Acknowledgements

I would like to thank John Box and Oswald Morris for illuminating conversations with me on their work with Carol Reed; Charles Barr for lending me *Penny Paradise*; Sue Harris for lending me her copies of Marcel Carné films; Consuelo Sanmateu for sending me some cuttings on *The Third Man*; the Filmoteca Nacional, Madrid, Roehampton University, College Library, Queen Mary, University of London, Senate House, University of London library, the Oratory School, the BFI library, special collections (Janet Moat and Claire Thomas), the film and stills viewing sections, and Michael Brooke, the British Library (especially Ian Rawes), for allowing me to consult material on Carol Reed; Ian Christie for introducing me to John Box; Andrea Sabbadini, my co-organiser of the Institute of Psychoanalysis sessions at the Riverside and ICA on film and psychoanalysis, and Christopher Cordess and Miguel Angel Ramón for unfailingly illuminating comments on aspects of psychoanalysis and film; Michael Brearley for introducing me to *Psychoanalysis and Culture*, edited by David Bell; my brother Michael Evans for discussion on Graham Greene; Patricia D'Allemand, Omar García, Michael Brick, Michael Kalischer, Simon Harvey and Elisabetta Girelli, for forwarding or lending me material related to the writing of this book; Neil Sinyard for inviting me to write this volume; Matthew Frost for his support at Manchester University Press; Bruce Babington for our enduring friendship and many years of happy collaboration on various projects (and, with specific reference to Carol Reed, our involvement in launching the film degrees at Newcastle University, where it fell to me to teach *The Third Man*); my colleagues who teach on the various BA and MA film courses at Queen Mary, University of London, among them Mark Glancy who invited me to read a paper on *Our Man in Havana* at the Seminar on British Cinema, at the Institute of Historical Research, University of London.

I would like to thank my son Tom and daughter Jenny for sharing my film enthusiasms, and Isabel Santaolalla for her constant support and encouragement, for reading and making many suggestions on earlier drafts. Without her, my own 'way ahead' would have been infinitely less clear.

ACKNOWLEDGEMENTS ix

Stills from *The Fallen Idol* courtesy of Canal+Image UK; *The Third Man*, Optimum Releasing; *Our Man in Havana*, *The Key*, *Oliver!*, Columbia TriStar Films UK; *Night Train to Munich*, TVAI; *Trapeze*, MGM Plaza; *Climbing High*, *The Way Ahead*, *Odd Man Out*, Carlton International