



[Vimeo link for ALL of Bruce Jackson's and Diane Christian's film introductions and post-film discussions in the virtual BFS](#)

[Vimeo link for our introduction to *Odd Man Out*](#)

[Zoom link for all FALL 2021 BFS Tuesday 7:00 PM post-screening discussions](#)

Directed by Carol Reed
Written by F.L. Green and R.C. Sherriff
Produced by Carol Reed
Music by William Alwyn
Cinematography by Robert Krasker
Music Conducted by Muir Mathieson and George Stratton (The London Symphony Orchestra)
Continuity by Olga Brook
Advising (Irish) by Cecil F. Ford and Joseph Tomelty
Presented by J. Arthur Rank

James Mason ... Johnny McQueen
Robert Newton ... Lukey
Cyril Cusack ... Pat
F.J. McCormick ... Shell
William Hartnell ... Fencie
Fay Compton ... Rosie
Denis O'Dea ... Inspector
W.G. Fay ... Father Tom
Maureen Delaney ... Theresa O'Brien
Elwyn Brook-Jones ... Tober
Robert Beatty ... Dennis
Dan O'Herlihy ... Nolan
Kitty Kirwan ... Grannie
Beryl Measor ... Maudie
Roy Irving ... Murphy
Kathleen Ryan ... Kathleen Sullivan

Carol Reed (director, producer)

(b. December 30, 1906 in Putney, London, England—d. April 25, 1976 (age 69) in Chelsea, London, England) won



the 1969 Academy Awards for Best Director for *Oliver!* (1968). He directed 33 films, some of which are 1972 *The Public Eye*, 1970 *Flap*, 1968 *Oliver!*, 1965 *The Agony and the Ecstasy*, 1963 *The Running Man*, 1959 *Our Man in Havana*, 1956 *Trapeze*, 1955 *A Kid for Two Farthings*, 1951 *Outcast of the Islands*, 1949 *The Third Man*, 1948 *The Fallen Idol*, 1947 *Odd Man Out*, 1942 *The Young Mr. Pitt*, 1940 *Night Train to Munich*, 1939 *A Girl Must Live*, 1938 *Climbing High*, 1938 *Penny Paradise*, 1938 *Three on a Weekend*, 1936 *Talk of the Devil*, 1936 *Laburnum Grove*, and 1935 *Midshipman Easy*. He produced 9 films—1965 *The Agony and the Ecstasy*, 1963 *The Running Man*, 1959 *Our Man in Havana*, 1955 *A Kid for Two Farthings*, 1953 *The Man Between*, 1951 *Outcast of the Islands*, 1949 *The Third Man*, 1948 *The Fallen Idol*, and 1947 *Odd Man Out*—and wrote 3: 1949 *The Third Man*, 1938 *No Parking*, and 1936 *Talk of the Devil*.

F.L. Greene (writer) Born: Frederick Lawrence Green, 1902 in Portsmouth, Hampshire, England—d. April 14, 1953 (age 51) in Bristol, England) wrote 3 films, which are 1969 *The Lost Man*, 1947 *Odd Man Out*, and 1939 *The Fugitive*.

R.C. Sherriff (writer) (b. Robert Cedric Sherriff, June 6, 1896 in Kingston upon Thames, Surrey, England—d. November 13, 1975 (age 79) in Esher, Surrey, England) wrote 53 films and television shows, among them 1983 “Journey’s End” (TV Movie), 1958 “Miss Mabel” (TV Movie), 1955 *Storm Over the Nile*, 1951 *No Highway in the Sky*, 1950 *Trio*, 1948 *Quartet*, 1947 *Odd Man Out*, 1943 *Forever and a Day*, 1942 *This Above All*, 1941 *That Hamilton Woman*, 1939 *Goodbye, Mr. Chips*, 1939 *The Four Feathers*, 1937 *The Road Back*, 1935 *The Bride of Frankenstein*, 1933 *The Invisible Man*, and 1919 *The Toilers*.

William Alwyn (music) (b. William Alwyn Smith, November 7, 1905 in Northampton, Northamptonshire, England—d. September 12, 1985 (age 79) in Southwold, Suffolk, England) composed music for 122 films and TV shows, including 1963 *The Running Man*, 1960 *Swiss Family Robinson*, 1960 *The Professionals*, 1959 *Shake Hands with the Devil*, 1958 *A Night to Remember*, 1958 *I Accuse!*, 1956 *Safari*, 1955 *PT Raiders*, 1954 *Svengali*, 1953 *The Master of Ballantrae*, 1952 *The Crimson Pirate*, 1952 *The Promoter*, 1949 *The Rocking Horse Winner*, 1948 *The Winslow Boy*, 1948 *The Fallen Idol*, 1947 *Odd Man Out*, 1946 *Green for Danger*, 1944 *Our Country*, 1943 *Escape to Danger*, 1943 *Desert Victory*, 1942 *Courageous Mr. Penn*, 1939 *These Children Are Safe*, 1939 *Wings Over Empire*, 1938 *Free to Roam*, and 1937 *Air Outpost*.

Robert Krasker (cinematographer) (b. August 13, 1913 in Perth, Western Australia, Australia—d. August 16, 1981 (age 68) in London, England) won the 1951 Academy Award for Best Cinematography, Black-and-White for *The Third Man* (1949). He was the cinematographer for 40 films, among them 1980 *Cry Wolf*, 1976 *Red*, 1966 *The Trap*, 1965 *The Heroes of Telemark*, 1965 *The Collector*, 1964 *The Fall of the Roman Empire*, 1963 *The Running Man*, 1962 *Billy Budd*, 1961 *El Cid*, 1961 *Romanoff and Juliet*, 1960 *Concrete Jungle*, 1958 *The Doctor’s Dilemma*, 1958 *The Quiet American*, 1957 *The Story of Esther Costello*, 1957 *The Rising of the Moon*, 1956 *Trapeze*, 1956 *Alexander the Great*, 1954 *Senso*, 1954 *Romeo and Juliet*, 1953 *Never Let Me Go*, 1951 *Cry, the Beloved Country*, 1949 *The Third Man*, 1948 *Bonnie Prince Charlie*, 1947 *The Inheritance*, 1947 *Odd Man Out*, 1945 *Caesar and Cleopatra*, 1945 *Brief Encounter*, 1943 *The Saint Meets the Tiger*, and 1943 *The Gentle Sex*.

James Mason ... Johnny McQueen (b. James Neville Mason, May 15, 1909 in Huddersfield, Yorkshire [now in Kirklees, West Yorkshire], England—d. July 27, 1984 (age 75) in Lausanne, Vaud, Switzerland) appeared in 154 films and television shows, some of which are 1985 “Dr. Fischer of Geneva” (TV Movie), 1985 *The Assisi Underground*, 1985 *The Shooting Party*, 1983 *Yellowbeard*, 1982 *Socrates*, 1982 *The Verdict*, 1979 *The Passage*, 1979

Murder by Decree, 1979 *Ffolkes*, 1978 *The Boys from Brazil*, 1978 *Heaven Can Wait*, 1977 *The Cross of Iron*, 1976 *Voyage of the Damned*, 1975 *The Left Hand of the Law*, 1975 *Mandingo*, 1973 “Frankenstein: The True Story” (TV Movie), 1973 *The MacKintosh Man*, 1973 *The Last of Sheila*, 1971 *Kill! Kill! Kill! Kill!*, 1969 *Age of Consent*, 1968 *The Sea Gull*, 1968 *Mayerling*, 1966 *The Blue Max*, 1966 *Georgy Girl*, 1965 *Genghis Khan*, 1965 *Lord Jim*, 1964 *The Fall of the Roman Empire*, 1962 *Lolita*, 1961 *The Marriage-Go-Round*, 1960 *The Trials of Oscar Wilde*, 1959 *Journey to the Center of the Earth*, 1959 *North by Northwest*, 1957 *Island in the Sun*, 1956 *Bigger Than Life*, 1954 *20,000 Leagues Under the Sea*, 1954 *A Star Is Born*, 1954 *Prince Valiant*, 1953 *Charade*, 1953 *Julius Caesar*, 1953 *The Desert Rats*, 1953 *Botany Bay*, 1952 *The Prisoner of Zenda*, 1951 *The Desert Fox: The Story of Rommel*, 1951 *Pandora and the Flying Dutchman*, 1949 *East Side, West Side*, 1949 *Madame Bovary*, 1947 *Odd Man Out*, 1945 *The Seventh Veil*, 1945 *A Place of One’s Own*, 1942 *Secret Mission*, 1942 *The Night Has Eyes*, 1938 “The Moon in the Yellow River” (TV Movie), 1937 *The Return of the Scarlet Pimpernel*, 1937 *Fire Over England*, 1937 *The Mill on the Floss*, 1936 *Blind Man’s Bluff*, 1936 *Troubled Waters*, and 1935 *Late Extra*.



Robert Newton ... Lukey (b. Robert Guy Newton, June 1, 1905 in Shaftesbury, Dorset, England—d. March 25, 1956 (age 50) in Beverly Hills, Los Angeles, California) appeared in 52 films and TV shows, including 1956–1957 “The Adventures of Long John Silver” (TV Series, 26 episodes), 1956 *Around the World in Eighty Days*, 1955 “Climax!” (TV Series), 1954 *Long John Silver*, 1954 *The High and the Mighty*, 1953 *The Desert Rats*, 1952 *Blackbeard, the Pirate*, 1952 *Androcles and the Lion*, 1952 *Les Misérables*, 1951 *Soldiers Three*, 1950 *Treasure Island*, 1948 *Kiss the Blood Off My Hands*, 1948 *Oliver Twist*, 1947 *Odd Man Out*, 1946 *Night Boat to Dublin*, 1942 *Wings and the Woman*, 1941 *Major Barbara*, 1940 *21 Days Together*, 1939 *Poison Pen*, 1939 *Dangerous Masquerade*, 1938 *The Beachcomber*, 1937 *I, Claudius*, 1937 *Troopship*, 1937 *Dark Journey*, 1937 *Fire Over*

England, and 1932 *Reunion*.

Cyril Cusack ... Pat (b. Cyril James Cusack, November 26, 1910 in Durban, Natal, South Africa—d. October 7, 1993 (age 82) in London, England) appeared in 137 films and television shows, among them 1993 “The Young Indiana Jones Chronicles” (TV Series), 1992 *As You Like It*, 1989 *My Left Foot*, 1988 *Little Dorrit*, 1984 *Nineteen Eighty-Four*, 1982 *The Outcasts*, 1981 *True Confessions*, 1975 *Kidnap Syndicate*, 1974 *The Abdication*, 1973 *The Day of the Jackal*, 1972 *The Italian Connection*, 1972 “Clochemerle” (TV Series, 6 episodes), 1971 *Harold and Maude*, 1971 *Sacco & Vanzetti*, 1971 *King Lear*, 1968 *Oedipus the King*, 1966 *Fahrenheit 451*, 1965 *The Spy Who Came in from the Cold*, 1962 *Waltz of the Toreadors*, 1961 *Johnny Nobody*, 1959 *Shake Hands with the Devil*, 1957 *The Rising of the Moon*, 1957 *Night Ambush*, 1956 *The Man Who Never Was*, 1951 *Soldiers Three*, 1950 *Gone to Earth*, 1949 *Hour of Glory*, 1947 *Odd Man Out*, 1941 *Once a Crook*, 1941 *Mail Train*, and 1918 *Knocknagow*.

F.J. McCormick ... Shell (b. Peter Judge, 1890 in Dublin, Ireland—d. April 24, 1947 (age 57) in Dublin, Ireland) appeared in 4 films: 1947 *Odd Man Out*, 1947 *Hungry Hill*, 1936 *The Plough and the Stars*, and 1916 *Fun at a Finglas Fair*.

Denis O'Dea ... Inspector (b. April 26, 1905 in Dublin, Ireland—d. November 5, 1978 (age 73) in Dublin, Ireland) appeared in 28 films and TV shows, including 1960 *Esther and the King*, 1959 *Darby O'Gill and the Little People*, 1959 “Walt Disney's Wonderful World of Color” (TV Series), 1957 *The Story of Esther Costello*, 1957 *The Rising of the Moon*, 1955 *Captain Lightfoot*, 1953 *Mogambo*, 1953 *Niagara*, 1951 *Captain Horatio Hornblower R.N.*, 1950 *Treasure Island*, 1949 *Under Capricorn*, 1949 *The Bad Lord Byron*, 1947 *The Mark of Cain*, 1947 *Odd Man Out*, 1936 *The Plough and the Stars*, and 1935 *The Informer*.

W.G. Fay ... Father Tom (b. William George Fay, November 12, 1872 in Dublin, Ireland—d. October 27, 1947 (age 74) in London, England) appeared in 13 films and TV shows, which are 1948 *Oliver Twist*, 1947 *Temptation Harbor*, 1947 *Odd Man Out*, 1946 *London Town*, 1941 *The Patient Vanishes*, 1941 *Three Wise Brides*, 1941 *The Spell of Amy Nugent*, 1939 “The Anatomist” (TV Movie), 1938 “Spring Meeting” (TV Movie), 1937 *The Last Curtain*, 1937 *Storm in a Teacup*, 1933 *General John Regan*, and 1933 *The Blarney Kiss*.

Dan O'Herlihy ... Nolan (b. May 1, 1919 in Wexford, Ireland—d. February 17, 2005 (age 85) in Malibu, California) appeared in 135 films and television shows, some of which are 1998 “The Rat Pack” (TV Movie), 1993 *Love, Cheat & Steal*, 1991 “The Pirates of Dark Water”

(TV Series, 9 episodes) 1990-1991 “Twin Peaks” (TV Series, 6 episodes), 1990 *RoboCop 2*, 1988 “L.A. Law” (TV Series), 1987 *The Dead*, 1987 *RoboCop*, 1984-1986 “Murder, She Wrote” (TV Series), 1983 “The Last Day” (TV Movie), 1982 *Halloween III: Season of the Witch*, 1977 “The Hardy Boys/Nancy Drew Mysteries” (TV Series), 1977 “The Bionic Woman” (TV Series), 1975 “Hawaii Five-O” (TV Series), 1974 “Born Free” (TV Series), 1974 *The Tamarind Seed*, 1973 “Ironside” (TV Series), 1969 *100 Rifles*, 1967 “The High Chaparral” (TV Series), 1967 “Mission: Impossible” (TV Series), 1966 “The Long, Hot Summer” (TV Series, 12 episodes), 1964 *Fail Safe*, 1963-1964 “The Travels of Jaimie McPheeters” (TV Series, 26 episodes), 1962 *The Cabinet of Caligari*, 1960 “Rawhide” (TV Series), 1960 “The Untouchables” (TV Series), 1956 “The Loretta Young Show” (TV Series), 1955 *The Virgin Queen*, 1954 *Robinson Crusoe*, 1952 *Invasion U.S.A.*, 1951 *The Desert Fox: The Story of Rommel*, 1951 *Soldiers Three*, 1948 *Kidnapped*, 1948 *Macbeth*, 1947 *Odd Man Out*, and 1947 *Hungry Hill*.

Kathleen Ryan ... Kathleen Sullivan (b. September 8, 1922 in Dublin, Ireland—d. November 11, 1985 (age 63) in Dublin, Ireland) appeared in 14 films and TV shows: 1969 *The Tree*, 1957 *Sail Into Danger*, 1956 *Jacqueline*, 1955 *Captain Lightfoot*, 1953 *Scotch on the Rocks*, 1953 *The Yellow Balloon*, 1953 “Rheingold Theatre” (TV Series), 1950 *The Sound of Fury*, 1950 *Prelude to Fame*, 1949 *Give Us This Day*, 1949 *Christopher Columbus*, 1948 *Sin of Esther Waters*, 1947 *Captain Boycott*, 1947 *Odd Man Out*.



REED, Sir CAROL, from *World Film Directors V. I.*, ed. John Wakeman. H.W. Wilson Co. NY 1987

British director and producer, was born into a large and moderately affluent family in Putney, London, and educated at King's School, Canterbury. He spent much of his leisure time in the London theatres, and by the time he left school he was stagestruck. His middle-class parents did not regard acting as a desirable career and insisted he try something else first, but after six miserable months on a brother's chicken farm in Maine he came home determined to act.

Reed made his first stage appearance in 1924, when he was eighteen, and the same year had a small part

in a famous production of *Saint Joan*, helping Laurence Olivier drag Sybil Thorndike to her trial. Reed was not a particularly good actor, and four years later was still touring in relatively minor roles. Then he had a small success as Oberon in a production of *Midsummer Night's Dream*, and this earned him a part in Edgar Wallace's *The Terror* at the Lyceum Theatre, where he also became an assistant stage manager.

Edgar Wallace, who in those days sometimes had two or three plays running simultaneously in London, was as starstruck as Reed had been. He used to beg to be allowed to operate the trapdoor that figured crucially in the plot, paying for the privilege by taking Reed out to dinner at Ciro's. They became friends, and in 1927, when Wallace accepted the chairmanship of the new British Lion Film Corporation, Reed joined him as his personal assistant, keeping an eye on British Lion's adaptations of Wallace thrillers (and learning in the process a great deal about filmmaking, as well as about Wallace's techniques for building atmosphere and suspense).

We had our studios at Beaconfield," Reed recalled, "and we made *Valley of Ghosts*, *Alias*, and *Chick*. I would keep him informed about how things were going, and in the evening, I would rush back to London to act in his plays and be assistant stage manager. We never minded how long we worked in those days. Everything was just such tremendous fun."

Later Reed also produced some of Wallace's plays on tour, and their hectic partnership continued until 1932, when Wallace died. That was the end of Reed's theatrical career. The talkies had arrived, and he joined the exodus of theatre people to the cinema, becoming a dialogue director with Basil Dean's Associated Taking Pictures at their studio in Ealing, in the London suburbs...

His first picture as sole director was *Midshipman Easy* (US, *Men of the Sea*, 1936), based on Captain Maryat's adventure story....

Graham Greene, who had warmly praised the "sense of cinema" shown in *Midshipman Easy*, found this praise confirmed in *Laburnam Grove*. "Both films are thoroughly workmanlike and unpretentious," he wrote, "with just a hint of a personal manner.... One remembers the opening sequence of *Midshipman Easy*, the camera sailing with the motion of a frigate before the wind down the hedge and the country lane to Easy's home, when the

camera in Mr. Reed's new film leads us remorselessly down Laburnam Grove up to the threshold of the tall grim granite church at the bottom.... Mr. Reed's camera has

gone beyond the dialogue, has picked out far more of the suburban background... and presents its own equally dramatic commentary."

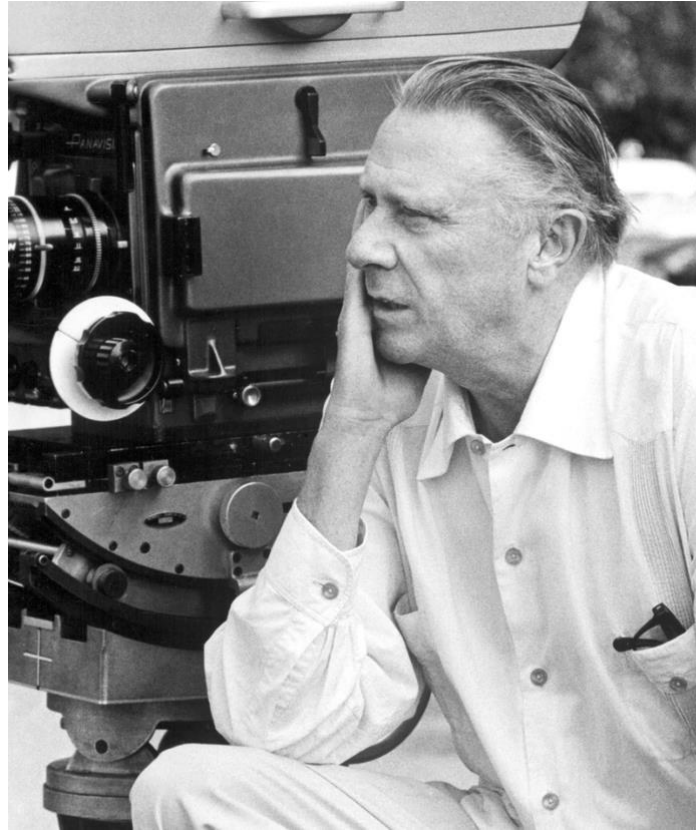
...The film that finally established Reed's reputation as a major British director was *The Stars Look Down* (1940), from A. J. Cronin's novel about a Welsh coalminer's son (Michael Redgrave), his struggle to become a member of Parliament, and his battle for responsible public ownership of the mines.... Reed's first war film, *Night Train to Munich* (1940), was in a much lighter vein, a comedy-thriller about a British agent (Rex Harrison) posing as a Nazi officer to rescue a Czech inventor and his daughter (the ubiquitous Margaret Lockwood). With a witty script by Frank Launder

and Sidney Gilliat, who also wrote Hitchcock's *The Lady Vanishes*, it borrows shamelessly from that small masterpiece—to the extent of resurrecting its brace of cricket-obsessed, ultra British muttonheads Charters and Caldicott (played again by Basil Radford and Naunton Wayne).

Most critics agree that, having challenged Hitchcock on his own ground, Reed survived the inevitable comparisons very well, and the movie was extremely successful. The director himself characteristically gave most of the credit to his script writers who "were so brilliant at this kind of story," and made light of his temerity in assuming Hitchcock's mantle: "In those days, one made four pictures a year, each shot in five weeks. There wasn't the importance put to films that there is now. You never even knew when the picture was finished—another department took care of that.... You have a job and you do the best you can."

...Reed joined the Army Kinematograph Service, where Eric Ambler and Peter Ustinov scripted for him a training film called *The New Lot* (1942). It impressed the authorities, who saw in this short the basis of a film that might be the army's answer to Noel Coward's *In Which We Serve*, which had done so much for the Navy's public image. ...

By the time the war ended, Carol Reed was among



the best known and most admired of all British directors. He chose as his first post-war subject *Odd Man Out*, adapted by R.C. Sheriff and F. L. Green from the latter's novel, rights to which Reed had acquired as soon as he read it. The film was produced by Reed for Filippo Del Giudice's Two Cities.

Odd Man Out (1947) begins with a raid on a Belfast linen mill by terrorists seeking funds for their (unspecified) party. Their troubled, idealistic leader Johnny (James Mason) has recently escaped from jail and is not fit enough for such a project. Things go wrong, the cashier is shot dead, and Johnny is badly wounded. In the gateway, he falls from the speeding car and staggers away to hide in an old air-raid shelter. It is 4 p.m. For the next eight hours, as the afternoon drags on toward night and rain turns to snow, the whole city focuses its attention on the wounded fugitive. Children act out his escape, the police hunt him like a dangerous animal, his girl and his comrades search for him in the hope of saving him.

And meanwhile Johnny moves on, in pain and weakening, evolving slowly from a hurt individual into a symbol of all human suffering in his encounters with a garish assortment of friends and enemies. Some wish him well but want him gone. An old priest (W.G. Fay) is only interested in his soul. The pathetic little jackal Shell (superbly played by F.J. McCormick) will sell him to the highest bidder as soon as he is sure who that is. The mad artist Lukey (Robert Newton) is frantic to paint the death he sees in his eyes. Only his girl Kathleen (Kathleen Ryan) shows him true compassion when, at the end, she provokes police gunfire to put him out of his misery, and dies with him in the snow.

Odd Man Out was the first of three succeeding films that constitute Reed's principal claim to an important place in cinema history, and it had one of the best presses ever accorded to a British picture. It was Reed's first personal film and his first open attempt to create a work of art—one American critic called it "a reckless, head-on attempt at greatness" that frequently succeeds." Moodily lit by Robert Krasker, it evoked in its "humane pessimism" many comparisons with the films of Carné and Prévert, but seemed to some reviewers flawed by ambitious stylistic effects not entirely under control, and by Newton's overly theatrical performance as Lukey. Nevertheless, Basil Wright found in it "that symmetry, that tautness of construction, that wholeness, which one associates with

poetic drama." Many called it a masterpiece and some thought it simply the best film ever made. For Richard Winnington it was "a work that announces once and for all the maturity of the British Cinema," and it brought Reed the award as best director at Brussels.

Dilys Powell called *Odd Man Out* "a superb canvas of figures and movement" and said that its mastery was most clearly seen in its evocation of the life of the Belfast streets. Roger Maxwell was one of a number of critics who drew attention to the brilliance of the soundtrack and of William Alwyn's score, which "becomes itself part of the dramatic action." Maxwell goes

on: "In the closing moments when death is very near, Johnny's girl... finds him at last near the docks through which she had hoped to arrange for his escape at midnight. But it is evident that he is dying, and the police are closing in on them. Alwyn's deeply emotional music for these last minutes combines with both speech and natural sounds—the ships siren, the gunshots, the chiming of the clock which counts the lonely hours of Johnny's pain and wandering."

Reed made his next five films for Alexander Korda's London Films, where his first project was *The Fallen Idol*

(1948), scripted by his old admirer Graham Greene from Greene's own short story "The Basement Room."...



Odd Man Out and *The Fallen Idol* were both major box office hits as well as critical successes, and the same was true of Reed's next film, *The Third Man* (1949), another collaboration with Graham Greene and this time an original scenario. Over the studio's opposition, the picture was shot on location in Vienna, albeit with an almost impossibly tight schedule. As Reed described the filming, "we had a day and a night unit. The actors we used at night didn't work in the day and vice versa. We worked from 8 p.m. to 5 a.m., then went to bed, got up at 10 a.m., worked with the day unit until 4, and then went back to bed until 8. That way we got double the work done in the same time. It's a bit of a rush, but it's better to rush than not to get it all and have to match things in the studio."

Like *The Fallen Idol*, the film is among other things an exploration of the contradictions of innocence and experience. Innocence is represented by Holly Martins (Joseph Cotten), a writer of Westerns and a man of boyish simplicity who arrives in postwar Vienna and is from the beginning at a loss to comprehend this bizarre, corrupt, and

raddled relief of an older civilization....

Another important element in the film's success was its exclusive reliance for musical accompaniment on the haunting zither music of Anton Karas, whose "Harry Lime Theme" became a worldwide hit. Reed himself had discovered Karas, playing for coins in a tiny beer-and-sausage restaurant.

The Third Man took the Grand Prix at Cannes in 1949. It was universally praised for Greene's "beautifully ambiguous" dialogue, for Welles' disturbingly brilliant performance as Harry Lime, and for Reed's "ability to make every aspect of a production serve the final dramatic effect." Roger Manvell called it "the most richly atmospheric of all Carol Reed's films," creating "a certain kind of dramatic poetry" out of its world of "shadows and half-light." There were some reservations about Reed's too frequent use of off-angle shots, intended to reflect the moral distortions of the city, and Manvell thought that the chase through the sewers was too crudely violent, destroying the film's atmosphere. But most agreed with Derek Malcolm that Reed's "sharp, nervous style, which piled detail upon detail without ever seeming to obtrude on the main business of storytelling, was never put to better effect.

At this stage in his career, Carol Reed was regarded, if briefly, as one the greatest of living film directors. For many critics (but not all), his decline began with his next film, *Outcast of the Islands*, which appeared after a three-year silence in 1952. Much of the delay is accounted for by the fact that, having spent some time scouting locations in Borneo, Reed was forced by the outbreak of the Korean War (and the consequent nervousness of insurance companies) to start all over again in Ceylon, though some background footage was shot in Borneo by army cameramen.

Derek Malcolm writes that "more than any of his films [it] betrayed his true aesthetic concerns. Perhaps because those concerns went deeper than the public was at that time prepared to explore, the film was not a commercial success and he never made another in which he so exposed the basis of his art. This lay, above all, in an innate pessimism about the world and an instinct about its cruelty that would have been much more fashionable today than it was in a world struggling to forget the Second World War." In that determinedly optimistic world, Reed found himself with nothing personal to say. He continued to make films of immaculate craftsmanship.

Asked in 1971 for his opinion of the *auteur* theory, he replied, "This is something I am not familiar with." Reed went on to say that "the audience should be unconscious that the damned thing has been directed at all. . . . I know there are great directors, like Visconti and Bergman, who have a certain view of life, but I don't think that a director who knows how to put a film together need impose his ideas on the world." The director he himself

held in highest regard was William Wyler. And yet there seems to be a growing dissatisfaction with this view of Reed as being above all a "technician's director," an interpreter rather than a creator. Derek Malcolm wrote that "there was more than this in his best work, which could well be revalued upward in the future." And *Time* magazine called him "a director of loneliness and betrayal, an artist fascinated by the somber contemplation of the outcast from society."

From *A Life in Movies*. Michael Powell. Knopf NY 1987

Carol Reed [was] the best realistic director that England has ever produced. I almost said documentary director, except that I would be misunderstood. Realistic is what I mean. Carol would put a film together like a watchmaker puts together a watch. In spite of his rich theatrical background, he was the best constructor of a film that I have ever known. Korda recognized his immense talent, but couldn't find the right stories for him, except *The Third Man*, from a story and script by Graham Greene.

Carol came from theatreland. He was the natural son of the famous actor-manager Sir Herbert Beerbohm Tree, the half-brother of Max Beerbohm. The Trees and the Terrys, the Esmonds and the Irvings, were London's great theatrical families. John Gielgud, of course, is one of them, (Ellen Terry was his great-aunt), and demonstrated today their versatility and roughness.



Odd Man Out, from *Odd Man Out*. Dai Vaughan. BFI London 1995

James Mason, who plays the leading role of Johnny in *Odd Man Out*, provides in his autobiography a list of deaths undergone in a succession of twenty-nine movies up to 1954, thirteen of them by small arms fire.

'Mason Back—In the Best Film of All Time.' That was the headline of Paul Dehn's review in the *Sunday Chronicle* of 2 February 1947, greeting *Odd Man Out* on its first release. 'It is more than a milestone', he stated. 'It is a terminus.' While other critics did not go quite so far in their praise, their response was generally very favorable; and many seemed to feel this was the best film yet made in Britain. A few small reservations were voiced by some—

indeed, by Dehn himself. These mainly concerned the performance of Robert Newton as a demented artist, the use of optical ‘ticks’ to represent Mason’s delirium, and the fact that a story ostensibly about an IRA action had seemingly been drained of a political content.

The main title and opening credits are superimposed upon a rough drawing of docklands. We then mix to an aerial shot approaching an urban area, over which a roller-title informs us, *inter alia*, that the story ‘is told against a background of political unrest in a city of Northern Ireland.’ This sentence has attracted some comment, since the title has no sooner faded than we mix to another aerial shot, moving in towards the clock-tower of what, to anyone who knows it, is clearly Belfast. Why not then say so? One possibility is that this is just a hangover from the wartime habit of never admitting where anywhere was; another is that it is meant for overseas audiences for whom ‘Belfast’ might not be a significant place-name; but a third, perhaps more interesting, is that it is saying to us, ‘Although we have shot much of this film in recognisable locations, we want you to see them as contributing only to a notional city’—in other words, asserting subtle discrimination between a reading for fiction and for fact.

[There] is a key exchange where Dennis suggests to Johnny that his heart is not in the raid. He replies that ‘this violence isn’t getting us anywhere’. He observes, ‘In prison you have time to think’, and expressed the wish—not necessarily the belief but the wish—that they could throw their guns away and make their cause in the parliaments. If *Odd Man Out* were about the politics of Northern Ireland, the arguments would have to be developed beyond that. The fact that it is not is a clear indication that the film—made during a period of quiescence in IRA activity—is about other things all together. What this exchange really does is to help establish Johnny as someone who has lost all taste for killing. It is worth noting, in this connection, that the only specific use mentioned for the stolen money is to help Maureen and, by implication, others fallen on hard times.

[At the close] The two bodies lie beside the railings. Father Tom and Shell arrive as the police crowd in from all sides. Father Tom, kneeling beside the bodies, cocks an eyebrow when the Inspector, handed the gun, notes that only two shots have been fired. This, in view of what Kathleen has said to him earlier, presumably leads him to suppose that she has been guilty of the mortal sins

of murder and suicide. Surprisingly, we may owe the form of this ending to the representative of the US censor’s office who, visiting Carol Reed on the set, is said to have told him it would be unacceptable for Kathleen to be shown killing Johnny herself. However, by this same account—which appears in Nicholas Wapshott’s biography—Reed claimed to have subverted the instruction by ensuring that the shots were fired downwards; and this. To my eye at least, is contradicted by the film.



The Inspector stands motionless, holding Kathleen’s gun tilted towards her corpse as if in final confirmation of their symbolic twinning. Ignoring him, Father Tom gets up wearily, puts an arm around Shell’s shoulder and walks away. But we do not hold on him. Instead, we tilt up to the city clock as it chimes midnight.

Frederick Laurence Green, born in Portsmouth in 1902, had settled in Belfast in 1932. Of his fourteen or so novels, one—*On the Night of the Fire*—had already been filmed in 1939 by Brian Desmond Hurst. Carol Reed would certainly have known about this, since his wife, Diana Wynyard, had taken the leading female role.

Reed saw the job of a director as ‘to faithfully convey what the author had in mind’; and he persuaded Green, despite the latter’s doubts about his capabilities as a screenwriter, to collaborate on the adaptation of *Odd Man Out*. Yet the tone of the book is so different from that of the film, especially in its earlier passages, that it comes as something of a surprise to find whole chunks of the dialogue transferred unaltered; and one begins to wonder whether Reed’s motive in involving the writer was not—as with the mingling of diverse acting styles—more to do with maintaining the breadth of his trawl. To put it crudely, Reed seems to hate no one, whereas Green seems to hate practically everyone. But some of the subtler differences are more interesting.

The book of *Odd Man Out* is narrated in the third person: not a third person designed to simulate the objective gaze, but rather that variety in which the author feels free to dip at will into the subjective feelings of any character.

Although every film image implies a camera position, it has not been found convenient to organise narrative in cinema by identifying camera positions with those occupied by characters. (Everyone would end up looking straight out of the screen at us, and space would tend always to become locked onto an axis between two people.) The preferred solution, particularly in Anglo-American cinema, has been to construct, from the cross-

matching of the eyelines a few degrees removed from that of the camera, a sort of non-Euclidean space in which the positions occupied by the camera are felt not to exist. By this means, a third-person, 'objective' narration can be conjured out of the acknowledgment of space as being defined by the viewpoints of individuals. (Except for one or two unmemorable 'subjective camera' experiments, a true first-person narration occurs in cinema only in documentary, which—at least in its more *verite* manifestations

—is saying to us, 'This is what I, the camera, have seen.')

It is this set of visual conventions, matured over the previous three decades, that the film *Odd Man Out* handles so roughly in trying to represent Johnny's position.



from *Filmguide to Odd Man Out*. James De Felice. Indiana U Press 1975

In his long career, Carol Reed has directed nearly every type of film from the profound to the trivial, from light comedy to historical pageant; he has made documentary, fantasy, suspense thriller. And musical films. Moreover, his styles have been as varied as his subjects. Reed's aim has always been to serve the story rather than to experiment or to be revolutionary. Reed revealed some of his theory of directing in an interview with Ezra Goodman published in *Theatre Arts* shortly after the opening of *Odd Man Out*. He told Goodman that technique for its own sake should not obtrude on the story in order to show off his prowess. He believed in the story itself, in sincerity, and in transmitting a feeling about people. Throughout his career critics have praised the understated quality of Reed's work. As late in his career as 1968, Pauline Kael, in her review of *Oliver!*, praised Reed's quiet, concealed art of good craftsmanship which, she said, could be considered revolutionary.

Reed...began his work in film in the early 1930s as a dialogue director at Ealing Studios for Basil Dean and worked as assistant director on the early films of the popular British singer Gracie Fields. Significantly, Reed's early training was in the theatre....

Between 1935 and 1941, Reed directed films at an almost mass production pace. As Dennis Forman observed, Reed served his apprenticeship on the studio floor.

The *New York Times* critic wrote that *The Stars Look Down* was directed with brilliant restraint by Reed...Reed's restraint became an important tool. Andrew Sarris, discussing *The Stars Look Down* in 1956, cited Reed's handling of three key scenes in which crucial dialogue was treated in a quiet, apparently casual way: "These three scenes indicate more than the usual British restraint; this is directorial modulation of the highest order, and the beginning of Reed's oblique treatment of human confrontations." *The Stars Look Down* also contains the expression of Reed's fatalism, especially in the closing scene of the trapped miners. This sense of fatalism would be strongly evident in other Reed films, including *Odd Man Out*.

Before he was 34, Reed had directed more films than would constitute most directors' entire career, and he had perfected techniques that would raise his subsequent group of films to a high level of achievement.

The period following the war was Reed's most creative with the successive productions of *Odd Man Out* (1947), *The Fallen Idol* (1948), *The Third Man* (1949), *Outcast of the Islands* (1951), and *The Man Between* (1953). One theme dominated Reed's work during this period—the outcast on the run. The heroes of Reed's outcast films are attractive or sympathetic "villains." The first of these was Johnny Mc Queen, wounded and pursued through a rain-soaked Belfast in *Odd Man Out*. Other outcasts in these films were Harry Lime in *The Third Man*, Peter Willems in *Outcasts of the Islands* and Ivo Kern in *The Man Between*.

Another similarity of *Odd Man Out*, *The Third Man*, and *The Man Between* is the importance of the cities where they are set. Reed, highly praised by James Agee for his depiction of Belfast as a night city in *Odd Man Out*, is equally successful in portraying a decaying Vienna in *The Third Man*, and a malevolent Berlin in *The Man Between*.

Odd Man Out represents Reed's directorial powers at their strongest and best. Craftsmanship has distinguished Reed's work, especially in his skillful working with actors and writers and his meticulous attention to detail....Sarris has said, "Reed is probably the world's most creative director of actors."

Reed has also been remarkably successful in his dramatic use of children. In *Odd Man Out* children indifferently parody the violence of the main action.

Reed's practice is to shoot his films straight through in sequence, from the beginning to the end. He ordinarily does not begin filming until the script is finished to the last detail, so that he knows where he is going at all times. He was once forced to depart from this method; while directing the 1962 version of *Mutiny on the Bounty*, he had to shoot scenes with the script coming from the studio a page or two at a time. Finally released from the

picture, he declared it was impossible to make a film that way.

Graham Greene is a writer with whom Reed collaborated successfully on *The Third Man*, *The Fallen Idol*, and *Our Man in Havana*. Greene has described the work on *The Third Man*: “On those treatments Carol Reed and I worked closely together, covering so many feet of carpet a day, acting scenes at each other. No third ever joined our conferences; so much value lies in the clear cut-and-thrust of argument between two people.”

If there is a characteristic common to Reed’s films it is his use of understatement, his refusal to use a technique to exploit emotion or for merely sensationalistic purposes. Reed has long tried for a casual naturalness in his handling of dialogue.

Odd Man Out was Carol Reed’s first project following five years of film work for the military during the Second World War. The technical maturity that Reed gained during the making of such important war films as *The Way Ahead* and *The True Glory* influenced the works that followed. Moreover, Reed had at his disposal at this time some of Britain’s best film artists and technicians who had developed during the previous decade as well the financial backing of men like J. Arthur Rank and Alexander Korda.

Reed’s cameraman for *Odd Man Out* was Robert Krasker whom James Agee has called “one of the best cameramen alive.” Krasker, a native Australian, has been highly praised for his work on David Lean’s *Brief Encounter* (1946) and Laurence Olivier’s *Henry V* (1944). After *Odd Man Out* Krasker joined Reed again to make *The Third Man* for which he won an Academy Award in 1950 for black and white cinematography. Krasker’s later credits include *The Quiet American* (1958), *Billy Budd* (1962), and *The Collector* (1965).

Krasker’s camera helped to capture the character of Belfast as a night city, the site of Johnny’s tortured travels through rain and snow. Reed’s work on wartime documentaries led him to join other postwar filmmakers in getting away from the studio. Reed himself sought out locations for shooting *Odd Man Out* in Belfast and spent more than a month filming there. Agee praised the result: “Movies have always been particularly good at appreciating cities at night; but of the night city this is the best image I have seen.”

Reed also made use of actual sounds to heighten the feeling of the city. For example, the dull, slow beat of the mill machinery heard during the robbery was recorded

at an actual mill. The hoofbeats of the horse pulling the coal wagon which threatens to block the escape of the getaway car was recorded in a street with high buildings. According to Karel Reisz in *The Technique of Film Editing*, the use of any library shot of horses’ hoofbeats would have established the presence of the coalcart but recording a deliberate echoing sound on location achieved in the context of the scene a “claustrophobic significance.” There are many additional examples of actual sounds recorded on location effectively used in the film.



The music composed by James Alwyn was one of the most distinctive features of *Odd Man Out*. John Huntley praised Alwyn’s music as “a supreme study in all that is best in film music.” As a professor of composition at the Royal Academy of Music in London, Alwyn had long experimented in methods of developing more integrated scores for film: “I like to read the script and discuss the subject with the director and generally identify myself with the film at its

inception....The dramatic impulse should be fresh and the inspiration comes from seeing the film. Film music is visual music. Alwyn emphasized that film music should be judged purely on its relationship to the picture. Alwyn aimed at obtaining a perfect integration of dialogue, sound effects, and music. ...For *Odd Man Out*, Alwyn composed leitmotifs for Johnny, Kathleen, and Shell. The theme for Johnny’s walk was written and recorded before the film went into production and James Mason practiced many hours walking in time to it. During the filming, sections of Alwyn’s score were played over a loudspeaker in the studio to evoke the feeling for the scenes about to be shot. Reed directed the final scene of *Odd Man Out* with Alwyn’s music in mind.

An important difference between the novel *Odd Man Out* and the film *Odd Man Out* is that the novel opens with the raid on the mill while most of the opening scene in the film is devoted to planning the robbery. The additional episode is more important to the film’s theme than to its plot. For much of the story, the wounded Johnny McQueen is a character acted upon rather than acting. As more and more of his life drains from him, the weakened Johnny is able to be only a passive character, and the focus is placed on the way the other characters react to him. He becomes a touchstone revealing the basic nature of others.

The addition of the opening scene in the film gives Johnny the opportunity to relate actively to the other

characters as a person and not merely as a symbol. More important, the opening scene establishes an ethical frame in which Johnny is presented as a moral, sensitive protagonist questioning the values of violent action. Although he does kill a man, it is not a premeditated murder; he is a murderer-in-spite-of-himself. By establishing such a frame, the question is shifted from Johnny's guilt to the charity in the other characters.

At times, the children serve almost as a Greek chorus alternately commenting on and acting out the incidents of the story. In revealing close-ups, raggedly dressed boys shout comments describing what the police are doing ("They're all lined up to get Johnny McQueen"), offer to find Johnny dead or alive for a share of the reward, or announce the arrival of

the chief of the "cops."...Reed has skillfully captured the double-edged qualities of innocence and callousness in the games played by the children; he thus gives an image of a society corrupted by the legacy of hate and conflict—a society at war.

Reed's major films have been said to exemplify the best qualities of the British cinema—unparalleled craftsmanship, polished scenarios, and immaculate acting. When Reed made *Odd Man Out*, he was reaching his zenith as a director. What makes *Odd Man Out* a film classic is that Reed the craftsman enabled Reed the artist to shape a film that both deals with and transcends its political-thriller structure. Reed uses allegory successfully to probe the ethical question of charity in man without losing the momentum of story and the richness of characterization. What is remarkable about *Odd Man Out* is the effective telling of a story which could be abstract and grey—a sermon—and making it suspenseful, haunting, comic, vital, and always interesting without losing the profundity for which Reed was striving. Even when the philosophy is slightly confused, the story and characters are compelling. Even when the *cinema noir* style seem to match the darkness of the human vision, there is a warmth and compassion that somehow manages to be expressed. *Odd Man Out* is a film, both lyrical and provocative, which is not easily forgotten.



Irish Republican Army” (Wikipedia)

The Irish Republican Army (IRA) is a name used by various [paramilitary](#) organisations in [Ireland](#) throughout the 20th and the 21st centuries.

Organisations going by this name have been dedicated to [irredentism](#) through [Irish republicanism](#),

the belief that all of [Ireland](#) should be an independent republic free from British rule. The original Irish Republican Army (often now referred to as the "old IRA") was raised in 1917 from members of the [Irish Volunteers](#) and the [Irish Citizen Army](#), later reinforced by Irishmen (formerly in the [British Army](#) in [World War I](#)) who returned to

Ireland to fight against Britain in the [Irish War of Independence](#). In Irish law,^[2] this IRA was the army of the [revolutionary Irish Republic](#) as declared by its parliament, [Dáil Éireann](#), in 1919. In the century that followed, the original IRA was reorganised, changed and split on multiple occasions, to such a degree that many subsequent paramilitary organisations have been known by that title – most notably the [Provisional Irish Republican Army](#) which was a key participant during [the Troubles](#). The contemporary IRA organisations each claim the sole right to use that name, as they each insist they are the only legitimate descendants of the original IRA.

Roman Polanski:

“I still consider it as one of the best movies I've ever seen and a film which made me want to pursue this career more than anything else...I always dreamt of doing things of this sort or that style. To a certain extent I must say that I somehow perpetuate the ideas of that movie in what I do.”

Army” (Wikipedia)

COMING UP IN THE FALL 2021 BUFFALO FILM SEMINARS 43:

September 21 Kon Ichikawa THE BURMESE HARP (1956)
September 28 Satyajit Ray THE MUSIC ROOM (1958)
October 5 Andrei Tarkovsky ANDREI RUBLEV (1966)
October 12 Stanley Kubrick BARRY LYNDON (1975)
October 19 Roman Polanski CHINATOWN (1974)
October 26 Roland Joffé THE MISSION (1986))
November 2 Mike Nichols CHARLIE WILSON'S WAR (2007)
November 9 Asghar Farhadi A SEPARATION (2011)
November 16 Hsiao-Hsien Hou THE ASSASSIN 2015)
November 23 Chloé Zhan NOMADLAND (2020)
November 30 Rob Reiner THE PRINCESS BRIDE (1987)

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