



## MESSAGE FROM THE PRESIDENT

Our FISH members loved *El 47*, a delightful film of a true story, victory of the proud poor citizens of Barcelona.

We have some exciting news (only "news" if the Southern Highlands gossip hasn't reached you yet) : our lovely Empire people are refurbishing the cafe/bar on the corner of the arcade so that we can have a base before and after our films!

I heard a young paramedic on RN saying that he destressed by going to the cinema. The dark gave him privacy but in a communal experience. Yet another reason to go to the movies!

Best wishes to all from your committee,

**Roz Garwen**

## Membership Renewals for 2026/2027

Membership renewals commenced late in April 2026 and are going exceptionally well so far.

We particularly wish to congratulate our members for embracing the new Member Management System and for their vigilance in ensuring that information in their profiles is current, which has helped the renewal process to run as smoothly as it has at this stage.

We would also like to commend members who have contacted us for clarification and/or assistance with their membership renewals where necessary, as we are only too happy to work with you to make the process as painless as we possibly can for you.

One final request! Members who have changed their postal address are reminded to please update this in your profile on the website so that your new passes can be delivered to you some time after screening of the June 2026 movie.

[fish.org.au](http://fish.org.au)

**Helen Jones**

Membership Secretary

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### FILMS IN THE SOUTHERN HIGHLANDS INC

10.00 am Sunday 17<sup>th</sup> May 2026

8.15 pm Tuesday 19<sup>th</sup> May 2026

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## FILMS IN THE SOUTHERN HIGHLANDS INC

**President:** Roz Garwen 4886 4142 & 0414 820 890

**Guest Enquiries:** **Deborah Blay : 0400 411 004**

**TEXT ONLY minimum 24hours notice**

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**Membership:** [Fishfilmsadmin@gmail.com](mailto:Fishfilmsadmin@gmail.com)

Membership is closed

**Enquiries:** [fishfilmsadmin@gmail.com](mailto:fishfilmsadmin@gmail.com)

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**ACE INTERNET SERVICES – HIGHLAND CREATIVE**

### *The Third Man* [UK/USA 1949]

**Director: Carol Reed**

**Running Time: 104mins**

**Rating: PG**

#### **Synopsis:**

American author Holly Martins comes to shattered post-war Vienna at the invitation of his college chum, Harry Lime.

#### **Review: Roger Ebert**

Has there ever been a film where the music more perfectly suited the action than in Carol Reed's *The Third Man*? The score was performed on a zither by Anton Karas, who was playing in a Vienna beerhouse one night when Reed heard him. The sound is jaunty but without joy, like whistling in the dark. It sets the tone; the action begins like an undergraduate lark and then reveals vicious undertones.

The story begins with a spoken prologue ('I never knew the old Vienna, before the war. . .'). The shattered postwar city has been divided into French, American, British and Russian zones, each with its own cadre of suspicious officials. Into this sinkhole of intrigue falls an American innocent: Holly Martins (Joseph Cotton), alcoholic author of pulp Westerns. He has come at the invitation of his college chum Harry Lime. But Lime is being buried when Martins arrives in Vienna.

How did Lime die? That question is the engine that drives the plot, as Martins plunges into the murk that Lime left behind. Calloway (Trevor Howard), the British officer in charge, bluntly says Lime was an evil man, and advises Holly to take the next train home. But Harry had a girl named Anna (Alida Valli), who Holly sees at Lime's grave, and perhaps she has some answers. Certainly, Holly has fallen in love with her, although his trusting Yankee heart is no match for her defences.

*The Third Man* (1949) was made by men who knew the devastation of Europe at first hand. Carol Reed worked for the British Army's wartime documentary unit, and the screenplay was by Graham Greene, who not only wrote about spies but occasionally acted as one. Reed fought with David O. Selznick, his American producer, over every detail of the movie; Selznick wanted to shoot on sets, use an upbeat score and cast Noel Coward as Harry Lime. His film would have been forgotten in a week. Reed defied convention by shooting entirely on location in Vienna, where mountains of rubble stood next to gaping bomb craters, and the ruins of empire supported a desperate black-market economy. And he insisted on Karas' zither music (*The Third Man Theme* was one of 1950's biggest hits).

Then there are the faces: Joseph Cotton's open, naive face contrasts with the 'friends' of Harry Lime: the corrupt 'Baron' Kurtz (Ernst Deutsch); the shifty Dr. Winkel (Erich Ponto), the ratlike Popescu (Siegfried Breuer). Even a little boy with a rubber ball looks like a wizened imp. The only trusting faces are those of innocents like the hall porter (Paul Hoerbiger) who tells Holly, 'There was another man . . . a third man...' and the beefy Sgt. Paine (Bernard Lee), Calloway's aide, who levels the drunken Holly with a shot to the chin and then apologizes.

As for Harry Lime: He allows Orson Welles to make the most famous entrance in the history of the movies, and one of the most famous speeches. By the time Lime finally appears we have almost forgotten Welles is even \*in\* the movie. The sequence is unforgettable: the meow of the cat in the doorway, the big shoes, the defiant challenge by Holly, the light in the window, and then the shot, pushing in, on Lime's face, enigmatic and teasing, as if two college chums had been caught playing a naughty prank.

The chase sequence in *The Third Man* is another joining of the right action with the right location. Harry escapes into the sewer system like a cornered rat, and Reed edits the pursuit into long, echoing, empty sewer vistas, and closeups of Lime's sweaty face, his eyes darting for a way out. Presumably there would be no lights in the Vienna sewers, but there are strong light sources just out of sight behind every corner, throwing elongated shadows, backlighting Harry and his pursuers.

The final scene in *The Third Man* is a long, elegiac sigh. The movie ends as it begins, in a cemetery.

Source: [www.rogerebert.com](http://www.rogerebert.com) ~ Roger Ebert 8/12 /1996 Edited extracts. Accessed 14/1/26.

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## COMING UP

June	<i>The Teacher who Promised the Sea</i> [Spain]	Sunday 21 <sup>st</sup> & Tuesday 23 <sup>rd</sup>
July	<i>It Was just an Accident</i> [Iran]	Sunday 19 <sup>th</sup> & Tuesday 21 <sup>st</sup>
August	<i>Calle Malaga</i> [Morocco/Spain]	Sunday 16 <sup>th</sup> & Tuesday 18 <sup>th</sup>
September	<i>A Thousand Lines</i> [Germany]	Sunday 20 <sup>th</sup> & Tuesday 22 <sup>nd</sup>
October	<i>The President's Cake</i> [Iraq/Qatar/US]	Sunday 18 <sup>th</sup> & Tuesday 20 <sup>th</sup>
November	<i>The Thread</i> [France]	Sunday 15 <sup>th</sup> & Tuesday 17 <sup>th</sup>
December	<i>The Golden Spurtle</i> [Australia]	Sunday 13 <sup>th</sup> & Tuesday 15 <sup>th</sup>
February '27	<i>Number 24</i> [Norway]	Sunday 14 <sup>th</sup> & Tuesday 16 <sup>th</sup>

**\*\* Full details of these films will be available on the FISH website soon**

## Some thoughts on: *EL 47*

This heartfelt and inspiring film, was indeed another wonderful FISH delivery that was so moving, totally engaging and thought provoking to say the least.

I thought this film was well linked thematically to last December's offering, (The Movie Teller), in its emotional insight of the human condition, so very effectively.

Both films featured people struggling with poverty and relying on their hard work and community support to fight against the hardships and unfairness in their daily existence.

There were so many scenes that provoked very deep sympathy, particularly the daily destruction of new shelters without a complete roof, as the forced population frantically battled to establish themselves in the early days of Barcelona's shantytown district, Torre Baro.

It was pathetic that so much of the prejudice, neglect and discrimination from the fascist government, lasted so long. Even up to the present day in some areas of life.

I really enjoyed the cast's performances across the board, but especially Manolo, the bus driver. After years of neglect, disappointment and being ignored by Government, the reasonable and desperate decision of hijacking his bus turned out to be his only option and an effective one at that.

I loved the use of actual photos from the time at the conclusion of the film, conferring authority and truth to the film's portrayed issues, and strength to our emotional and empathic reaction.

A terrific cinematic experience where solidarity was so justified, and finally, effective. Bravo, FISH.

**Ross Armfield**

Reviewer in Chief

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