

Forthcoming Events:

BFS Evening: Tuesday 10 February 7.45pm

Special Event

Ruby Blue (15)

Dir. Jan Dunn, UK, 2008, 108 mins

Bob Hoskins, Josiane Balasko, Jody Latham, Jessica Stewart

Following the death of his wife, Jack struggles to build new relationships that are then threatened by the judgemental people around him. A bittersweet drama about innocence this poignant character study benefits from a compassionate script and pared-down, nuanced performances from Hoskins, Balasko and the young cast.

We are delighted to welcome writer-director Jan Dunn to introduce the film and there will be a Q&A afterwards.

BFS Evening: Tuesday 10 March 7.45pm

Bracknell Film Society 50th Year Members' Selection

Bicycle Thieves (Ladri di Biciclette) (U)

Dir. Vittorio De Sica, It, 1948, 86 mins in Italian with subtitles

Lamberto Maggiorani, Enzo Stailoa, Lianella Carell

An impoverished father finally gets a coveted job that requires a bicycle, but when the bike is stolen on his first day of work he sets off with his son on a frantic quest for it. A landmark film that defined the Italian neorealist approach with its brutal portrayal of post-war life, truthful acting, compassion and poetic rhythm. This masterpiece earned a special Oscar for its affecting and emotional power.

Bracknell Film Society AGM will follow the screening

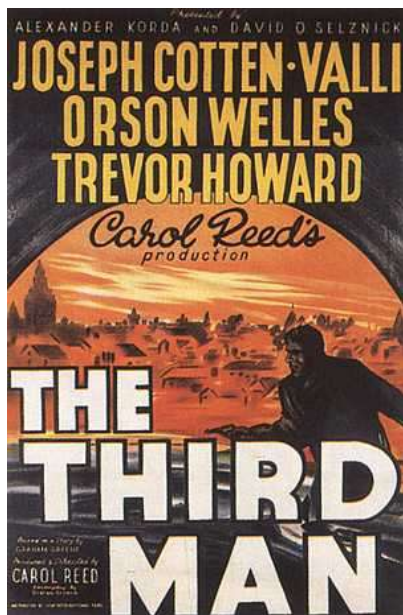
Celebrating
50 Years



Celebrating
50 Years

“Opening Night”

Bullbrook Community Centre
Tuesday 20 January 2009



1948, UK, Running Time 104mins

Grand Prix Winner Cannes FF 1949

Best British Film BAFTA 1949

Best Black & White Cinematography Academy Award 1950

Rebecca (1940) Cabaret (1972) The Third Man (1949) Bicycle Thieves

Bracknell Film Society 50th Year Members' Selection

Nanook of the North (1921) The Wages of Fear (1953) Rebecca (1940)

The Third Man (1948)

Directed by Carol Reed

In the recent 50th Year poll of the films that BFS Members would like to be screened again in 2009, the Third Man received the highest number of votes of the films available on 16mm (suitable for screening at Bullbrook Community Centre) and was voted the second most popular film overall.

The Third Man has previously been shown twice by BFS: in February 1985 and then during the Society's 40th Anniversary Weekend in June 2000. Our programme notes for this evening are those provided at those screenings.

Holly Martin (Joseph Cotten), a somewhat pedestrian writer of Westerns, arrives in post-war Vienna, romantic, dark and corrupt to join his old friend Harry Lime (Orson Welles). This sinister and mysterious black marketeer seems to have met with an accident...or has he? This romantic thriller, based on an original script by Graham Greene, stylishly directed by Carol Reed with the surest of touches, was most famous for its insistent zither music background for Anton Karas and a chase in the sewers. It is a film for everyone, as it has mystery, thrills, romance, chases, topicality, and some of the best photography of any film. It won a BFA Best British Film Award and is undoubtedly a classic.

newsmoth, February 1985



For all the impression he makes during his for less than fifteen minutes on the screen, *The Third Man* is not Orson Welles' movie. Joseph Cotten is the star and the film moves to his

laconic rhythm. The writer drawn into a real-life mystery is a convention as old as the hills, but Greene, Reed and Cotton play out the concept with a blend of wryness and moral depth. *The Third Man* is visually alive in a way that few motion pictures are.

Produced and Directed by

Carol Reed

Presented by

Alexander Korda

David O'Selznick

Original Story

Graham Greene

Screenplay

Graham Greene

Photographed by

Robert Krasker

Original Music

Anton Karas

Sound Supervisor

John Cox

Cast

Holly Martin

Joseph Cotton

Anna Schmidt

Alida Valli

Harry Lime

Orson Welles

Major Calloway

Trevor Howard

Sergeant Paine

Bernard Lee

Harry's Porter

Paul Hörbiger

'Baron' Kurtz

Ernst Deutsch

Popescu

Siegfried Breuer

Dr Winkel

Erich Ponto

Crabbin

Wilfrid Hyde-White

Anna's Old Landlady

Hedwig Bleibtreu

The movie is smitten with the symbols and texture of decay. The craters and mountains of rubble that scarred Vienna after the war show a physically crippled, morally fractured universe that is mirrored in a dizzying array of expressionistic angles, subjective perspectives, and dramatic compositions that fill every corner of the screen. Reed's film is rife with ingenious flourishes that brush up against its polarised motifs of innocence and corruption, whether in the form of a kitten batting with its paw at Harry Lime's shoelaces or a melon-headed little boy leading a lynch mob after its quarry.

The Third Man reflects the optimism of America and the bone-weariness of Europe after the war. It's a story about extremities: on the one hand, Calloway, who has seen at first hand the results of Lime's crimes, and on the other, Holly, who believes in the simplified good and

evil of his novels. Even after 50 years, *The Third Man* remains an incredibly effective mood piece and one of the most robust and intelligent thrillers ever made.

Paul Dodds, June 2000