

THE 3RD MAN



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HIGHLIGHTS •

The new David O. Selznick-Alexander Korda presentation, "The Third Man," springs from a collaboration of the two notable talents responsible for the recent prize-winning film, "The Fallen Idol." Carol Reed, director-producer of that earlier picture, served in the same capacity for "The Third Man," with Graham Greene again teamed with him as scenarist.

From the time of "The Stars Look Down" Carol Reed has been recog-



nized as one of the most creative personalities in the field of motion pictures, but it is with his last two productions, "The Fallen Idol" and, now, "The Third Man," that the young English director has come to be generally acclaimed as at the head of his profession in his own country and one of the top-ranking directors in the world. Reed's fame has come from his mastery of the film of suspense, the so-called "thriller," coupled with a remarkable ability for projecting characterization, emotion and faithful detail.

With "Brighton Rock," "The Heart of the Matter" and other nov-



els, Graham Greene showed himself to be one of the outstanding authors of the present century. It is rare, however, for a writer with Greene's accomplishment as a novelist, to have developed into one of the ace craftsmen in the medium of films. His greatest screen successes, as with "The Fallen Idol" and "The Third Man," have been achieved in the use of unusual characters and suspenseful melodramatics to leave an unforgettable impression.

The dramatic impact of "The Third Man" is due at least in part to

Director Reed's determination that the picture should be made with a location troupe amid the gripping locale of Graham Greene's story, post-war Vienna. The city itself



thus became in a sense a powerful supplementary force in the realization of the writer's tense, thrilling screen play.

The cast of "The Third Man" is not only one of the most intriguing

THE CAST •

Martins	JOSEPH COTTEN
Anna	VALLI
Harry	ORSON WELLES
Calloway	TREVOR HOWARD
Paine	Bernard Lee
Kurtz	Ernst Deutsch
Winkel	Erich Ponto
Popesco	Siegfried Breuer
Crabbin	Wilfrid Hyde-White
Harry's Porter	Paul Hoerbiger
Anna's Old Woman	Hedwig Bleibtreu
Hansel's Father	Frederick Schreicker
Hansl	Herbert Halbik
Winkel's Maid	Jenny Werner
Kurtz' Mother	Nelly Arno
Brotsky	Alexis Chesnakov
Barman (Casanova)	Leo Bieber

to go up on any theatre marquee this season, but also one of outstanding international accomplishment. In addition to Valli, brilliant Italian-born actress who made her American film debut for David O. Selznick in "The Paradine Case," the picture offers Joseph Cotten in one of his most compelling roles, gives Orson Welles a characterization that film fans will not forget for a long time, and brings Trevor Howard, versatile English star, to the attention more strongly than ever of American picture-goers. In addition, some of the notable players of the Austrian stage and film world were recruited for supporting parts.

"The Third Man"

Seldom has the music of a motion picture attracted so much advance attention as is the case in "The Third Man." The reason is the introduction of the zither, a unique musical instrument which for generations has been popular in the Tyrol, Switzerland and Bavaria, but up to the present time has been little known in America. Director Carol Reed "discovered" the zither while working on advance production plans for "The Third Man" and the exciting, haunting way in which zither music has been incorporated into the film is said to set a new milestone in movie history.

Zither Score In 'The Third Man' Brings Fame To Unknown Artist

No longer is the zither just a name found in occasional children's alphabet-picture books, or thrown at unwary radio quiz contestants. This once-obscure instrument bids fair to become the musical sensation of the mid-century.

It all started when Carol Reed, an imaginative movie director with a flair for doing things in a different way, decided that his melodramatic

special zither music. Reed discovered Anton Karas, who is regarded by zither connoisseurs as the master of that particular instrument, playing in a little-known Austrian cafe. Karas composed and executed the special zither score for "The Third Man." By the time he had arrived in London to work on final scoring of the picture, his fame had preceded him.

Karas was offered a job at the swank Empress Club, and Princess Margaret, hearing exciting tales about his accomplishments, couldn't wait for the official opening. She phoned to ask if she could bring a party over at six o'clock instead of the regular nine-thirty premiere, and for an hour and a half she and her friends listened entranced to repeated encores of music from the film.

More than 100,000 phonograph recordings of one of the zither "Third Man" numbers were sold in London within three weeks.

According to the records, the zither was known to both the Hebrews and ancient Greeks in the eleventh century B.C., although in recent generations its use has been largely restricted to areas in Bavaria, Switzerland or the Tyrol. This would seem to prove that, for this instrument with an odd destiny, the first three thousand years have really been the hardest.



PSST, YOU WANNA BUY A ZITHER?

NERO PLAYED ZITHER NOT FIDDLE AT ROME BURNING

Emperor Nero did not play a fiddle during the burning of Rome—he played a zither!



Anton Karas

This is one of the startling facts uncovered by Selznick researchers delving into the historical background of that fantastic stringed instrument which is the new sensation of the musical world and upon which the entire musical score of Carol Reed's new thrilling film, "The 3rd Man," is played. Thanks to "The 3rd Man," there is a rousing renaissance of interest in the zither which can lay claim to being one of the world's oldest musical instruments.

Despite all other stories to the contrary, Nero was a great patron of music and enjoyed a song like any other good Roman. It is recorded that while his capital city went up in flames, Nero lustily sang "The Destruction of Troy" accompanying himself on the precursor of the modern zither, an instrument which the Romans labelled a "cithara." A cithara player in those days was called a "citharoedus," and was distinguished from other Romans by a specially-designed toga, etc. Gold coins bearing the likeness of Nero dressed as a "citharoedus" have been uncovered in Roman ruins confirming the fact that the Emperor had an addiction for the twanging zither.

The name "zither," is derived by direct though long descent from the Greek kithara to the Latin cithara, Old English cittern and German zit-

ter. It is the prototype of all our modern stringed instruments including the guitar, violin, spinnet, clavichord, harpsichord, and piano.

It is difficult to trace exactly the birthdate of the zither. Allusions to a stringed instrument of the zither type have been found as far back as 1700 B.C. In ancient China, zithers were referred to erroneously as "lutes" and mention of them is made in an ode written about 1100 B.C. The Shê, or long zither, was one of the instruments played by that great Chinese poet and philosopher, Confucius.

In the old days in China, no singing girl, nor actor were permitted to play this instrument. However, every scholar was expected to keep it somewhere in his studio even if he did not know how to play it; indeed even if it had no strings!

In the black period of the world's history following the decline of the Roman Empire, the zither, like all forms of culture and the arts, took a backward step. It remained for the barbaric tribes, once under Roman influence to keep it a living instrument of the arts. Britain was under Roman domination until the fourth century and there have been found mosaics and representations of crude zithers belonging to that period.

Authorities are hard put to find out exactly what happened to the zither in the stormy warring years when our present civilization was being crystallized in Europe. Suffice to say that the hardy Bavarian, Tyrolean and Styrian highlanders from the vast confines of the Alpine ranges kept it alive as their national instrument. Constant experimentation by them with new numbers of



York followed by rave notices in the press about the picture and its music, zither players came in great demand to play at Park Avenue society dinners, swanky restaurants, etc.

Rekindling of popular interest in the zither began when famed British producer-director Carol Reed took the "3rd Man" troupe to Vienna for eight weeks of location shooting on his thrilling melodrama. Reed and the cast were wont to drop in a Vienna wine-cellar after shooting to listen to the expert zither playing of a 40-year old musician named Anton Karas. Against studio objections, Reed decided to have the entire musical score of the picture recorded on a single zither with Karas composing new tunes and revamping famous folk airs. The rest is musical history: With the release of the picture in London, moviegoers immediately demanded recordings of the weird "Third Man Theme." More than five hundred thousand records were sold in the first three weeks and Karas became an international sensation.

With the national release of "The 3rd Man," music circles are of the opinion that the zither will eventually replace the saxophone, trumpet and other modern instruments in the affections of the American people.

THE CREDITS •

Producer-Director	CAROL REED
Screen Play by	GRAHAM GREENE
Associate Producer	Hugh Perceval
Unit Production Manager	T. S. Lyndon-Haynes
Art Director	Vincent Korda
Lighting Cameraman	Robert Krasker
Editor	Oswald Hafenrichter
Make-up	George Frost
Wardrobe Master	George Murrey
Wardrobe Supervisor	Ivy Baker
Set Dresser	Dario Simoni
Continuity	Peggie McClaferty

The ancient Greeks were devoted zither players. Mention is made by writers of the simikion, a zither with 35 strings, and the epigoneion, a 40-string zither, in contrast to the Chinese Shê which had fifty strings. Derivation of the word, epigoneion, indicates possibly that the Greeks were the first to play the zither laid across their knees—a literal translation of epigoneion is indeed a "thing on the knees: "epi" meaning "upon," and "gony" meaning "knee." The famed Greek warrior, Achilles, is constantly alluded to as a singer and performer on the early zither. There is also definite evidence that Plato and Aristotle, the great Greek teachers and philosophers, were zither addicts. When Aristotle was tutor to the great Alexander the Great, he taught the latter to play the instrument, and there is record that zithers were played at the marriage of Alexander to Statua at Susa in 324 B.C.

As noted heretofore, the Romans were devoted to the zither as much as the Greeks. Traces of it were found in all countries that had at any time come under the domination of the Roman Empire. Some remarkable depictions of same were found in the famed ruins of Sicily by modern explorers.

strings evolved the present-day zither. The oldest typical modern mountain zither is in the National Museum at Munich, ascribed to about 1620. It is richly inlaid with dancing figures in exactly the present national costume of those regions. Musicians are in accord with the idea that because of its complicated chord-formation the zither is a difficult instrument to play. But playing the complicated zither comes as a birth-gift to most Austrian highland peasants and definitely satisfies all their musical needs.

Around 1830, the zither was brought down from the mountains and became the rage of fashionable drawing rooms from Munich to Vienna. Its present version was introduced in Great Britain about 1850. Many emigrants to the United States brought their native instrument along and for a long time, the zither enjoyed a wide popularity in this country especially around the turn of the century. The vogue died out because the trouble of tuning a zither is too much for an amateur. Diehards, mostly of German and Austrian extraction, refused however, to let the instrument die and there are zither clubs extant in the United States to this day. With the opening of "The 3rd Man" in New



MAT NO. 1-E

TOP PERFORMANCE of season is prediction of previewers for Joseph Cotten, seen in a thrill-packed role in "The Third Man," coming to the Theater.



MAT NO. 1-F

EMOTIONAL POWER is key to Valli's performance in the unique role of a police-wanted, love-crossed Viennese actress in "The Third Man" at the Theater.

MR. A. PLAYS HIS Z, TO MAKE S. R. O. HIT



MAT NO. 2-F

Anton Karas doesn't speak English and he doesn't appear in even one scene of "The Third Man," the melodramatic thriller, coming to the Theater. Yet, according to the director-producer, Carol Reed, Karas made as important a contribution to the final picture as any of the stars.

This contribution was a most unusual one. Karas has made a tolerable living for a good many years by playing his zither in a Viennese cafe. A large percentage of persons may not even know what a zither is, but it is defined in the dictionary as "stringed instrument popular in Bavaria and the Tyrol, consisting of a box across which are stretched between thirty and forty strings." In sound it has been described as a cross between a guitar and a de luxe barrel organ. Some persons, hearing and not seeing it, might mistake the music for that of a clavichord or a mandolin. There are not too many professional zither players in America, although, if "The Third Man" introduces a vogue, there may be nothing else but!

When Director Reed visited Vienna searching for casting types and for picturesque locales for his



coming film version of Graham Greene's powerful story of post-war Austria, he discovered Anton Karas, playing in a supper restaurant. He was so impressed that he came back every day for a week. Then he decided the entire musical score of his film would be zither music, and he offered Karas the dual job of composing and interpreting it. Karas became known as "Mr. Anton" to the visiting film players.

Of course Karas couldn't really start on his job until the picture was finished. He pored meantime over a German translation of the screen script, and he thought in general terms of musical themes;

but it was not until the last can of celluloid was delivered from the laboratory that his task actually began.

From that time on, for nearly two months, his assignment was to sit through screenings of "The Third Man" in a private projection room. He made notes on every scene. Each night he worked with the indefatigable Reed at his own hotel, adapting and composing music, or suggesting how it would fit into place. An English-German translator was usually present at these meetings, though Reed speaks sufficient German to get passably by.

Daily Karas took his zither to the film studio and ran through the film with the music composed to date. In the course of two months' time Karas had seen the complete film no less than five hundred times!

Preview critics have said that the zither music conveys an extraordinary sense of the haunting, exotic, danger-packed, mood of the locale. Further judgment will be passed as the picture is released.

Meantime Anton Karas, dubbed by Director Reed "the man with the magic hands," is playing his zither in his old, familiar surroundings in Vienna. At his old familiar salary, too, for nowhere in Vienna could he get more. It appears that he may be the one man in the history of the movies to have remained completely unaltered and unaffected after being picked for an outstanding role in the making of one of the year's most widely discussed movies.



Drama, Power and Suspense are "Third Man" Ingredients

"The Third Man," coming to the Theater, is a powerful, suspense-packed melodrama fused against one of the most unconventional love stories ever brought to the screen. It has four of the screen's outstanding personalities in leading roles, Joseph Cotten, Valli, Orson Welles and Trevor Howard.

The screen play was written by Graham Greene, author of such film successes as "Stamboul Train" and "The Fallen Idol." Greene is equally well known as a novelist and dramatist, and his latest book, "The Heart of the Matter," is a current top booksellers' item both here and in England.

The linking together of joint production interests by Alexander

Greene's script an exactitude of locale which would underscore the story values.

Prior to actual shooting, many months were spent by the director and writer in Vienna painstakingly selecting all the places that would be shot there by the big location unit, obtaining the needed permission for work in the various four-power military zones of the city and building up special atmospheric effects.

Joseph Cotten, who has registered not-to-be-forgotten movie characterizations in "Since You Went Away," "Portrait of Jennie" and "Under Capricorn," has a role in "The Third Man" which is said to be the strongest emotionally he has yet brought to the screen. He is seen as an American writer visiting in Vienna and stumbling across some sinister facts that point to the possible sordid murder of his closest friend.

Valli, the fascinating young Italian-born actress who was seen in "The Paradine Case" and "Miracle of the Bells," has the heart-tugging



part of a girl torn by a frustrated love and also pursued by the international police unit for false personal registration.

Orson Welles adds another to his gallery of gripping screen portraits with a role which is supercharged with mystery, and which contributes to an unpredictable and dramatic plot outcome.

Trevor Howard, British star, who seems likely to establish a high rating with American audiences through "The Third Man," is a grimly unswerving British military police head, in conflict with Cotten from the inception of the story.

In addition to the starring parts, each character in the supporting cast was picked by Director Reed with meticulous care. The range of supporting parts is a wide one, and many players were selected in Austria because of fidelity to type. This again was part of the over-all production objective of cloaking one of the screen's most unusual and exciting scripts with an approach that conveys the feeling of the unfolding of a tense drama of real life.



MAT NO. 1-B

AT A VIENNESE WINDOW, Valli faces the taunting decision between loyalty to her former, incriminated lover, and the love of his best friend, Joseph Cotten, in "The Third Man" at the Theater.

Korda and David O. Selznick insured the fact that the picture would be given all the skill, promotional and production values that these two astute showmen have contributed to their past achievements.

Carol Reed, generally rated as England's top director, organized a big location expedition to Austria to make this unique story. It was Reed's opinion, and also that of the producers, that a kind of driving realism obtainable in no other way would be secured by photographing the film against the sombre, intense, war-racked backgrounds of the Austrian capital, and by giving



"THE THIRD MAN" WINS FIRST PLACE IN NEW FILM FARE

Packed with the sort of suspenseful characterization found in his earlier "Odd Man Out," Carol Reed's new production, "The Third Man," now at the Theater, is an exciting milestone in screen circles.

It is in this new film that Reed reaches his high-water mark as a director, while his trio of stars, Joseph Cotten, Valli, and Orson Welles, share in the honors of a tense, taut thriller set against an extraordinarily novel background.

"The Third Man" was penned by Graham Greene, who with another recent film script, "The Fallen Idol," captured honors at the Venice Film Festival for the current season's best screen play. It looks as if "The Third Man" would bring the popular British novelist-scenarist still higher acclaim. His story is replete with powerful character studies, set against the stark, unforgettable background of post-war Vienna, his plot twists keep one squirming in one's seat, and his denouement is completely unpredictable yet thoroughly logical.

Not in years, perhaps, not since Selznick's "Since You Went Away," has Joseph Cotten played a role so perfectly fitted to his talents, and played it with such quiet but inci-

sive fascination. In the part of Holly Martins, a writer of Western adventure yarns who encounters a situation in Austria making his own melodramatic creations tepid by comparison, Cotten has a role in which he scores a great personal triumph. Competing with him closely for acting honors is Valli, the lovely Continental star who was brought to this country originally to appear in "The Paradine Case." As a half-desperate girl living in Vienna with forged papers, brooding over the loss of her lover, and hounded by the police, the sensitive young Italian actress has a part that must stand near the very top in the year's roll call.

Orson Welles, an adroit craftsman in everything he does, demonstrates again his own versatility in the grim, gripping, splendidly delineated role of a man who has been willing to sacrifice love and friends for the exploitation of a new kind of post-war racket. Trevor Howard, a British star who is certain to be better known over here with this

picture, is a memorable Major Calloway, the cold calculating head of British military police in Vienna.

Several prominent Austrian players, notably Paul Hoerbiger, Siegfried Breuer and Erich Ponto, were picked by Director Reed for key supporting roles, and they all contribute performances that add to the biting, driving realism of the picture. The wisdom of the production group in actually going on location for two months in the Austrian capital is shown repeatedly in the quality of backgrounds and photography, in the deft touches of

genuine atmosphere and in the haunting quality of the zither music which gives the film its distinctive and symbolic mood. If enough honors haven't already been distributed, this unique musical score—the best since "Spellbound"—is certain to be talked about for seasons to come.

"The Third Man"—and who that "third man" really is few persons will guess until the exciting final sequences—is a special treat for the regular movie addict and a "must" for those who attend films less frequently.

ADVERTISING BILLING

DAVID O. SELZNICK and
ALEXANDER KORDA

15-20%

present

"THE 3RD MAN"

100%

by

GRAHAM GREENE 20%

starring

JOSEPH COTTEN

VALLI

ORSON WELLES

TREVOR HOWARD

50%

Produced and Directed by
CAROL REED

30-40%

A SELZNICK RELEASE

15%

Distributed by
SELZNICK RELEASING
ORGANIZATION 10%



Servant Upsets "Third Man" Shooting Plans

The efficiency of Viennese servants upset the apple cart for the "Third Man" unit during its second day of shooting in the Austrian capital.

Joseph Cotten, co-starred with Valli and Orson Welles in the new suspense film, made a few scenes the first day in the travel-stained clothes the script called for, showing his arrival in Vienna, weary and broke. The scenes were to be finished the next morning.

With Cotten ready to start shooting, there was confusion when it seemed that the star's grimy, wrinkled garments had disappeared. The search was going on wildly when a smiling Viennese valet appeared in missing suit and hat, brushed and ironed to look as good as new!

While the suit was hastily wrinkled up and smudged with dust, no one had the heart to tell the proudly attentive attendant that he had committed a major blunder.

VALLI A NATURAL

The cameraman on "The Third Man," new film at the Theater, commented one day: "To photograph Valli is dead easy. The girl stresses purely natural beauty and natural effects."

His statement provides the answer to the question customarily thrown at film stars by hordes of admiring youngsters: "What make-up do you use?"

In the case of Valli the answer was an extremely simple one. For her part in the new Selznick release she wore ordinary street make-up with the sole addition of some extra mascara.

Joe, Orson Re-unite

The reunion of Joseph Cotten and Orson Welles in co-starring roles in "The Third Man," coming to the Theater, was an occasion for celebration. It was the Welles-produced stage show, "Horse Eats Hat," presented by the Mercury Theatre in 1932, which successfully launched Cotten, then a fledgling young job-hunter, on a career that was rapidly to take on important dimensions.



Famous Sacher Hotel Stars In Vienna-Made 'Third Man'

In the days when Vienna was the gay capital of the vast Austro-Hungarian Empire, the Sacher Hotel was the favorite playground of American aristocracy, a place where young noblemen supped with their favorite ballet dancers (the stage door of the opera was

conveniently opposite the entrance of the hotel), while their elders sipped fine French champagne and Austrian schnapps under the benign gaze of the despotic Mme. Sacher—a formidable cheroot-smoking old lady who ruthlessly handpicked her clientele. The Emperor Franz Joseph was one of her patrons and she saw to it that the Sacher salons were decorated by people fit to share room space with His Majesty.

With the creation of the first Austrian Republic at the end of the first World War, Mme. Sacher's exclusive establishment steadily declined and it was only the between-wars patronage of the then Prince of Wales which saved it from complete eclipse.

Now Military Hotel

In modern Vienna, a city occupied by the four Allied powers, the Hotel Sacher with its brocade covered walls, its sparkling chandeliers and rich mahogany fittings, is requisitioned by the British military au-

thorities and Mme. Sacher, the noblemen and the ballet girls are replaced by a military manager, young officers and efficient young women working for the Allied Commission for Austria.

It is the post-war Hotel Sacher of uniforms and army rations which figure in the new Alexander Korda-David O. Selznick film "The Third



Man," an unusual and dramatic story of intrigue in a war-battered Vienna specially written by the famous British novelist Graham Greene, now at the Theater. It is here that Martins (Joseph Cotten) plays the up-to-the-minute drama with Anna (Valli) and his friend, Harry Lime (Orson Welles).



MAT NO. 3-A

HIGHLIGHT SEQUENCE of "The Third Man," new attraction coming to the Theater, is the scene in which Valli, as a mysterious Viennese actress, continues to leave Joseph Cotten unsure whether his love is reciprocated, and, faced by deportation, refuses to aid four-power police in tracking down the hidden elements of a baffling murder.

VICIOUS BLACK MARKET EXPOSED IN THRILLING CAROL REED FILM

One of the most common sights in Vienna today is the street corner vendor of the black market cigarettes—usually a crippled war veteran acting as an agent for the big operator secure in his opulent flat miles from the scenes of the petty transactions making him a luxurious living.

The black market where the necessities of life are exchanged is widespread and obvious. But behind this looms a more secret and dangerous racket in which men do not barter an overcoat for a few kilos of meat or a mattress for some sugar, but are dealing in the raw material of life and death itself—drugs and medical supplies—with end results that are murderous and appalling.

It was this more sinister background that Graham Greene probed and exploited for his tense and dra-



matic story "The Third Man," coming to the Theater. The film stars Joseph Cotten, Valli, Orson Welles and Trevor Howard.

A Vienna of intrigue and crime, where whole families lived in the one remaining room of a bombed

building and a man hardly dared trust his best friend; a place where human values had been knocked sideways by economic chaos. The result was "The Third Man," a brilliant and unusual story of post-war Vienna as true to life as a newspaper report but written with the uncanny insight of an author whose mission is to lay bare the soul of a city and its people.

The choice of a director for such a picture was easy. It could only be Carol Reed, the man who produced tense, dramatically perfect pictures like "Odd Man Out" and "The Fallen Idol;" a realist of the cinema with the touch of a genius which has made him the leading director of British films.

The same combination of director and author yielded the lavishly praised film "The Fallen Idol." The team is a proved one which assures the public of a film showing Vienna, stark and real, living through one of the blackest periods in its long and troublesome history.



**Vienna Landmarks
Add to Authentic,
Exciting New Film**

Months of advance research by author Graham Greene and Carol Reed, director of Selznick-Korda's "The Third Man," new Theater film, went into an intensive hunt around Vienna for exciting location sequences.

In recording an absorbing picture of life in the Austrian capital under four-power rule, the director found it desirable to bring into his melodramatic story some famous landmarks, many of them very familiar to our occupying GI army.

Among these outstanding locales are the Hohermart, four-power headquarters; the twelfth century Urbani wine cellar; the great ferris wheel built in 1870 in the amusement park; the municipal cemetery where the graves of Schubert, Beethoven, Mozart and Liszt may be found; the vast sewers running underneath the city; the Hotel Bristol, headquarters of the American Commission; and the South Station.

BULLETIN — WELLES ON WOMEN!

Orson Welles' views on women are as interesting as his opinions on most other subjects. After completing his work in "The Third Man," coming to the Theatre, Welles took a holiday in London and had the following to say to an interviewer for a British Sunday paper:

"The straight, turn-around-and-look kind of beauty is a terrible disadvantage to a woman with screen ambitions. No one will believe that she will make the grade as an actress.

"English women have an indefinable something of their own. The tendency is to minimize it, to copy American glamor on the toothpaste ad level. It should, on the other hand, be emphasized that the differences add to the degree of attraction."



MAT NO. 1-D

ENTRANCE to the sewers of Vienna is the final dangerous refuge of Orson Welles, in a climactic scene of "The Third Man," new Theater attraction.

Seventy Years' Training

The oldest member of the big cast of Carol Reed's "The Third Man," new film coming to the Theater, was Hedwig Bleibtreu, who is well over four score, and generally regarded as the grand old lady of the contemporary Austrian stage. She has the part of a mysterious lodging house keeper in the new melodrama.

A constant source of amazement to everyone on the set because of her vigor and alertness, she conned her lines in much less time than most actors, and scorned the aid of glasses. She never slipped up on a line. When congratulated for this she smiled wryly and said: "After seventy years you get the knack. If you haven't, well—it's rather too late to do anything about it!"

Fast, Fascinating, 4-Star

"Third Man" Carries Thrills

When two past masters of movie suspense join hands as writer and director, the result is likely to be a superlatively good entertainment.

This is exactly what has happened in the new, suspenseful presentation, "The Third Man," coming soon to the Theater. Graham Greene, author of "Stamboul Train," "The Fallen Idol" and other thrillers, collaborated with Carol Reed, "Odd Man Out" director, to turn out a motion picture which is fascinating from beginning to end.

Four able accomplices in the



production of one of the year's most memorable pictures are Joseph Cotten, Valli, the Italian star of "The Paradine Case," Orson Welles, and Trevor Howard. The last-named actor is a favorite in London who is certain to be equally strong with American audiences from this time on, after his characterization of the hard-bitten head of British military police.

Cotten is a quiet-spoken young American writer of Westerns who comes to Vienna to secure a job promised him by his old friend Harry Lime. He arrives just in time to follow Lime's funeral cortege to an Austrian cemetery. His skepticism about the alleged "accident" which was the cause of death leads him into a labyrinth of suspicion that points more and more conclusively to the likelihood of murder. Valli, never lovelier on the screen and giving her finest performance to date, is a sensitive, distraught actress who was in love with Lime, and who, because of forged papers, is being grilled by the international police unit. The contribution of Orson Welles, in a mysterious role

that adds immeasurably to the force and absorbing quality of the story, is such that it should be left to the movie-goer to discover for himself.

Produced with an extensive location trip to Vienna, "The Third Man" demonstrates how greatly actual locale backgrounds can add to the sweep and vigor of a photograph. The photography is superb, and remarkably skilful use of real backgrounds in the war-scarred Austrian capital give the film great distinction. The remarkably different musical score, composed and played by a Viennese guitarist discovered by Director Reed, also adds a still further touch of special accomplishment to a movie that everyone will be talking about—and using a profusion of enthusiastic adjectives in the process.

Measured by the ingredients of talent that went into its making, "The Third Man," comes out as finely paced and brilliantly absorbing a picture as one might expect it to be. Yet the mixing together of top talent doesn't always produce that same notable result. Directorial perception, plus the perfect blending of screen roles with acting personalities, are probably the determining factors. "The Third Man" has given every one of its stars parts that are unsurpassed by anything else in their careers—and it has given to discriminating oglers of movie fare a tremendously compelling, inventive, unconventional and exciting new motion picture.



MAT NO. 2-B

TENSE, THRILLING struggle of two close friends with suspicion of murder coming between them is a Joseph Cotten-Orson Welles climax episode in "The Third Man," new Selznick release coming to the Theater.

Reed Introduces New Faces

In line with Director Carol Reed's policy of bringing to the attention of American and English some of the outstanding Continental actors whose talents were obscured by the war, four top Viennese players were signed for "The Third Man," coming to the Theater.

The veteran Paul Hoerbiger, an idol of the Austrian stage, played his role without the advantage of knowing a single word of English,



and apparently played it flawlessly. A rapid-fire "study," Hoerbiger learned all his lines phonetically, after an Austrian assistant director had explained to him Director Reed's interpretation of the lines and the scene. For some scenes,

Hoerbiger had a line chalked up on a blackboard out of camera range, but in most cases this wasn't necessary; and not once did he "fluff" a line.

Ernst Deutsch, another big star of the Viennese stage and films, has the part of Kurtz, an Austrian racketeer whose involvements in the story contribute importantly to its suspense and mystery.

Siegfried Breuer, who plays the conniving, menacing Popesco in "The Third Man," is a Reinhardt protégé and scored his biggest Austrian film success in Willi Forst's "Operette." He has been a star of the Vienna stage since the years shortly before the war.

Erich Ponto, the suave, plotting Dr. Winkel, spent five years studying to be a chemist before he abandoned a scientific life to become an actor. He has achieved a success, especially in "heavy" roles.

Four Famed Viennese Actors Appear in "The Third Man"



Siegfried Breuer, as *Popesco*, one of the silent, sinister eye-witnesses of Harry Lime's mysterious death.



Ernst Deutsch, as *Kurtz*, second eye-witness, who hides the identity of the missing "third man."



Erich Ponto, as *Winkel*, the sly doctor, who refuses to say the odd accident may have been murder.



Paul Hoerbiger, as the porter in Lime's lodgings, whose tragic end comes because he knows too much.

MAT NO. 4B

SAGA OF GREAT DIRECTOR IS STUDY IN SIMPLICITY

Carol Reed, brilliant young director, who with "The Third Man," coming to the Theater, demonstrates his mastery of cinematic super-suspense even more than in "Odd Man Out" and "The Fallen Idol," is a quiet man. Except when nervously galvanized into action on a studio set, he is easy-going, simple and modest in manner, politely avoiding discussions of his own particular talents.

Although rapid pace is a trademark of most of the Reed productions, no less vital a factor has been Reed's perceptive understanding of the actors' problems, and ability to extract top performances. A former stage actor himself, Reed stresses the value of careful, patient rehearsal and of accepting suggestions from the players themselves.

His first picture, "Bank Holiday," showed how the use of these cardinal principles turned a good idea into something exceptional. The director, incidentally, would be the first to emphasize the place of a deft script in the final scheme of things. "Directors can't fool the public these days," he remarked recently, "into thinking that a poor script is really a good one."

"A Girl Must Live" was an early Reed comedy, imbued with the same pace that has characterized all his dramatic efforts. "Night Train to Munich" was a spy story, and "The Stars Look Down" a gripping social study against the background of a mining town. "Kipps" was a highly successful adaptation of the H. G. Wells novel, and "The

Young Mr. Pitt" an unusual historical romance. "The Way Ahead" and collaboration on "The True Glory" were wartime screen contributions. But it was with "Odd Man Out," story of a hunted Irish revolutionary, that Reed's great skill at action-building, tension and dynamic characterization came into full flower. This was followed by another thriller, "The Fallen Idol," in which the question of guilt or innocence in an alleged murder revolves around the interpretation of certain facts by a small child.

In bringing "The Third Man" to the screen, Reed decided that the only way to get the driving, power-

"The Third Man"

ful surge of the story across with maximum result would be to take his entire shooting unit to Vienna, the locale of the story. Months of painstaking preparation and cautious selections of exact locales was followed by a production program that aimed at dramatizing the war-torn soul of one of the world's most famous cities, as well as telling a rousing melodramatic tale.



JOSEPH COTTEN WANTED TO BE ACTOR ALWAYS

Joseph Cotten is not one of those actors who started out to be a reporter, a decorator, a flier or a bond salesman and then was shanghaied by some circumstance into becoming a follower of Thespis. No, there was no question whatever in the mind of the star of Carol Reed's new thriller, "The Third Man," coming to the Theater, about what he wanted to do; it was spelled in three letters, beginning with "a" and ending with "t."

There were five long, barren years in Florida, however, and a couple more in New York when it seemed questionable whether that burning ambition would ever be successfully fulfilled.

So serious was Joe Cotten about the business of acting that he left his home town of Petersburg, Virginia, to enroll in dramatic school, and worked his way through by playing professional football! After a year of fruitless stalking of New York agents and producers, he was driven by sheer economic pressure to accept a job selling Florida advertising space. Finally he saved up enough money to enable him to come back to Manhattan and pick up the pursuit of that elusive First Part. His initial chance came when, with his funds almost exhausted, he won a spot as assistant stage manager at the Belasco Theater, where he was also understudy to Lynne

Overman. The ironic part of this job was that Cotten had to buy an elaborate wardrobe and keep it hanging in a dressing room in the theater—in case he ever went on. He went about the streets daytimes in shabby garments, unable even to try out that sartorial masterpiece. After a year during which the star never missed a show, Cotten bowed to the inevitable, took himself and his new clothing on the road with a stock company, and toured for three seasons.

The big shift in the young actor's fortunes came when he met Orson Welles, joined the Mercury Theatre troupe and played a lead in the Federal Theatre Broadway production, "Horse Eats Hat." He attracted so much attention here that he was signed for the role opposite Katherine Hepburn in "The Philadelphia Story." His first film was with Welles in "Citizen Kane," and from then on he became one of the most pursued (instead of pursuing) actors in the entertainment field.



MAT NO. 3-B

THREE OF THE TOP PERSONALITIES connected with the thrilling new motion picture, "The Third Man," coming to the Theater, take time-out for an informal chat on the set. In the center is Producer-Director Carol Reed listening intently to Orson Welles (left) making a point while Joseph Cotten looks slightly amused. Welles and Cotten are starred with Valli and Trevor Howard in the film.



How to Stay Healthy— on Three Hours' Sleep

One of the most intensive and self-driving directors in the film industry, Carol Reed astonished his Viennese friends, during two months of location stay in the Austrian capital for "The Third Man," new Theater attraction, by his utter abandonment of all normal rest hours.

The director would finish his average fourteen-hour shooting day only to plunge for another five or six hours into new melodies for the score; or to sit in a quiet cafe till the early hours of the morning discussing the script. Frequently he only had three hours' sleep.

"I know that if I go to bed early I shall only stay awake thinking about the film," he explained, "so I might as well stay up and get it off my chest properly."

It seemed to work out well, for Reed was never a minute late on set in the morning, and looked healthier than any other member of the troupe after the grueling eight weeks of shooting.

ROMANCE AND THRILLS IN "THE THIRD MAN"



MAT NO. 4C

Something of the excitement in store for those seeing the thrilling Carol Reed production, "The Third Man," is reflected in these impressionistic, informal glimpses of the new melodrama, which will be shown at the Theater beginning In the foreground, center, are Valli, the magnetic Italian-born actress, with Joseph Cotten, who has the male starring lead opposite her. Drawn irresistibly toward a girl whom he knows is hiding something from him, Cotten has the role of a young American writer in perilous, present-day Vienna, unsure whether the unraveling of a murder enigma involving

his best friend may, or may not blast his hopes of personal happiness. Orson Welles, at the right, has a part in the new picture which gives him an opportunity for one of his most imaginative characterizations. "The Third Man" was mostly produced on location in Vienna under direction of the ace craftsman, Carol Reed, so that the impact of one of the screen's most unusual love stories is reinforced by sequences of gripping realism made in the story's actual locales. Many of the top stars of the Austrian theatre, among them Ernst Deutsch, above, (with book in hand) were selected for featured roles in the picture.

RESEARCH EXPERT HAS BIG HEADACHE

While story, locale, cast and technicians are being lined up for a big film, there is usually a very different kind of activity going on in the studio research department, where all the specialized knowledge required for building the sets, designing the costumes and portraying manners and customs of the places and people to be filmed is acquired. In this department there is a man with a first class headache.

The man with the headache is normally known as the research expert. It is his job to anticipate every question on costume, furniture, furnishings, settings, procedure, etiquette, or mode of speech which might conceivably be asked him prior to, or during production. He must never be caught napping—his knowledge of the particular period must be encyclopedic.

In the case of "The Third Man," Carol Reed's production, which will open at the Theatre soon, the problem of research as such did not arise in quite the same way. This was because Reed decided to film a third of his picture "in situ," that is in Vienna where the action of Graham Greene's story was set. For this reason research problems did not arise so long as the film

unit was on location in Vienna. Reed filmed people and places as they were. The subject is topical and deals with Vienna as it is today under Four Power occupation. Reed's camera therefore wandered through the streets of the City, into its police stations, its theatres, cinemas, parks and sewers at will. He was filming life.

After eight weeks of this filming, Reed brought his stars and unit back to the studio, where the head-



aches for the production crew really began.

Sets had now to be reconstructed for close-up work and for dialogue recording and interior shooting. This meant that every place and object covered by Reed's camera in Vienna had to be duplicated on the studio set. Actual settings were easy, as they were built from elaborate sketches and reference stills taken during the shooting in Vienna. The trouble began when curtains, bedding, furniture, animals, methods of transport and costumes had to be matched exactly with those used in

Vienna.

Looking ahead to the time when these accessories would be called for, the production office compiled a mammoth book of reference stills while the unit was on location.

With all this information one might assume that the way was plain. The craftsmen, however, soon found that many of the things were almost unobtainable in this country. Wide and exhaustive search was required before they could be matched. Probably the animals caused the most trouble. The pinscher dog which acts as lap dog to Kurtz, a racketeer in the film, is common in Austria but unrecognized in most places although one family of five was eventually discovered through the Kennel Club. The cat, an ordinary street feline, happened to have peculiar tabby markings on a white base. A match for the Viennese cat was only found after weeks of anxious search.

Research, therefore, for "The Third Man," was rather a contrast to the normal. It was not a question of finding out what is used in a certain country by certain people at a certain period, but of finding the things they use in a different country!

Even The Viennese Like Our Westerns

In the new Selznick release, "The Third Man," coming soon to the Theater, Joseph Cotten plays the part of Holly Martins, an unsuccessful writer of "Westerns."

During location in Vienna, one scene called for Cotten to walk through an open air cafe carrying a "Western."

The property man was a little perturbed by the request. Hemingway yes; William Saroyan perhaps; but an ordinary American "Western" in a cultural city like Vienna . . . that was asking something.

With little hope, the property



man went into one of the city's most elegant bookshops.

"I want a 'Western,'" he said in a small voice, "it's a sort of special American book."

"Western?" echoed the assistant, "I'm afraid I do not understand."

"Western," repeated the property man. "You know, guns, sheriffs, drinking saloons, galloping horses."

"Ah, you mean cowboy stories?" said the bookseller enthusiastically, "Yes, of course, we have them. They are very popular in Vienna. What you like?"



FAMED VIENNA CEMETERY SHOWN IN "THIRD MAN"

The vast Central Cemetery on the outskirts of Vienna is no ordinary graveyard. Alongside the graves of simple Viennese are buried the great names in Austrian history—composers, scientists, artists and the like. Every Sunday this majestic, meticulously planned cemetery of formal, tree-lined avenues is the scene of a great pilgrimage which seems to include a large proportion of Vienna's cosmopolitan population.

Soldiers of the Allied occupation forces — Americans, Frenchmen, Britons and Russians—mingle freely with the Viennese in this most unusual Sunday tour.

Special streetcars, with space reserved for wreaths, run from the center of the city to the cemetery and it is an eerie experience for the casual visitor to share a coach packed full of mourners in solemn black. Many of these Sunday pilgrims go specially to pay homage to the famous composers buried in the Central Cemetery. Brahms, Beethoven, Mozart, Schubert and Johann Strauss are all in a secluded corner known locally as "Music Haven"—and, as befits the world's most famous musical city, the graves of these illustrious musicians are the most carefully tended of the many thousands which line the network of avenues which fan out from the massive wrought-iron entrance gates. Hardly a day passes without a

"The Third Man"

fresh wreath being laid on the graves of these beloved members of the Vienna community.

It is against this impressively sombre background that "The Third Man," the new Alexander Korda-

David O. Selznick film, coming to the Theater, begins and ends; a background which Carol Reed, producing and directing, has used with the forceful imagination and dramatic instinct which has made him the foremost British film director.

Reed is a realist of the cinema and real-life Viennese pall-bearers, grave-diggers and policemen supported the star players, Joseph Cotten and Valli, in the compelling scenes made in the Central Cemetery itself. The only "deception" is a newly made grave created by the Art Department within the confines of a narrow path but even that was sufficiently realistic to prompt an unknown visitor to lay a wreath against it.

One of the most important scenes in this dramatic sequence was shot at night, and in the full blaze of powerful film lights a corner of the rambling cemetery made a ghostly, strangely beautiful sight, with the unit office—a bright blue circus truck — adding an incongruously macabre touch. Despite the blazing lights and the inevitable bustle of a film unit at work, Joseph Cotten and Valli had no difficulty in capturing the poignancy of their scenes amidst the ancient tombstones.



MAT NO. 2-A

HAUNTED BY SUSPICION at the mysterious death of her sweetheart and his closest friend, Valli and Joseph Cotten find their destinies intertwined in the mounting drama of "The Third Man," coming to the Theater.



MAT NO. 2-C

ORSON WELLES, who holds the key to the murder-packed, terrifying enigma that has been puzzling Viennese police, seeks refuge in the vast underground sewers of the Austrian capital in "The Third Man," coming to the Theater.

Valli Has Bright Ambition To Become Screen Director

If Valli, the magnetic young Italian-born actress who has her strongest screen role to date in Carol Reed's "The Third Man," the Selznick release coming to the Theater, ever blossoms forth as a director-star, it would not surprise her most intimate friends.

The Selznick star studied directing as well as acting just before the outbreak of war, at an experimental cinema center in Rome. However, she recently said that she had no idea whatever of testing her directorial ability until she steps out of acting ranks—and, judging by her enormous and constantly rising fan following, that will be a long, long time.

Born in the picturesque Italian lake city of Como, Valli became intensely interested in the films when she was only fifteen. Her first picture test had blase movie executives so excited about the potentialities of the teen-age girl that she was immediately signed to a long-term contract with the film company, Ital-Cine.

The war disrupted Italian film activities and resulted in the breakup of Valli's company. After the occupation of Rome by the Germans, the young actress was asked to make fascist propaganda pictures. This was a propitious moment to disappear, and Valli spent the next several months in hiding with friends. Continuing to refuse all later offers from German-owned or fascist-controlled companies, Valli was absent from the screen for more than two years. It was in the fall of 1945 that negotiations were started by David O. Selznick for a Hollywood contract.



She began to study English at this time, and was such an apt pupil that in less than six months she was able to speak this second language fluently and with only the slightest trace of an accent. She continued to make pictures in Italy during this period, then went to California to make her

American debut under the Selznick banner in "The Paradine Case," opposite Gregory Peck.

She appeared with two other notable American stars, Fred MacMurray and Frank Sinatra, in "The Miracle of the Bells," and was co-starred with Joseph Cotten in "Weep No More," with whom she is again seen in "The Third Man."

Valli has a charming little home near Santa Monica and is one of southern California's most genuinely enthusiastic boosters. Her husband, Oscar de Mejo, is an Italian journalist, composer and painter. She is fond of both swimming and of snow sports, and to satisfy her urge for the latter makes occasional vacation trips to California's mountain country. Her favorite hobby, however, is making home movies of her four-year old son, Carlo, and there she has a chance to make full use of that directorial urge!

Iron Curtain Problems Face Picture Troupe Making "Third Man"

One of the biggest of post-war location expeditions was the one which set up base headquarters in Vienna to film "The Third Man," now playing at the Theater.

The personnel of the unit, including Director Carol Reed, numbered thirty-one technicians.

Problems of working in the European city, on the fringe of the Iron Curtain, were centered in part around the four-power zoning system. The unit was billeted at the Hotel Astoria, in the International Zone, and much of the shooting was done in this "neutral" zone, though many shots were also made in the American, British, and French sectors. Work in the Russian zone was not permitted, although the cameraman did secure some shots by setting up his equipment in the adjoining zone and shooting into Russian-supervised territory.



MAT NO. 2-E

"THE THIRD MAN" WINS COVETED FILM AWARDS

Carol Reed's thrilling new motion picture, "The Third Man," coming soon to the Theater, has already won some of the most distinguished film awards in the world despite the fact that it is just being released in this country.

Following its pre-release engagement in London, the film, which stars Joseph Cotten, Valli, Orson Welles and Trevor Howard, was voted the best picture of the year by the famed Film Tribunal of the London Daily Express. The award, considered the British equivalent of our Academy Oscar, was given "The Third Man" after the judges had reviewed more than 600 pictures made in America, England and the continent. The Tribunal is composed of the following distinguished members: Evelyn Waugh, outstanding author and wit; Sir Kenneth Barnes, Principal of the Royal Academy of Dramatic Art; Sir Leigh Ashton, Director of the Victoria and Albert Museum; Anona Winn, stage and radio star; Miss C. A. Lejeune, motion picture critic of the London Daily Mirror; and Leonard Mosley, motion picture critic of the London Daily Express.

"The Third Man" also won the coveted Grand Prize at the Cannes Film Festival this past fall over the best entries from every film-making country in the world.

In the annual poll of exhibitors conducted by the "Cine-matograph Weekly," authoritative English trade paper, "The Third Man" was picked as the most popular picture of the year with British audiences.

Present indications are that the picture, which is a presentation of David O. Selznick and Alexander Korda, will be the top contender for the 1950 Academy Award as the best picture of the year.

"Pussy Cat, Pussy Cat, Where Have You Been?"

One of the ostensibly minor problems on the set of "The Third Man," coming soon to the Theater, had almost the entire cast engaged in a mass hunt, before it had been solved.

It all happened when Director Carol Reed's big location troupe returned from Vienna to home base, with all desired footage "wrapped up," to find some weeks later that there was a vital need for an additional episode in a scene involving a striped cat.

Blandly the director ordered his aides to pick up a duplicate cat for use the next morning. It sounded absurdly easy, till it was proved from stills that none of the hoped-for doubles matched properly the rather odd white chest-and-paw markings of the original feline actress. Beginning to get worried, the technicians telegraphed Vienna, only to be told that the No. 1 cat had been AWOL from her owner for the past fortnight.

Things were looking black, and a wild canvass of animal shelters and homes was about to be undertaken, when Jack Causey, the assistant director, visited the home of Daniel Wronnecke, a technician, and

chauffeured Packard rushed over to carry the discovery over to the lot, before she could display any of the wandering vagaries of the Austrian tabby.

P. S.—She got the job, and gave, it is said, a masterful performance.



Wartime Officer Demoted for New Picture Role

Perhaps the two men who felt most at home during the making of "The Third Man," now at the Theater, were Trevor Howard and Bernard Lee, who were both back in uniform for the duration of the movie. Howard, a leading star on the London stage before breaking into films, served for two years in the ranks before being commissioned into the Airborne Division.

Lee joined the H.A.C., and transferred with a commissioned rank into the Royal Sussex Regiment.

The chief difference between the movie and the days of wartime duty was that during the war the two men were of equal rank, while on the "Third Man" set Lee was demoted to sergeant and had to be careful never to forget to call Howard "Sir."

Four-Power Patrol Car Adds Punch to "Third Man" Drama



One of the familiar sights of a post-war Vienna occupied by the Allied power is the big gray-green "weapons carrier" type of jeep, which patrols the international zone of the city twenty-four hours a day.

Four soldiers ride in this car, picked from the military police units of the American, British, French and Russian armies. Selection for duty on the patrol is a mark of distinction.

Organization of the four-power patrol, which figures in some of the dramatic scenes of "The Third Man," coming to the Theater, dates back to early occupation days of 1945. Something had to be done to preserve law and order in the "no-man's land" which was the central part of the city and which was distinct from the four separate military sectors.

The patrol car is controlled by wireless from International Police Headquarters. Each member of the patrol quartet is directly responsible for the good behavior of any of his own compatriots in the zone.

Most of the time the patrol has functioned with great efficiency and with a substantial degree of harmony, in view of the ticklish problems involved.



MAT NO. 1-C

SURPRISE DRAMATIC role of the season is said to be the part played by Trevor Howard as a top Viennese police official in "The Third Man" at the Theater.



MAT NO. 2-D

LOVELY VALLI, playing the most unusual role of her career as a Viennese actress loyal to her murder-accused sweetheart, faces a romantic dilemma with Joseph Cotten in "The Third Man," coming to the Theater.

ORSON WELLES PLAYS ONLY ROLES THAT INTRIGUE HIM

Orson Welles' proved ability to do so many things well—from magic and set designing to Biblical readings for forum debate—has obscured in some people's minds the fact that his first and great devotion is to the business of acting.



In his recent pictures, including "The Third Man," the new Carol Reed production, coming to the Theater, Welles has for the time being abandoned directorial work and script writing to concentrate on the other side of that mythical, dividing studio "white line." He has let it be widely known, however, that he is only going to play roles which really intrigue him. One can readily understand how "The Third Man" was one of these in view of the completely unpredictable climactic episodes in which Welles shares the male spotlight with Joseph Cotten.

Welles' father was a Wisconsin inventor, his mother a concert pianist. When he was ten, Orson was enrolled at the Todd School, near Chicago. Commentators afterwards remarked that it was a moot question whether the boy or the school benefited most from the association; in any event, it wasn't long before the young pupil was off on the first lap of what was to be an almost legendary theatrical career, writing, directing, designing, playing leads in school plays.

Only sixteen when he talked himself into a leading role with Dublin's Gaiety Theatre, Welles made additional history by being the first American to star at the famous Abbey Theatre. He came

back to America to appear with Katherine Cornell in "Candida" and "Romeo and Juliet," to work with the "March of Time" and to organize the celebrated Mercury Theatre. However, it was the near state of panic that ensued from his broadcast of H. G. Wells' "War of the Worlds" which brought him more public attention than any of these other endeavors.

Rising rapidly to screen prominence with "Citizen Kane" and succeeding movies, Welles has been seen in such hits as "Tomorrow Is Forever," "The Stranger," "The Lady from Shanghai" and "The Prince of Foxes." His personality, offstage, has been described as fascinating but undefinable. A British writer commented: "One Orson Welles is enough—If there were ten thousand Orson Welles, society itself would fly apart like an exploding bomb." As for Welles



himself, perhaps his most self-descriptive statement was: "I get bored if I can't always be doing something new."

A restless and critical experimenter and individualist, Welles has had the capacity of compelling attention with every move he makes, and of receiving more attention from theatre and film critics than almost any other player in the field.

"How to Say It" and "What to Buy It With" Worry "Third Man"-ers

Two of the knotty problems associated with production of the Graham Greene thriller, "The Third Man," new film coming to the Theater, were the language and currency ones.

For purposes of realism and veracity, occasional bits of dialogue in the German language were inserted by Director Carol Reed. Many of his supporting players were picked from the best available performers in Austria. The language problem was also in the forefront of all daily routine, for in moving personnel and technicians alternately to the English, French, American or international zones, location and language assignments fluctuated from hour to hour. A staff of roving interpreters was kept busy all the time and frequently well into the night.

Most of the thirty-odd members of the location company were at sea regarding the currency question. Since British, French and American military "script," greenbacks, British pounds, francs, German marks and Austrian shillings are all to be found to some degree in circulation, two special company "watchdogs" were assigned to handle the constant financial problems involved. Members of the troupe found it desirable to let this "board of strategy" settle all the bills for board, lodging and transportation, and were eager to keep as far away as possible from money-changing worries.



No Boners Here!

There was a time when filmgoers got a good deal of amusement by spotting screen inaccuracies such as the Queen of Sheba wearing a wrist watch. Nowadays film makers, wryly remembering such blunders, go to extreme lengths to insure complete accuracy.

An example of this meticulous attention to detail is provided by one of the small sets used in Carol Reed's new production, "THE THIRD MAN," co-starring Joseph Cotten, Vally, Orson Welles and Trevor Howard, coming soon to the Theatre.

The set—a shabby backstreet Viennese cafe—was built in the studio and based on dozens of pictures of similar cafes taken on the spot in Vienna. A broken window boarded up with an Austrian advertising sign was an obvious touch, but to import specially a large call-box type Austrian telephone for a shot that lasts only a few seconds on the screen—that is film thoroughness in a big way!

See Vienna—By Night

In "The Third Man," coming to the Theater, a larger proportion of location scenes were filmed at night than in any film production made in a very long time.

The nerve-tingling story by Graham Greene called for this type of action, in a Vienna torn by conflicting post-war tensions and by all types of sinister activity.

Actually three separate shooting units were organized by Director Carol Reed, so that he could conserve the energies of his big "location squad" and always have fresh reserves ready for the arduous night scenes that were the rule rather than the exception for several weeks. These sequences, requiring very special lighting and technical liaison work, are said to be among the most effective ever brought to the screen.



MAT NO. 1-A

JOSEPH COTTEN, in his most exceptional dramatic role, is one of four stars in the Carol Reed production of "The Third Man," which will come to the Theater.

Zones of Four Nations Provide Viennese Puzzle

One of the puzzling aspects of present-day life in and around Vienna, site of "The Third Man," coming to the Theater, is the way in which one military zone blends almost imperceptibly into another. With British, French, American and Russian troops patrolling the city, regulations provide a constant worry to the stranger in the city.

The left bank of the Danube, for example, is in the international zone and free of access to everyone; but directly across the river is the start of the Russian zone. To cross the Danube a Russian permit is required, and a standing joke is that the Vienna cabman, crossing the stream immortalized by Strauss in his waltzes, dryly inquires of the Soviet guard: "Straight on to Siberia?"



"Hanging is too good for him!"

"Nothing is too good for him!"



DAVID O. SELZNICK and ALEXANDER KORDA
present

THE 3RD MAN

What a chase he led them
...the men who sought his life...
the woman who
sought his love

NO MATTER WHERE HE GOES OR WHAT HE DOES...HE'S MY MAN!



He'll put
you in a
dither
with
his
ziither!

starring

JOSEPH COTTEN
VALLI • ORSON WELLES
TREVOR HOWARD

Written by best
selling novelist **GRAHAM GREENE**
A SELZNICK RELEASE

PRODUCED AND
DIRECTED BY
CAROL REED

...hear the magic fingers
of Anton Karas play
the gay and sexy
"Third Man Theme!"



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WHAT A
CHASE
HE
LED
THEM...

With
women
and the
police
he was
first.

starring
JOSEPH COTTEN • VALLI
ORSON WELLES
TREVOR HOWARD

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CAROL
REED'S
PRODUCTION
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by GRAHAM GREENE

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CAROL REED'S
PRODUCTION

THE 3RD MAN

by GRAHAM GREENE

He was her man
... no matter
what he did.

THEATRE

A Selznick Release

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HE'D TRY ANYTHING ONCE ...



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CAROL REED'S PRODUCTION
A Selznick Release

THE 3RD MAN

THEATRE

by GRAHAM GREENE

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CAROL REED'S PRODUCTION
by GRAHAM GREENE
A Selznick Release

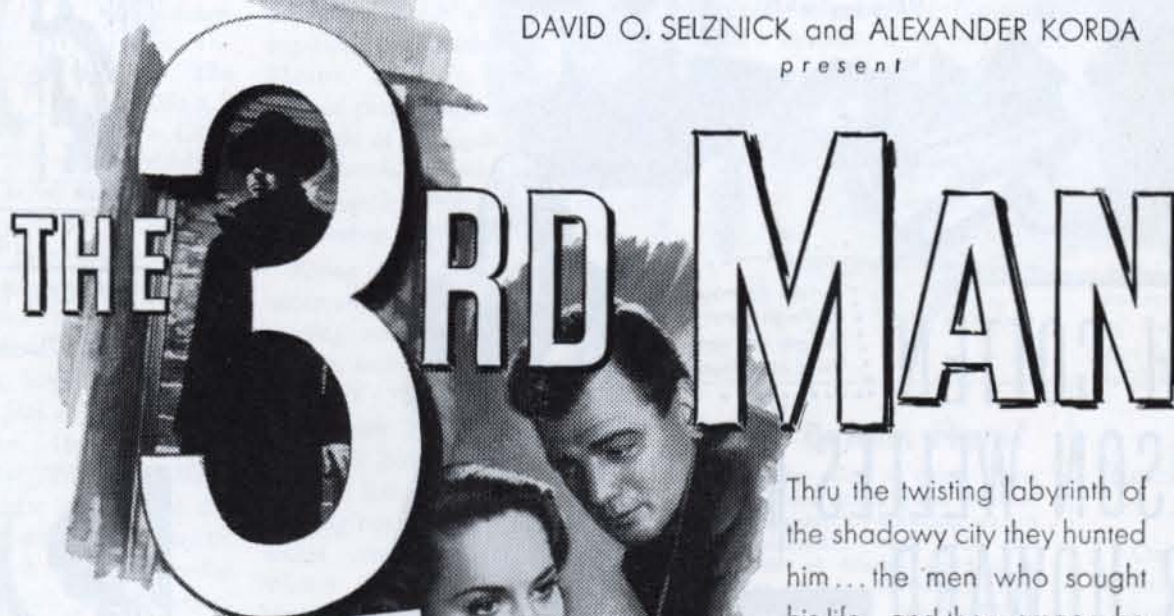
THE 3RD MAN

THEATRE

MAT NO. 211—2 COL. x 1" or 2 COL. x 14 LINES

WHAT A CHASE HE LED THEM!

DAVID O. SELZNICK and ALEXANDER KORDA
present



No matter where he goes or what he does ...he's my man!

hear the magic fingers of Anton Karas play the gay and sexy "Third Man Theme!"

Thru the twisting labyrinth of the shadowy city they hunted him...the men who sought his life...and the woman who sought his love.

STARRING

JOSEPH COTTEN
VALLI · ORSON WELLES
TREVOR HOWARD

Written by best selling novelist
GRAHAM GREENE

A SELZNICK RELEASE

PRODUCED AND DIRECTED BY
CAROL REED

THEATRE



MAT NO 403—4 COL x 7 1/2" OR 4 COL. x 105 LINES

WHAT A CHASE HE LED THEM...

DAVID O. SELZNICK and ALEXANDER KORDA present

THE 3RD MAN

by GRAHAM GREENE

Produced and Directed by CAROL REED

A Selznick Release

THEATRE



He was her man ... no matter what he did.

MAT NO. 210—2 COL. x 2" or 2 COL. x 28 LINES

DAVID O. SELZNICK and ALEXANDER KORDA present

THE 3RD MAN

by GRAHAM GREENE

WHAT A CHASE HE LED THEM!

The woman who sought his love ... the men who sought his life.



Produced and Directed by CAROL REED

Starring **JOSEPH COTTEN · VALLI**
ORSON WELLES · TREVOR HOWARD

A Selznick Release

THEATRE

MAT NO. 204—2 COL. x 7¼" or 2 COL. x 100 LINES

DAVID O. SELZNICK and ALEXANDER KORDA present

THE 3RD MAN

by GRAHAM GREENE

MEN SAID —
 hanging was too good for him.

WOMEN SAID —
 nothing was too good for him.



He'll put you in a dither with his zither.

starring **JOSEPH COTTEN**
VALLI
ORSON WELLES
TREVOR HOWARD

Produced and Directed by CAROL REED

A Selznick Release

THEATRE



He was her man ... no matter what he did.

MAT NO. 202—2 COL. x 10¾" or 2 COL. x 150 LINES

HE WAS FIRST — WITH WOMEN...

THE 3RD MAN

...he'll put you
in a dither
with his zither!

Wherever
he went,
whatever
he did,
the music
of her heart
followed him!

COMING TO THEATRE

A Selznick Release

MAT NO. 218—2 COL. x 4 $\frac{1}{4}$ " OR 2 COL. x 60 LINES

DAVID O. SELZNICK
and
ALEXANDER KORDA
present

THE

WITH WOMEN
AND THE POLICE
HE WAS FIRST!

3RD MAN

He'll put
you in a
dither with
his zither.

by GRAHAM GREENE
starring

JOSEPH COTTEN

VALLI

ORSON WELLES

TREVOR HOWARD

Produced and Directed by
CAROL REED

A Selznick Release

THEATRE

MAT No. 104—I COL. x 5 $\frac{1}{2}$
or I col. x 75 LINES

FIVE MEN AND ONE WOMAN MADE...

THE 3RD MAN

JOSEPH COTTEN
and
TREVOR HOWARD
pursued him

GRAHAM GREENE created him
CAROL REED brought him to life
VALLI sought him and
KARAS' music followed
him wherever he went

COMING TO THEATRE

A SELZNICK RELEASE

MAT. NO. 309—3 COL. x 5 $\frac{3}{4}$ " OR 3 COL. x 80 LINES

THE 3RD MAN

CAROL REED'S
PRODUCTION
A Selznick Release

MAT NO. 111—I COL. x 1"
or 1 COL. x 14 LINES

WHAT A CHASE
HE LED THEM!

The men who sought
his life . . .
the woman who sought
his love!

DAVID O. SELZNICK and
ALEXANDER KORDA present

THE

3RD MAN

He'll put
you in a
dither with
his zither.

by GRAHAM GREENE

starring

★ JOSEPH COTTEN

★ VALLI

★ ORSON WELLES

★ TREVOR HOWARD

Produced and Directed by
CAROL REED

A Selznick Release

THEATRE

MAT No 101—I COL. x 9 $\frac{1}{4}$
or I col. x 130 LINES

DAVID O. SELZNICK and ALEXANDER KORDA present

THE 3RD MAN

by GRAHAM GREENE

Produced and Directed by CAROL REED

A Selznick Release

THEATRE

"No matter where he goes, or what he does... he's my man!"

MAT NO. 209—2 COL. x 2" or 2 COL. x 28 LINES

DAVID O. SELZNICK and ALEXANDER KORDA present

THE 3RD MAN

by GRAHAM GREENE

WHAT A CHASE HE LED THEM!

Wherever he went, whatever he did, the music of her heart followed him.

Produced and Directed by CAROL REED

Starring JOSEPH COTTEN · VALLI
ORSON WELLES · TREVOR HOWARD

A Selznick Release

THEATRE

MAT NO. 306—3 COL. x 5 3/4" or 3 COL. x 80 LINES

DAVID O. SELZNICK and ALEXANDER KORDA present

THE 3RD MAN

by GRAHAM GREENE

Produced and Directed by CAROL REED

The haunting music of her heart followed him wherever he went.

HE ALWAYS GOT THERE FIRST...

whenever there was a crooked dollar to be made... or a lovely lady to be met

starring JOSEPH COTTEN · VALLI
ORSON WELLES · TREVOR HOWARD

A Selznick Release

THEATRE

MAT NO. 213—2 COL. x 9" or 2 COL. x 125 LINES

WHEREVER HE WENT...
NO MATTER WHAT HE DID...
THE MUSIC* IN HER HEART FOLLOWED HIM!

"THE 3RD MAN"

Presented by David O. Selznick and Alexander Korda
starring JOSEPH COTTEN • VALLI • ORSON WELLES • TREVOR HOWARD • Written by Graham Greene • Produced and Directed by CAROL REED

*The sexiest music you've ever heard—as played by Anton Karas!



This Mat
Also Available
in 2 Col. x 5 1/4"
or 2 Col. x 72 Lines
Order as
MAT No. S256

MAT NO. S255—2 COL. x 3 1/2" or 2 COL. x 50 LINES

DAVID O. SELZNICK and
ALEXANDER KORDA present

THE 3RD MAN

HE ALWAYS GOT THERE FIRST...
whenever there was a crooked dollar to be made... or a lovely lady to be met

GRAHAM GREENE
Produced and Directed by
CAROL REED

The haunting music of her heart followed him wherever he went.

starring JOSEPH COTTEN • VALLI
ORSON WELLES • TREVOR HOWARD
A Selznick Release
THEATRE

MAT NO. 108-1 COL x 4 1/4"
or 1 COL. x 60 LINES

CAROL REED'S
PRODUCTION

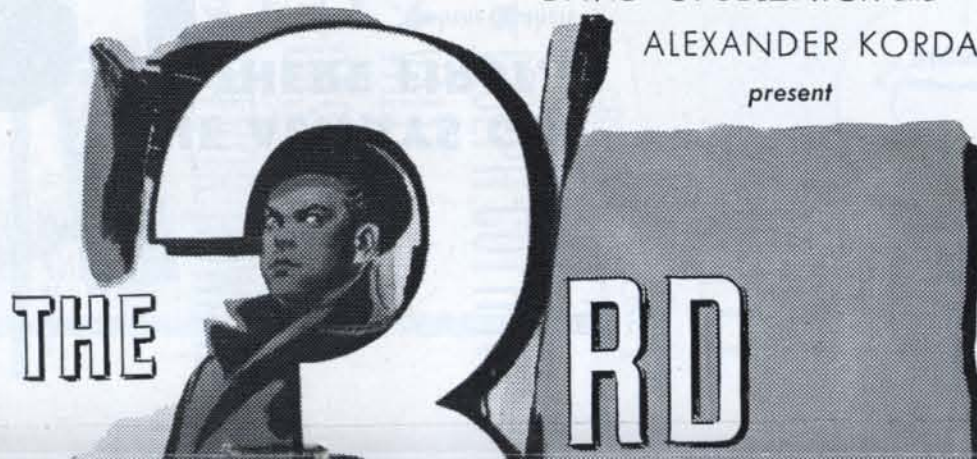
THE 3RD MAN

GRAHAM GREENE
A Selznick Release
THEATRE

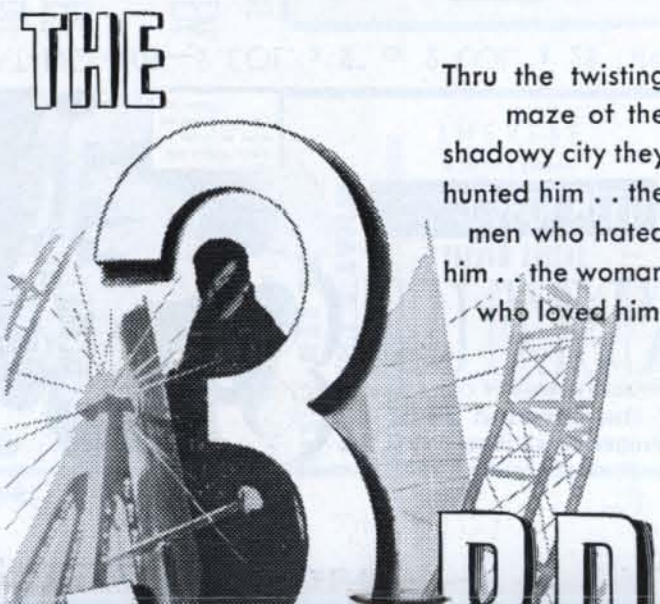
MAT No. 107—I COL. x 3 1/2"
or 1 col. x 50 LINES

No matter what he did...
or where he went...
her heart and its haunting
music went with him

DAVID O. SELZNICK and
ALEXANDER KORDA
present



DAVID O. SELZNICK and ALEXANDER KORDA
present
**THE YEAR'S MOST EXTRAORDINARY
SCREEN ENTERTAINMENT!**



Thru the twisting
maze of the
shadowy city they
hunted him... the
men who hated
him... the woman
who loved him.

JOE MAN

He'll have you
in a dither
with his
zither!



I know he is
bad...but he
is wonderful!

PRODUCED AND DIRECTED BY
CAROL REED

STARRING
JOSEPH COTTEN
VALLI
ORSON WELLES
TREVOR HOWARD

Written by best selling novelist
GRAHAM GREENE
A SELZNICK RELEASE

T H E A T R E

MAT NO. 301—3 COL. x 14 1/4" OR 3 COL. x 200 LINES

JOE MAN

The gay and sexy
music followed him
wherever he went
... he'll put you
in a dither
with his zither.



by **GRAHAM GREENE**

starring

★ **JOSEPH COTTEN**
★ **VALLI**
★ **ORSON WELLES**
★ **TREVOR HOWARD**

A Selznick
Release

Produced and
Directed by **CAROL REED**

T H E A T R E

MAT NO. 201—2 COL. x 14 1/4" or 2 COL. x 200 LINES

CATS LOVED HIM...
AND SO...DID WOMEN

DAVID O. SELZNICK and ALEXANDER KORDA present
The Years Most Extraordinary Entertainment!

THE 3RD MAN

PRODUCED AND DIRECTED BY
CAROL REED

STARRING

JOSEPH COTTEN · VALLI
ORSON WELLES
TREVOR HOWARD

A
SELZNICK
RELEASE

Written by best selling novelist
GRAHAM GREENE

He'll have you
in a dither
with his
zither!

T H E A T R E

MAT NO. 304—3 COL x 8½" OR 3 COL x 120 LINES

→
This Mat Also Available in 4 Cols.
MAT No. 402—4 Col. x 12½" or 4 Cols. x 175 Lines

HE WAS HERS NO MATTER WHAT
HE DID!

THE 3RD MAN

DAVID O. SELZNICK
and
ALEXANDER KORDA
present the year's
most extraordinary
entertainment.

He'll put you
in a dither
with his
zither!

What a chase he
led them....the
men who sought his life
....the women who
sought his love.

starring

JOSEPH COTTEN
VALLI · ORSON WELLES
TREVOR HOWARD

Written by best selling novelist
GRAHAM GREENE
A SELZNICK RELEASE

PRODUCED AND
DIRECTED BY
CAROL REED

...hear the magic fingers
of Anton Karas play
the gay and sexy
"Third Man Theme!"

T H E A T R E

HER MAN
was "THE

3RD
MAN"

...and no matter what he did...or wherever he
went...the music in her heart followed him!

"A GREAT
PICTURE!"

THEATRE

Presented by David O. Selznick
and Alexander Korda
starring

JOSEPH COTTEN
VALLI
ORSON WELLES
TREVOR HOWARD

Written by Graham Greene
Produced and Directed by
CAROL REED

WHAT A CHASE HE LED THEM!

DAVID O. SELZNICK and ALEXANDER KORDA
present

THE 3RD MAN

Thru the twisting labyrinth of
the shadowy city they hunted
him...the men who sought
his life...and the woman who
sought his love.

STARRING

JOSEPH COTTEN
VALLI · ORSON WELLES
TREVOR HOWARD

Written by best selling novelist
GRAHAM GREENE

A SELZNICK RELEASE

PRODUCED AND DIRECTED BY
CAROL REED

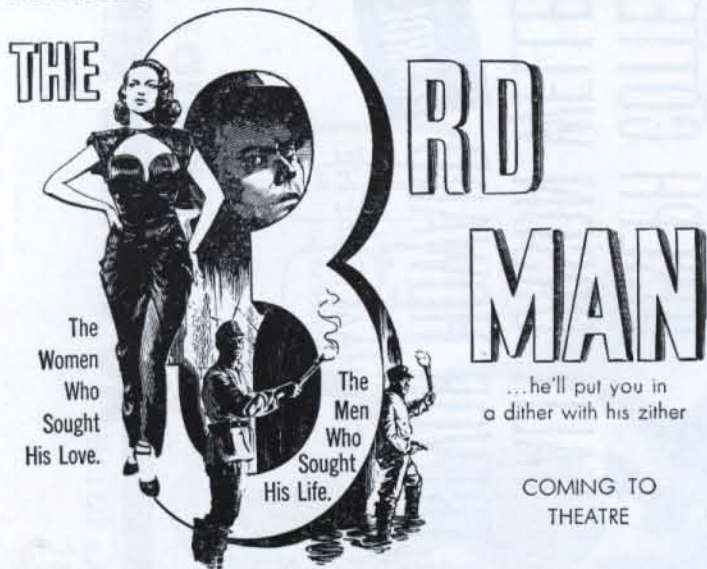
No matter where he
goes or what he does
he's my man!

...hear the magic fingers
of Anton Karas play
the gay and sexy
"Third Man Theme!"

MAT NO. 305—3 COL x 7½" OR 3 COL x 105 LINES

MAT NO. S353—3 COL. x 8¼" or 3 COL. x 115 LINES

WHAT A CHASE HE LED THEM!...



A Selznick Release

MAT NO. 216—2 COL. x 3 1/2" OR 2 COL. x 50 LINES



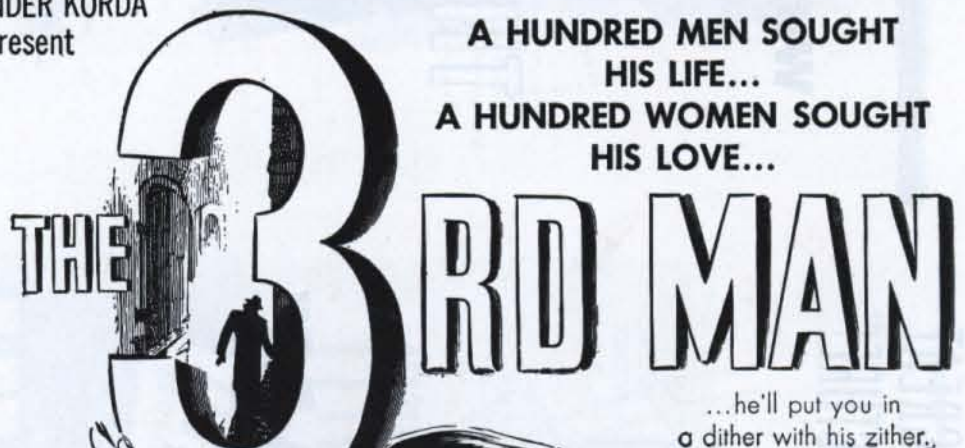
A Selznick Release

MAT NO. 215—2 COL. x 3 1/2" OR 2 COL. x 50 LINES

DAVID O. SELZNICK
and
ALEXANDER KORDA
present

WHAT A CHASE HE LED THEM!...

**A HUNDRED MEN SOUGHT
HIS LIFE...
A HUNDRED WOMEN SOUGHT
HIS LOVE...**



...he'll put you in
a dither with his zither.

With
Women and
the Police
he was
First!

No matter
what he does
or where
he goes...
he's my man!

David O. Selznick and Alexander Korda present
THE 3rd MAN by Graham Greene starring JOSEPH
COTTEN • VALLI • ORSON WELLES • TREVOR
HOWARD • Produced and Directed by CAROL REED
Released by The Selznick Releasing Organization

COMING TO THEATRE

MAT No. 102—I COL. x 7 1/4
or I col. x 100 LINES

MAT NO. 311—3 COL. x 8 1/2" OR 3 COL. x 120 LINES

WHAT A CHASE HE LED THEM...

DAVID O. SELZNICK and ALEXANDER KORDA present

THE 3RD MAN

by GRAHAM GREENE

JOSEPH COTTEN · VALLI
ORSON WELLES
TREVOR HOWARD

Produced and Directed by CAROL REED
A Selznick Release

With women and the police THE THIRD MAN was first.

THEATRE

MAT NO. 207—2 COL. x 3 1/2" or 2 COL. x 50 LINES

HE'LL PUT YOU IN A DITHER WITH HIS ZITHER...

DAVID O. SELZNICK and ALEXANDER KORDA present

THE 3RD MAN

by GRAHAM GREENE

starring JOSEPH COTTEN · VALLI
ORSON WELLES
TREVOR HOWARD

No matter what he does or where he goes... he's my man!

Produced and Directed by CAROL REED
A Selznick Release

THEATRE

MAT NO. 208—2 COL. x 3 1/2" or 2 COL. x 50 LINES

DAVID O. SELZNICK and ALEXANDER KORDA present

THE YEAR'S MOST
EXTRAORDINARY SCREEN
ENTERTAINMENT

THE 3RD MAN

Wherever he went, whatever he did, the music of her heart followed him!

...he'll put you in a dither with his zither.

With women and the police THE THIRD MAN was first.

David O. Selznick and Alexander Korda present
THE 3rd MAN by Graham Greene starring JOSEPH COTTEN · VALLI · ORSON WELLES · TREVOR HOWARD · Produced and Directed by CAROL REED
Released by The Selznick Releasing Organization

COMING TO THEATRE

MAT NO. 310—3 COL. x 7" OR 3 COL. x 100 LINES

A HUNDRED MEN SOUGHT
HIS LIFE...
A HUNDRED WOMEN SOUGHT
HIS LOVE!

DAVID O. SELZNICK and ALEXANDER KORDA present

THE 3RD MAN

starring JOSEPH COTTEN
VALLI
ORSON WELLES
TREVOR HOWARD

by GRAHAM GREENE
Produced and Directed by CAROL REED
A Selznick Release

THEATRE

MAT No. 103—1 COL. x 7 1/4
or 1 col. x 100 LINES



MAT NO. S152—1 COL. x 2 1/4" or 1 COL. x 32 LINES



MAT NO. 110—1 COL. x 1" or 1 COL. x 14 LINES



MAT NO. S153—1 COL. x 1" or 1 COL. x 14 LINES

"THE
3RD
MAN"
is
coming!



The most
unusual
entertainment
of 1950!

THEATRE

MAT NO. S151—1 COL. x 3 1/2" OR 1 COL. x 50 LINES

CATS LOVED
HIM ...
and SO DID WOMEN!

The CAROL REED
production

**"THE
3RD
MAN"**

He'll have you
in a dither
with his zither!

starring JOSEPH COTTEN · VALLI
ORSON WELLES · TREVOR HOWARD
A Selznick Release

T H E A T R E

MAT NO. S251—2 COL. x 9 1/4" OR 2 COL. x 130 LINES

He'll have you
in a dither
with his zither!

The CAROL REED
production

**"THE
3RD
MAN"**

David O. Selznick and Alexander Korda present **THE 3rd MAN**
by Graham Greene • starring JOSEPH COTTEN · VALLI · ORSON
WELLES · TREVOR HOWARD • Produced and Directed by CAROL REED

T H E A T R E

MAT NO. S254—2 COL. x 4 3/4" OR 2 COL. x 65 LINES

**"THE
3RD
MAN"**
is
coming!

THE MOST
UNUSUAL
ENTER-
TAINMENT
OF
1950!

T H E A T R E

MAT NO. S252—2 COL. x 4" OR 2 COL. x 55 LINES

WHILE 100 MEN
HUNTED HIM—ONE
WOMAN SOUGHT HIM!

David O. Selznick and
Alexander Korda present
The CAROL REED production

"THE 3RD MAN"

By Graham Greene

starring JOSEPH COTTEN · VALLI
ORSON WELLES · TREVOR HOWARD
Produced and Directed by CAROL REED

He'll have you
in a dither
with his zither!

T H E A T R E

When there was
a crooked dollar to be made
or a lovely lady...to be met...

THE 3RD MAN GOT THERE FIRST!

David O. Selznick and
Alexander Korda present
The CAROL REED production

"THE 3RD MAN"

By GRAHAM GREENE

starring JOSEPH COTTEN · VALLI
ORSON WELLES · TREVOR HOWARD

Produced and Directed by CAROL REED
A SELZNICK RELEASE

He'll have you
in a dither
with his
zither!

T H E A T R E

FIVE MEN...

and ONE

WOMAN...

made

**"THE
3RD
MAN"**



Graham Greene created him...

Carol Reed brought him to life...

Then Joseph Cotten and Trevor Howard pursued him...

And Valli sought him...

And Karas' music followed him wherever he went!

DAVID O. SELZNICK and
ALEXANDER KORDA
present

**"THE
3RD
MAN"**

by GRAHAM GREENE
starring JOSEPH COTTEN
VALLI

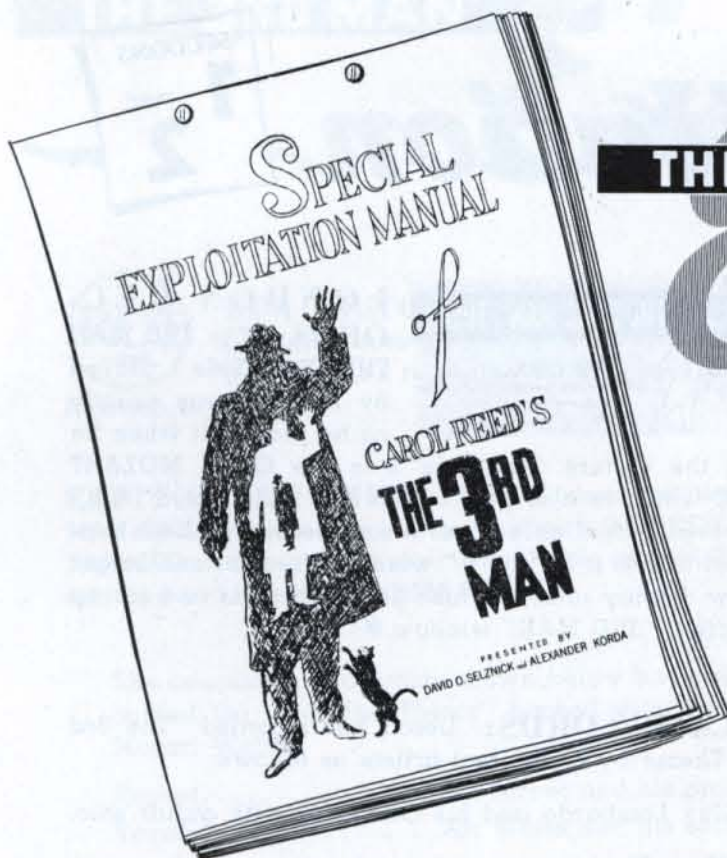
ORSON WELLES
TREVOR HOWARD

Produced and Directed by
CAROL REED

MAT NO. S451—4 COL. x 10" OR 4 COL. x 140 LINES

This Mat Also Available in 5 Cols.

MAT No. S551 — 5 Col. x 12½" or 5 Col. x 175 Lines



THE 3RD MAN

Exploitation

SECTION



BREWSTER HATS: The Brewster Hat Company has prepared both counter cards and window display cards showing the new Valli Original Hat. This is a copy of the hat Valli wears throughout *THE 3RD MAN*, as seen in Still No. RF2-29A. Complete credits are given to the picture on both size posters.*



LADY BERKLEIGH PAJAMAS: The Lady Berkleigh Pajama Company is merchandising a tailored pajama inspired by Valli in the film. Each pair of pajamas will have a separate hang tag giving full credits to the film. In addition, the manufacturer will make up window cards which will be handled through SRO in New York.*



HENRY ROSENFELD DRESSES: This organization has made a window card showing a new dress in their line inspired by Valli in *THE 3RD MAN*. Full picture credits are given and the respective Henry Rosenfeld dealers have been advised of this tie-up by the manufacturer.*



RING-CLEAR HOSIERY: The Ring-Clear Hosiery Company has created a sensational new spring hosiery shade called Valli tan. You can handle this promotion by tying up a store featuring the Ring-Clear product and the exhibitor, through a cooperative advertising plan. In addition, you should be able to effect both window and counter displays. In this connection, Ring-Clear has prepared a counter card which has as its background color the actual Valli tan shade, and carries a mounted still of the star.

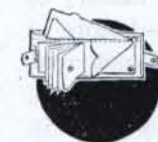
Contact the Ring-Clear retailers in your area and when

definite arrangements have been made for window displays, secure posters by contacting Mel Strauss, New York office.

In addition to point of sale publicity, Ring-Clear has agreed to cooperate with us on any special radio contest which we might be able to set up. In any key city, they will participate to the extent of awarding a full year's supply of hosiery (30 Pair) to the winning contestant. In order to secure this prize contact the New York Selznick Releasing Organization office.*



BOTANY 500 MEN'S SUITS: This organization has made up window cards which will be distributed by us to their various retailers throughout the country. The copy on this window card will be as follows: "The 3rd Man and every man chooses Botany 500 Tailored by Daroff suits and topcoats." Contact the Botany dealer in your area and have him display a set of stills to supplement the poster. SRO in New York will handle physical distribution of the Botany signs. See Contest Section.*



ARISTOCRAT WALLET: Contact the Aristocrat Wallet dealers, and have them display the poster which has been made by Aristocrat. The physical distribution of this poster will be handled by SRO in New York.*



FRUIT OF THE LOOM SHIRTS: Fruit of the Loom has prepared a window display card with a mounted scene still on which will appear the following copy: "Every 3rd man wears a Fruit of the Loom shirt." Physical distribution of these cards will be handled by SRO in New York. Contact your local Fruit of the Loom dealer and set up a window display utilizing both the poster described above and stills which you can either mount or frame as you see fit.*

* For names and stores distributing the above, write to: MEL STRAUSS, Exploitation Director, SELZNICK RELEASING ORGANIZATION, 400 Madison Avenue, New York 17, N. Y.



MARXMAN PIPES: Contact the Marxman pipe dealers and have them display the special window card which Marxman has prepared. This card consists of a still from the film plus copy as follows: "Every 3rd man smokes a Marxman pipe." In this case, too, you can enhance the dealer's window display by providing him with a series of either framed or mounted stills from the picture.*



ADAM HATS: There is a window card available giving full credits to both Adam Hats and "The 3rd Man." The Adam Hat Organization has advised their outlets throughout the country of this tieup. Set up window displays utilizing both the poster and "3rd Man" stills. See page 31 for information regarding the participation of Adam Hats in Radio—and/or—newspaper contests.*

THE 3RD MAN

SECTION

2

THE ANTON KARAS SCORE ON RECORDS



The immensely popular 3RD MAN THEME has been recorded by the companies shown below. Never before in the history of motion pictures or in the history of the phonograph record industry has a single record taken hold and completely intrigued millions as has Anton Karas' zither background music.

In England, where this music was originally released, it sold more copies than any other record in the history of Britain's recording business. In this country—before it was released by the various recording companies, it was sought after by radio stations, phonograph record shops, and by countless individuals who chanced to hear it. Anton Karas' 3RD MAN theme is just one of those unpredictable, tremendous sensations which come along ever so rarely.

THE 3RD MAN is scored by three or four unrelated themes. The important melody is the "Harry Lime Theme," which has been renamed "THE 3RD MAN Theme"; this is the melody heard throughout the film. To accurately describe it is difficult. Its range is enormous. It is mood music at its most glaring effectiveness. It is color music, ranging from light blue to dark blue to searing, flaming red, depending upon how Karas plays it and touches upon every emotion reflected in the film.*



LONDON RECORDS: The 3RD MAN THEME on Side 1 played by Anton Karas exactly as he played it when he scored the picture. On Side 2 is the CAFE MOZART WALTZ which is also part of the 3RD MAN score. A 45 R.P.M. is also available. Your record dealer has been supplied with both a 14" x 6 3/4" window streamer and larger window display aids. Furnish him with stills and set up a complete "3RD MAN" window.*

DECCA RECORDS: Decca has recorded "The 3rd Man" Theme by 4 different artists as follows:

1. Guy Lombardo and his Orchestra with guitar solo.
2. Ethel Smith, organ solo with instrumental accompaniment.
3. Ernst Naser—zither solo.
4. Hank "Sugarfoot" Garland—hillbilly instrumental.

The above recordings have all been backed with the Cafe Mozart Waltz, with the exception of the Garland recording which has been backed with "Lowdown Billy."

See your local DECCA dealer for window display material!



MGM: This organization has recorded the 3RD MAN THEME played by Franz Deitschmann. It is a duet with zither and bass and recorded on side 2 is the CAFE MOZART WALTZ. All MGM record distributors are in the possession of a window streamer crediting both the film and the record.*

CORAL RECORDS: Coral records recorded "The 3rd Man" Theme by Owen Bradley and his quintet. This disk is backed by the Cafe Mozart Waltz.

MERCURY RECORDS: Herman Stachow zither solo—recorded "The 3rd Man" Theme backed by "Under The Linden Tree."

TEMPO RECORDS: Franz Gottschalk and his continental music play "THE 3RD MAN" theme on side No. 1, and Lili Marlene on side No. 2.



COLUMBIA RECORDS: The 3RD MAN THEME is on one side and the CAFE MOZART WALTZ on the other, both recorded by the Cafe Vienna Quartet. Columbia has also recorded the theme as a zither instrumental, played by Hugo Winterhalter.*

* For names and stores distributing the above, write to: MEL STRAUSS, Exploitation Director, SELZNICK RELEASING ORGANIZATION, 400 Madison Avenue, New York 17, N. Y.



Rumbature."*

RCA VICTOR: The 3RD MAN THEME as played by Irving Fields and his Trio. On side 2 is the trio's recording of "Poet and Peasant

CAPITOL RECORDS: Side 1 presents the 3RD MAN THEME played by Alvino Rey with the STEEL GUITAR RAG on Side 2. This disc is available on a 45 RPM in addition to the regular 78 RPM.*

The companies and artists shown below have also recorded the "3rd Man Theme" backed with the "Cafe Mozart Waltz,"

Regent.....Zeke Turner and his orchestra
Varsity.....Art White and his orchestra
National Dave Apollon
Mercury Herman Stachow

A series of contests have been prepared which you can run with your local disc jockey, commentator, or newspaper. On Page 31 you will find a listing of the various 3RD MAN merchandise prize contributors. If full credit is given to the manufacturer and the product, this merchandise can be secured for your final awards. In addition to the prizes listed on this page you might be able to secure local retailer participation so far as additional prizes are concerned. For consolation prizes you might be able to award tickets to the film's opening.

THE 3RD MAN



CONTEST No. 1: IDENTIFY THE "3RD MAN" STREET CONTEST. The contest described below can be handled through your local radio station. Contact the disc jockey or general commentary programs and set it up in the following manner:

On the opening day select three men (theatre ushers will do) and plant them in various sections of your city throughout the day. Have the station advise listeners from time to time as to their whereabouts. For example: "At 1:00 P.M. they will be at the corner of 12th and Main; at 2 P.M., in the general vicinity of Chestnut and Elm Streets . . ." etc. Use a recording of the "3RD MAN THEME" in connection with the station announcements. Have the three men dressed as nearly alike as possible

in navy blue or black clothing. One of the men should wear a black muffler similar to the one worn by Orson Welles. (See Stills No. RF2-69a, 70a and 71a). The object is to identify the 3RD MAN who will be the one wearing the black muffler and the contestant makes the identification by saying, "You are the Third Man."

To give the contest more visibility it might be possible to arrange for the three men to be seen on television with emphasis being placed on the "3RD MAN," the one wearing the black scarf.

It is important to use men who are not at all well known in your community, so that final identification is made only by means of the scarf rather than by physical identification. The prize for the winner can be an Admiral radio-phonograph combination. The second prize can be an Admiral radio. Third and follow-up prizes might be awarded by the theatre or local merchants.



CONTEST No. 2: QUESTIONNAIRE CONTEST. Three sets of 10-question contests have been prepared, slanted at "sports," "women" and general. They have an enormous amount of appeal and might very well be planted with your local radio station and newspaper. In the event that a newspaper cannot be tied in, the contest can still be conducted on the air.

Contest A: This might be used by a sportscaster on your local radio station or the sports page of your local newspaper.

SPORTS

1. Only three fighters have gone fifteen rounds with ex-heavyweight champ Joe Louis. They are Tommy Farr, Jersey Joe Walcott and who was the **3RD MAN**? ANSWER: Arturo Godoy.
2. Immortal in baseball history was the double-play combination of Tinkers, Evers, and a **3RD MAN**. Who was he? ANSWER: Chance.
3. Three heavyweight champions have defended and lost their titles when 35 years of age or over. They were Bob Fitzsimmons, Jack Johnson and who was the **3RD MAN**? ANSWER: Jess Willard.
4. Three collegiate backfield stars have gained over 3500 yards in their collegiate football careers. Two of them were Frank Sinkwich of Georgia and Tommy Harmon of Michigan. Who was the **3RD MAN**? ANSWER: Red Grange of Illinois.
5. In Major League baseball only three men have hit two home runs with the bases loaded in one game. They were Gene Tabor of the Boston Red Sox, Rudy York of the Boston Red Sox and who was the **3RD MAN**? ANSWER: Tony Lazzeri of the New York Yankees.
6. When Jack O'Brien fought Tommy Burns for the heavyweight championship in 1906, the third man

* For names and stores distributing the above, write to: MEL STRAUSS, Exploitation Director, SELZNICK RELEASING ORGANIZATION, 400 Madison Avenue, New York 17, N. Y.

in the ring was the undefeated heavyweight champ, acting as referee, for whose title they were fighting. Identify the **3RD MAN**. ANSWER: Jim Jeffries.

7. In the famous 1913 golf tournament at Brookline, Mass., two great British golf stars came over to take the title. A twenty year old Boston youth tied them both making it a three-cornered jam; who were the three men? Harry Vardon, Edward Ray, identify the **3RD MAN**. ANSWER: Francis Ouimet.
8. Only three baseball players have hit 58 or more home runs in one season. Babe Ruth, Hank Greenberg and Identify the **3RD MAN**. ANSWER: Jimmy Foxx.
9. There have only been three men that have played in the Davis Cup Tennis finals six or more times. They were Wm. Johnson, Henri Cochet and the **3RD MAN**. ANSWER: Bill Tilden.
10. The first time sixteen-ounce gloves were worn was in the battle when John L. Sullivan was beaten for the first time. Three men were in the ring, Sullivan, the referee J. Duffy and the **3RD MAN**, who defeated Sullivan. Who was the **3RD MAN**? ANSWER: Jim Corbett.

Contest B: These questions have been prepared with a view towards attracting feminine interest. They, too, can be used on both radio and newspapers.



WOMEN



1. Rita Hayworth has been married three times. Her first husband was Ed Judson and her present husband is Aly Khan. Identify the **3RD MAN**. ANSWER: Orson Welles.
2. Mary Pickford has been married three times. Her first husband was Owen Moore. She was also married to Douglas Fairbanks. Her present husband is ... Identify the **3RD MAN**. ANSWER: Charles "Bud-dy" Rogers.
3. Lana Turner was married to three men. They included Bob Topping, Steve Crane and who was the **3RD MAN**? ANSWER: Artie Shaw.
4. Ginger Rogers has been married three times. Her first two husbands were Edward Culpepper and Lew Ayres. Who was the **3RD MAN**? ANSWER: Jack Briggs.
5. Bette Davis has had three husbands. Harmon Nelson, Jr., Arthur Farnsworth and name the **3RD MAN**. ANSWER: William Grant Sherry.
6. Joan Crawford was married three times. First to Douglas Fairbanks, Jr., and to Phillip Terry, and name the famous **3RD MAN**. ANSWER: Franchot Tone.
7. Madeleine Carroll has had three husbands. They were Captain P. R. Astley, Henri Lavorel; the famous **3RD MAN** was —. ANSWER: Sterling Hayden.

8. Myrna Loy has been married three times. Her first two husbands were Arthur Hornblow, Jr., John D. Hertz, Jr., and her present one is —. ANSWER: Gene Markey.
9. Paulette Goddard has been married three times. Her husbands were Edgar James, Charles Chaplin and name the famous **3RD MAN**. ANSWER: Burgess Meredith.
10. Barbara Hutton has been married three times: to Count Haugwitz, Prince Troubetzkoy. Name the famous **3RD MAN**. ANSWER: Cary Grant.

Contest C: General: These questions are of a general nature and can be planted on almost any type radio program or newspaper page.



GENERAL



1. Rita Hayworth has been married three times. Her first husband was Ed Judson, and her present husband is Aly Khan. Identify the **3RD MAN**. ANSWER: Orson Welles.
2. Immortal in baseball history was the double-play combination of Tinkers, Evers, and a **3RD MAN**. Who was he? ANSWER: Chance.
3. Two of Three Musketeers in Alexander Dumas' famous novel were Porthos and Athos. Name the **3RD MAN**. ANSWER: Aramis.
4. Lana Turner was married to three men. They included Bob Topping and Steve Crane. Who was the **3RD MAN**? ANSWER: Artie Shaw.
5. President Wilson represented the United States at the Big Four Peace Conference at the conclusion of the First World War. The three foreign Ministers conferring with him were Georges Orlando of Italy, Georges Clemenceau and —. Name the **3RD MAN**. ANSWER: David Lloyd George of England.
6. Only three fighters have gone fifteen rounds with ex-heavyweight champ Joe Louis. They are Tommy Farr, Jersey Joe Walcott and (Identify the **3RD MAN**). ANSWER: Arturo Godoy.
7. Joan Crawford was married three times. Two of her former husbands were Franchot Tone and Phillip Terry. Who was the **3RD MAN**? ANSWER: Douglas Fairbanks, Jr.
8. Present at the famous Big Three meeting at Yalta were Joseph Stalin and Winston Churchill. Who was the **3RD MAN**? ANSWER: Franklin D. Roosevelt.
9. Joan Bennett was married three times. Her first two husbands were John Marion Fox and Gene Markey. Identify the **3RD MAN**. ANSWER: Walter Wanger.
10. Way back in the early '30's Paul Whiteman had a vocal trio called the Rhythm Boys. Two of the trio were Al Rinker and Harry Barris. Who was the **3RD MAN**? ANSWER: Bing Crosby.

Variation of Contest No. 2. Instead of having contestants answer the identification questions listed above, have them send in their own "3RD MAN" questions. Follow the same plan as above as regards prizes, etc.

Inasmuch as all of these questions can be answered by consulting a library or a reference book, and inasmuch as there is no limit to the number of correct answers that can be submitted, it is extremely important that a closing date be definitely fixed. Furthermore, you should definitely state that the decisions of the judges (selected by yourself) will be final.

The actual plan for the contest is this: Invite readers or listeners to send in the correct answers to the questions listed in this section, accompanied by an essay of fifty words or less on some subject pertaining directly to THE 3RD MAN. A sample essay might be, "I think Joseph Cotten and Valli make an ideal romantic team because"

CONTEST No. 3: AMATEUR LYRIC CONTEST. The haunting and provocative 3RD MAN THEME is available on the London Gramophone Label as a zither instrumental. This particular disc has caused a sensation wherever it has been played. In London where it was originally released it broke all existing platter sales records. Contact disc jockey in your area and set up a contest for amateur lyricists using this record. You can effect a cross plug with your local music dealer. Have him display a poster to the effect that this contest is being conducted through such and such a station, display the various records, etc. For prizes consult the Prize Section. It is suggested that you limit the prizes to either a watch or a radio. Perhaps you can effect local retailer participation.

CONTEST No. 4: THE 3RD MAN COOPERATIVE RADIO PROMOTION. Tie in with a sponsored disc jockey program on your local radio station in the following manner: Play THE THIRD MAN THEME or THE CAFE MOZART WALTZ and invite listeners to write in and properly identify it. In addition to identifying the tune, they must include an essay of 50 words or less on "I Like (Name of Brand, for example—Lux Soap) Because . . ." Use the regular contest rules, such as: Decision of judges will be final, all entries must be postmarked not later than —, all entries become the property of radio station —, etc.

You can invite the first given number of winners to a special 3RD MAN preview, calling it the (Brand Name) 3RD MAN Contest Preview. Back up the promotion with window cards and co-op newspaper ads, if possible.

CONTEST No. 5: Contact your local disc jockey and set up a contest with him along the following lines: For example: have him play a Bing Crosby recording, then a Frankie Laine recording; then a vocal by a voice not well known. This third disc heard will be the 3RD MAN. Invite listeners to phone in and identify the third man heard. The first ten contestants to phone in and correctly identify the third voice can be awarded tickets on opening night, discs or prizes provided by local retailers who might like to take part in this promotion.

CONTEST No. 6: Contact the radio programs in your area which use guests. The guest interviews are conducted in the usual manner: i.e. the interviewer introduces guest A, talks to him; he introduces guest B, has a little chat, and then interviews the third man, touches upon his background, etc., but does not make a formal identification. Handle this contest exactly as you would Contest No. 1. In the merchandise prize section you will find a list of all available prizes. In setting up these contests try to keep the awards down to a minimum inasmuch as we do not want to exhaust our source of supply. Mail winning contestants' names to Mel Strauss, SRO, 400 Madison Ave., N. Y. C. Awards, with the exception of Admiral Radios and Adam Hats, will be mailed from New York.

CONTEST No. 7: 3RD MAN JINGLE CONTEST. The following promotion can be worked with a leading disc jockey in each opening of THE 3RD MAN. The jockey can read a jingle over the radio for a week's time. The listeners will be required to finish the jingle by supplying a last line. The disc jockey or a prominent newspaper columnist can act as judge, and the ten best entries can be awarded prizes of merchandise and theater tickets.

Suggested Jingle:

For action fast and thrills galore
With screen surprises by the score
THE 3RD MAN is a super-show
(Sample last line)—So line the family up—"Let's go!"

CONTEST No. 8: 3RD MAN DOUBLE CONTEST. The following contest can be worked with newspapers or local television stations. Have the stations or the papers run a picture of Orson Welles dressed in his sinister attire (black hat, clothes, etc.) with the caption: "Find the 3RD MAN in your town." People will be invited to send in pictures of someone they know who resembles Orson Welles as per the photograph. The winning person chosen will be awarded the prize and his sponsor who submitted his photo will likewise be given a prize. The winner will lend himself to various types of street stunts that you may want to arrange in each situation. The proper way to wind up this contest would be to have the winner act as host at the theatre on the night of the premiere.

1. 12 FRUIT OF THE LOOM SHIRTS
2. 1 LORETTA ORIGINAL DRESS
3. 36 PAIR RING-CLEAR HOSE
4. 2 BUSCHBAUM RAINCOATS
5. 12 MARXMAN PIPES
6. HENRY ROSENFELD DRESSES
7. 24 HENRY ROSENFELD LIPSTICKS
8. 3 PAIR LADY BERKLEIGH PAJAMAS
9. 6 ARISTOCRAT BILLFOLDS
10. 6 ZIPPO LIGHTERS
11. BOTANY "500" TAILORED SUITS BY DAROFF
12. 1 CLINTON WATCH will be awarded in each key

Exploitation

SECTIONS

3 and 4

city. Write to Mel Strauss, S. R. O. Office, New York City, for names of key cities.

- *13. ADMIRAL RADIO & TV MERCHANDISE VALUED AT \$400
- 14. 2 MILTON BRADLEY LOBBY GAMES
- 15. \$100 WORTH OF ARTHUR MURRAY DANCE COURSES
- 16. \$100 WORTH OF ADAM HAT GIFT CERTIFICATES IN EACH KEY CITY. Cities designated by * are the key cities. In cities other than those designated as key cities, they will contribute \$50 worth of gift certificates.

AM of the prizes listed in this section will be supplied by contacting Mel Strauss, SRO, 400 Madison Avenue, New York City. Admiral Radio and Adam Hats are the only exceptions to this. The merchandise can be secured through the local dealer or distributor in your area.

It is important that the respective prize contributors get complete newspaper or radio credits, whichever way the contest is handled. The credits must cover the full brand name of the product. Send either copy of the script or newspaper tear sheet to the New York office. These are required by the various prize contributors who require proof of publicity prior to the release of awards. In the event that prizes are given on an ad lib disk jockey show, send name of show, time, and type of mention accorded the respective merchandise. **No prizes will be released from the New York office unless the points covered above are strictly adhered to.**



THE ARTHUR MURRAY PROMOTION: A 3RD MAN ZITHER DANCE FESTIVAL can be staged in each situation where the film is opening. This festival can be put on in parks, community centers, hotels, etc., for civic groups, local charities and newspaper charities, e.g. a newspaper fund for under-privileged children; cancer fund and T.B. drive. As the festival can be staged for a charity benefit, civic and society dignitaries can be invited for the benefit of strong local publicity. Arthur Murray is creating an original dance to be called the 3RD MAN ZITHER DANCE. His network of studios throughout the country has been informed of this promotion and will be able to demonstrate this waltz for any local festival set-up. Contact the local Arthur Murray studio and you will be given instructors and instructresses who act as demonstrators for the dance. If possible, try to arrange to have a local zither player furnish the musical accompaniment. Another suggestion might be to dress the dancers in authentic Viennese costumes.*

* For a list of the Arthur Murray studios in your area write to Mel Strauss, Exploitation Director, Selznick Releasing Organization, 400 Madison Ave., New York 17, N. Y.

In connection with this promotion, the New York SRO office will be able to supply you with a photo diagram illustrating the new "3rd Man" zither dances. These can be planted with your local newspaper when the dance festival is covered. In addition to the diagrams, stills are available upon request, illustrating the various steps.

Orchestration of the Guy Lombardo Decca recording are also available upon request. The 3RD MAN THEME as played by Guy Lombardo could very well be used for the Arthur Murray dance.

SECTION

4

GENERAL PROMOTION and WINDOW DISPLAY SUGGESTIONS

1. THE WILLYS-OVERLAND PROMOTION.

Contact the local Willys-Overland distributor. The Willys-Overland Corporation have notified their distributors throughout the country that they are to cooperate with us in the following manner. The local Willys distributor in your neighborhood will supply you with jeeps which can be driven through town. Mount signs on the jeeps with copy to the effect that "We're on the trail of THE 3RD MAN. Come to the theatre." For passengers you might use a Willys dealer and two or three attractive girls, who are searching for the 3RD MAN. Supply the Willys distributor with stills from the picture which he can use in a window display. To give the caravan more visibility you might be able to have your local radio station broadcast their itinerary from time to time.*

* For a list of the Willys dealers in your area write to Mel Strauss, Exploitation Director, Selznick Releasing Organization, 400 Madison Avenue, New York 17, N. Y.

2. Contact the veterans' organizations in your town and have them furnish you with a list of members who were in active service in Vienna after the close of the war. If you locate these people in great number you might either set up a special screening for them or perhaps use one or two on radio interview programs in which they would recount their experiences in post-war Vienna touching upon black-market activities, 4-power rule, etc. This person might recognize parts of Vienna from having been there and could possibly discuss some incidents in this connection.

3. Screen the picture for groups in your area which have an interest in music, such as the music departments of colleges and universities, conservatories, libraries. Invite music critics on your local newspapers to these screenings, radio commentators, disc jockeys and anyone at all who might have some interest in THE 3RD MAN's most unusual score.

4. **STORE POSTERS.** Contact the leading retailers in your community and have them place a poster in their windows with the following suggested copy: "Every 3RD MAN buys his haberdashery at Smith's"; or "Every 3RD MAN buys his automobile supplies at Jones's." The possibilities are unlimited in a promotion of this kind. You can use almost any store on the block. Have the poster accompanied by a set of stills.

5. STORE POSTERS (cont.) Contact your local photography hobby shop and arrange displays of stills Nos. RF2-Pub-37A, RF2-Pub-38A, RF2-Pub-39A, RF2-Pub-42A. These special off-stage stills show Valli holding a camera in a variety of poses.

6. AMERICAN AIRLINES TIEUP. This organization has prepared a poster showing Joseph Cotten boarding an American Airlines flagship. The copy on this poster gives complete credit to "THE 3RD MAN." American Airlines will handle physical distribution of this poster for their branch offices throughout the country. Contact the AA representative in your area and set up a complete 3rd Man display using the poster and a series of representative stills.*

* For a listing of the National AA contacts, write to Mel Strauss, Exploitation Director, Selznick Releasing Organization, 400 Madison Avenue, New York, N. Y.

7. STICKERS. The New York office can supply you with stickers reading "THE 3RD MAN IS COMING." Have these put up in prominent spots of your city such as in restaurants, soda fountains, taxi cabs, etc.

8. THE PAUL FLATO COMPACT. The New York SRO office can supply you with a quantity of attractive "Third Man" compacts. These can be used for radio or newspaper giveaways, or as gifts for your feminine radio, newspaper, or magazine contacts.

9. THE BRADLEY GAME. We have available a novel and amusing game called "LOBBY" which you can use for special contests in the theatre lobby, or as radio and newspaper contest prizes.

10. A week before the opening of the picture, have someone chalk in the words "THE 3RD MAN IS COMING" on the sidewalks of busy thoroughfares throughout the city.

1. OPEN-END INTERVIEWS.

A record has been prepared containing two open end interviews. Side number 1 is one with Joseph Cotten, and Valli is on side 2. Each disc is accompanied with two scripts.

These interviews run five minutes each and when used correctly, they seem to be live interviews. Can be used by disc jockeys, theatrical commentators, radio critics, etc.

2. VOICE CUTS:

There is available a disc containing cuts of five different voices preceded by a narrator's identification. These voice cuts run from five to ten seconds each.

This record can be used in connection with a mystery voice radio identification contest, as outlined in contest No. 6 in your special exploitation manual. It is suggested that you have your disc jockey or commentator play voice No. 1 and identify it, then voice No. 2 and identify that one as well. Then play one of the other voices and invite listeners to write in and identify it.

Voice No. 1 is that of Gregory Peck very briefly discussing a portion of his background; voice No. 2 is Joseph Cotten, who also mentions something in connection with his background; voice No. 3 is Louis Jourdan in a scene from "The Paradine Case"; voice No. 4 is that of Trevor Howard in a scene from "The 3rd Man"; and the last voice on the disc is that of Orson Welles, also in a scene from "The 3rd Man."

3. SPOT ANNOUNCEMENTS. A platter of three spot announcements has been prepared, containing 15 cuts. There are four at 60 seconds, 5 at 30 seconds, and 6 at 15 seconds.

4. Contact the New York Selznick office for both a 1-minute and 2-minute television trailer on 16 mm. film.

PLEASE NOTE! For information concerning the procurement, or availability of radio transcriptions, television trailers, etc., mentioned on this page, please wire, or write,

Mel Strauss, Exploitation Director, Selznick Releasing Organization, 400 Madison Avenue, New York 17, N. Y.

* You will find the Admiral Radio Corporation highly cooperative inasmuch as they are one of our principal prize contributors (we have been allocated approximately \$400 in prizes in each situation in which the picture plays). The respective Admiral distributors have been advised by their main office of this promotion and might offer additional prizes if the stature of the contest warrants it. A listing of the Admiral distributors can be secured by writing to Mel Strauss, Exploitation Director, Selznick Releasing Organization, 400 Madison Avenue, New York 17, N. Y.

* For names of dealers, distributors, etc., in connection with any of the records, displays etc., described in the preceding pages, communicate with MEL STRAUSS, Exploitation Director, SELZNICK RELEASING ORGANIZATION, 400 Madison Avenue, New York City.



THE 3RD MAN Books

Bantam Books have printed a 25 cent edition of "The 3rd Man" which will be distributed by the Curtis Circulation Company to 65,000 national outlets. In addition they are preparing a 22 x 28 poster tying in both the book and the motion picture.

In addition, VIKING PRESS will publish a "3rd Man" book to retail at \$1.75. Contact your local book stores and supplement the display with appropriate "3RD MAN" stills.

"The Third Man"
Accessories



6 SHEET



3 SHEET



1 SHEET



WINDOW
CARD

24
SHEET





22 x 28 CARD B



14 x 36
INSERT CARD



9 x 12
HERALD

"The Third Man" Accessories

TELL . . . THE PUBLIC WHAT YOU
HAVE TO SELL

Other Accessories Available

- 8 x 10 Stills
- Set of 11 x 14
- 40 x 60
- 30 x 40
- 24 x 82
- 24 x 60

Order accessories from
NATIONAL SCREEN SERVICE



22 x 28 CARD A





IN A TRADITION OF QUALITY

SUPPLEMENT

IMPORTANT NOTICE**THE 3rd MAN
PRIZE CONTEST**

Because of special conditions imposed by the manufacturers, exhibitors are warned not to make any commitments for the 16 prizes listed on pages 31 and 32 of the Pressbook as giveaways in radio contest number eight without first communicating with SRO Exploitation Dept., 400 Madison Ave., New York City. This rule must be adhered to, or manufacturers will not be liable for prizes. Under no circumstances make any arrangements for contests involving above list of prizes without first consulting SRO Exploitation Dept. for permission to go ahead.
