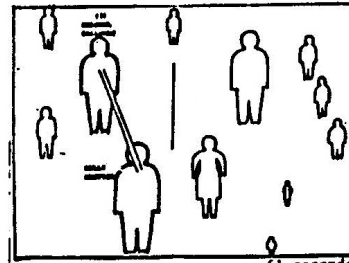
The train is ready to leave. MARTINS tries to get her on the train again. Under pressure, he admits that he is ready to help the police capture Harry. ANNA is revolted...



4 min 27 secs

38) CALLOWAY'S OFFICE

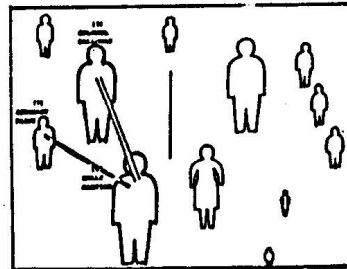
MARTINS comes to tell CALLOWAY he's decided to leave. He won't cooperate getting his friend. "She's talked you round...a girl of spirit," says CALLOWAY. He offers to drive MARTINS to the terminal.



51 seconds

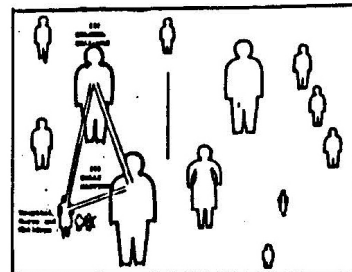
39) THE JEEP

Driving MARTINS to the airport, the SERGEANT and COLONEL CALLOWAY discuss MARTINS' books. CALLOWAY asks MARTINS if he would mind if they stopped off at the hospital, suggests that MARTINS might like to come along too...



40) CHILDREN'S HOSPITAL

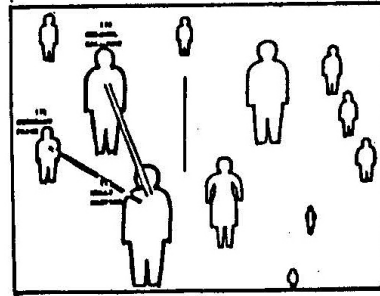
CALLOWAY takes MARTINS round the hospital beds, where the children die as a result of Lime's diluted penicillin.



56 seconds

41) THE JEEP

SERGEANT driving, MARTINS silent, CALLOWAY commenting that he has borrowed some of the SERGEANTS copies of Martins' Westerns. MARTINS interrupts; "Okay, I'll be your decoy."



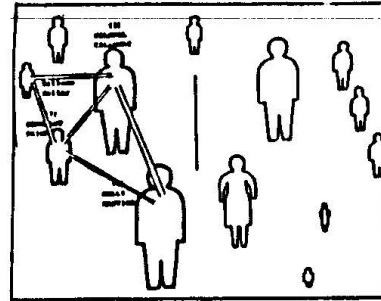
26 seconds

42) THE SQUARE. NIGHT

MARTINS sits in a cafe in which he is to meet Lime.

CALLOWAY, the SERGEANT and police are hiding in the square.

A figure approaches; it's only the old Balloon seller. He won't go away. THE SERGEANT pays him to leave.

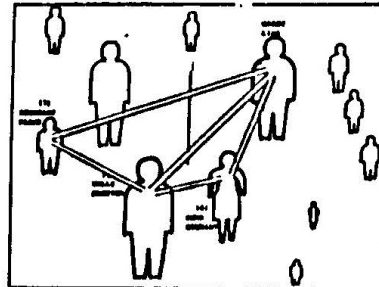


3 min 11 secs

43) INT. CAFE. NIGHT

ANNA arrives, enters the cafe to confront MARTINS. ANNA reports that Kurtz and Winkel have been arrested, but it doesn't matter. She begins to berate him for his betrayal of his friend. What does it feel like to be a police informer? Harry's no fool; he won't come.

At this moment HARRY LIME enters the back door of the cafe, overhearing ANNA's accusation. ANNA shouts to warn HARRY of their trap.



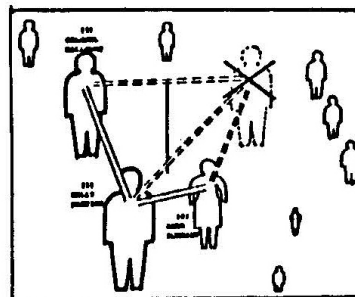
48 seconds

LIME pulls out a gun, but ANNA is between him and MARTINS. At the same moment SERGEANT PAINE appears at the front door of the cafe. The SERGEANT has seen LIME and raises the alarm. LIME bolts...

44) THE CHASE THROUGH THE SEWERS

LIME runs through the ruins and escapes down the manhole that leads to the sewers. CALLOWAY, the SERGEANT and squads of police with sten guns follow. MARTINS insists on going with them. Lorries with more armed police arrive in the square. They descend into the sewers through various manholes.

The sewers are a maze. Shouts with multiple echoes. Occasional glimpses of the figure of LIME. Visual metaphor of the rat with the dogs after him.



7 min 26 secs

They have him cornered. MARTINS:
"Let me go first, he won't shoot at
me" Ignoring CALLOWAYS protests,
MARTINS goes on ahead shouting to
HARRY to give up.

Harry's voice shouts back; he hasn't
got a torch; he can't see. MARTINS
shouts that he is going to shine his
torch, Harry must put his hands up.
But as the torch goes on, Lime
fires...

He misses MARTINS but the SERGEANT
is hit.

More torches illuminating LIME who
runs again.

The SERGEANT is dead. But CALLO-
WAY and the police cannot fire at
LIME without endangering MARTINS.

MARTINS takes the Sergeant's gun
and goes after Lime.

HARRY LIME is badly wounded.
Trying to climb up to one of the
manholes, he is unable to push it
up from below.

In any case, there are police in
the streets above.

As MARTINS comes in sight of LIME,
the voice of Calloway is shouting to
Martins, warning him to shoot if he
sees Lime; "Don't take any chances...
shoot.!"

HARRY looks at MARTINS. He nods:
"Do it!"

CALLOWAY, as he reaches the dead
SERGEANT, hears the shot.

45) THE CEMETARY

Almost as the scene in the begin-
ning. They are burying Harry Lime
again.

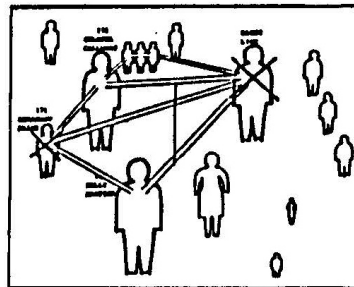
CALLOWAY and MARTINS are there.
ANNA stands alone, not looking at
them.

MARTINS gets into the jeep with
CALLOWAY and they drive along the
avenue of poplars, passing the girl
who ignores them.

MARTINS tells CALLOWAY to stop; he
can't just leave. CALLOWAY puts him
down and drives away, leaving him to
wait at one side of the road as the
figure of the girl comes nearer.

She never looks at him, walks on...

END



2 min 16 secs

THE BINDS

Very basic to dramatic structure is the pattern of 'triangular' interaction of characters: one character who is torn in the opposite directions' by his/her relationship with a couple of others. This is the principle of THE "BIND."

Stories that are rich in dramatic values, stories that have 'density' are very likely to be built on an elaborately complicated design of many triangles.

How conscious should a dramatic writer be of this kind of 'carpentry'? Many, if not most writers, will insist that it should be an entirely unconscious thing --an 'instinctive' sense of structure.

It can be argued, however, that the writer, though he does not deliberately plan the intricate weave of character interactions, nevertheless has 'at the back of his mind' a 'sense of the whole' and that this may exist long before the actual writing has begun.

The 'vivisection' of a plot like that of 'The Third Man' may be more interesting as an academic exercise than as a guide to the process of invention. But it can still be of some help.

1) HOLLY MARTINS

A writer of cheap novelettes, Westerns. He was at school with Harry Lime and has always hero-worshipped Lime. Invited to come to Vienna to help Lime in some medical charity; he arrives only to find that Lime is dead.

2) THE PORTER

A witness to the accident that happened just outside Lime's apartment, the Porter saw three men carrying the body that had been killed instantly, run over by a truck.

3) COLONEL CALLOWAY

A British Military police officer who has been trying to break up the Black Market racket in diluted penicillin. Calloway has traced it to Harbin, a medical orderly who has been seen with members of Lime's group. Harbin has vanished. Lime is now dead.- Calloway is attending his funeral only to see which of Lime's friends are there.

4) ANNA SCHMIDT

Harry Lime's mistress. An Estonian, she is in danger of being deported by the Soviet police. Her passport, supplied by Lime, is forged. Anna has little knowledge of the penicillin racket but has been used by Lime as a contact with Harbin.

5) BARON KURTZ

A down-in-the-heel Viennese aristocrat, reduced to playing the violin in night-clubs and dealing in the Black Market, he is possibly a homosexual living with-

6) DOCTOR WINKEL

- a doctor with Black Market connections. A 'collector' of religious artifacts and perhaps the original contact with Harbin as the source of penicillin supplies. Part of the conspiracy which staged the 'accident.' Winkel signed the death certificate so that the body of Harbin could be buried as Harry Lime.

7) SERGEANT PAINE

Calloway's right-hand man. A cheerful, ex-policeman from London, he is an avid reader of Holly Martins Westerns. A friend of -

8) CRABBIT

A somewhat ridiculous English civilian attached to the Armed Forces in some 'cultural' capacity. Seen habitually with a Viennese girlfriend. Crabbit mistakenly believes Martins to be an important literary figure.

9) THE PORTER'S WIFE

A woman who probably knows more about the penicillin racket and the suspicious circumstances of Mr. Lime's death than her husband does. She may still be in touch with Lime - or at least with some of the racketeers.

10) POPESCU

A Rumanian involved with Lime and one of those who helped fake Lime's death. Popescu may well be the most dangerous of the group, the killer of Harbin and then the Porter.

11) SMALL BOY

The Porter's son. A witness to the quarrel between Martins and the Porter.

12) COLONEL BRODSKY

A Soviet police officer who is one of Calloway's opposite numbers on the Four Power Police organization. Possibly in contact with Lime whom the Russians use as an informant. Lime, to save his own skin has informed on Anna Schmidt.

13) HARRY LIME

A completely unscrupulous and amoral character who has a gift of making himself attractive to others like Holly and Anna, exploiting their loyalty to him but quite ready to betray them of it to his advantage.

