A Sort of NEWSLETTER

Autumn 2000

THE GRAHAM GREENE BIRTHPLACE TRUST

£1.50
Free to Friends

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Editorial

The Festival is undoubtedly the highlight of the Graham Greene year and it features large in this issue. It is an excellent opportunity for Friends to get together and share views and knowledge on a favourite subject. But the process need not go dormant for a whole year - *A Sort of Newsletter* is here to bridge the gap and keep you in touch with news and developments in the field of academic and biographical studies, as well as general information.

It is encouraging to realise just how much interest there is, not only scholarly but general, as there are very many of us who simply enjoy a good read, something Graham Greene so reliably provided.

This year has seen the introduction of a subscription scheme and the Friends' response has been good. Not only do subscriptions provide the Trust with a reliable source of income, they also reflect more accurately than even the most educated guesses the genuine enthusiasm there is for its work. Thank you.

Yan Christensen

No responsibility will be accepted for any errors or omissions, or comments made by writers or interviewees. Views expressed are not necessarily the views of The Graham Greene Birthplace Trust

THE THIRD FESTIVAL

Preamble

Everyone who attended will agree that this was a great success, and our thanks are due to Roger Watkins who pulled another rabbit out of the hat, by way of a wonderful mix of erudition, entertainment and sociability.

Before the event there had been a great deal of publicity orchestrated by another Trustee, Tom Dobbyn, and this .helped to ensure a record attendance at the Festival. Items appeared on local radio and the play *A House of Reputation* aroused some interest in the national press, for example articles appeared in the *Sunday Times* and *Independent on Sunday* of 10 September, discussing the play and quoting Roger Watkins. One publicity feature which ensured that Berkhamsted looked like a festival town was the banner stretched across Lower Kings Road - no one could miss that!

And a big round of applause to Bill Willett, a Berkhamsted Friend, who saved the Trust a considerable amount of postage by delivering the brochure by bicycle to more than 200 Friends locally.

See also 'Press Cuttings'. Gradually the reputation of the Trust and of the Festival is reaching a larger public, but it is the wish and intention of the Trust that it should remain an event that appeals to all, whatever their interest in Graham Greene and his work. One aspect that is much appreciated by those who attend is the sociable atmosphere that enables people to make friends over a meal or a drink. This year about 20 had a meal together before the first film, and an even larger number attended the 'farewell supper' in the marvellous canal-side setting of the home of Trustee and Berkhamsted Mayor Lindy Foster Weinreb.

Thanks to the tireless organisational efforts of our Secretary, Ken Sherwood, and his wife, Jenny, everyone was looked after and able to enjoy everything in a relaxed manner.

Reports

Film: *The End of the Affair* (1999)

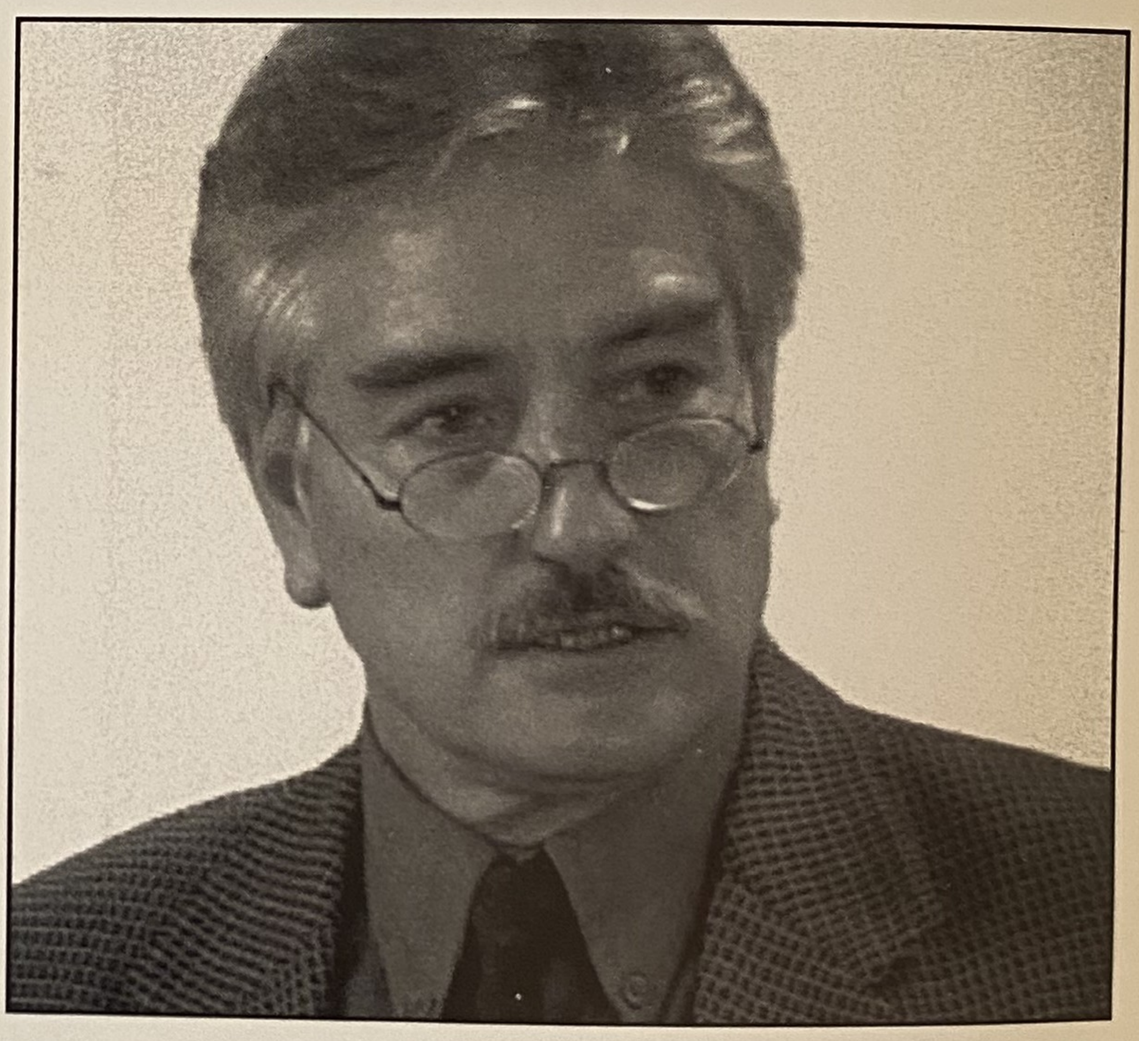
The first event was the showing of the 1999 Neil Jordan film introduced by Neil Sinyard. "It's not what I wrote", Bendrix said to Sarah about a film version of one of his novels, and Greene might have made the same comment on this film. "Jordan took big risks" said Sinyard, and to readers the risks might most charitably be seen as heroic. The rationalist disappears, but his scar is transferred to Parkis, son. Sarah apparently abandons her promise to God and goes off to Brighton for a naughty weekend with Bendrix. She later dies beautifully at home in her best nightie in a *ménage à trois* with Bendrix and Henry. The resolution in the film is between human loves; in the novel it is between human love and love of God.

Talk: Open Secrets: Graham Greene, Evelyn Waugh and *The End of the Affair*.
Professor Martin Stannard

When Greene and Waugh first became acquainted in 1937 the life of each was changing; Greene was increasingly restless with family life, while Waugh was settling into a new marriage in the Gloucestershire countryside. Waugh was struggling with *Scoop*, the last of his pre-war black comedies, whereas Greene completed his first great novel *Brighton Rock* in 1938.

The "unpredictable relationship" between the two was complicated by Greene's unorthodox approach to their common faith; Waugh was a much more conservative Catholic and rumours that Greene was sliding towards apostasy worried Waugh and other Catholic friends. The break-up of Greene's marriage in 1947 was common knowledge, but he wondered what Waugh might know of his affair with Catherine Walston.

In 1948 Waugh's review of *The Heart of the Matter*, dealing with a Catholic's adultery and suicide, in *The Tablet* stood out as a "courageous defence" of the book and marked a turning point



in the relationship. Waugh was invited to Greene's Albany flat where "...a friend, Catherine Walston, wanted to meet him". At the meeting she insisted that he visit her home in Cambridgeshire the next day. Waugh later recalled this experience when Waugh, Greene, Catherine Walston and the nanny dined together, after most of the day had been spent talking about religion.

Talking about *The End of the Affair* Stannard drew comparisons between Bendrix as atheist and novelist and the character Charles Ryder in Waugh's *Brideshead Revisited*. In both cases the hero is rejected by a lover deciding to follow the letter of Catholic law; in both, the hero comes to question his rejection of God - Ryder becomes a Catholic; and Bendrix finally recognised that by hating God he was confirming His existence. Stannard vividly discussed some of the interviews he had had in the course of his biographical

research, including one with Lord Walston; contrary to the widely-held notion that he was dull and long-suffering, Martin Stannard found "a man of incredible generosity of spirit".

Film: *The End of the Affair* (1955)

The first film of the novel - directed by Edward Dmytryk - was released in 1955. Neil Sinyard pointed out that opinions have been divided. Greene himself thought it the "least unsatisfactory" of the films made of his religious novels. Sinyard provided some history by telling us that the writer of the screenplay (not Greene) was strong on emotionally unfulfilled women; and the director, in dealing with the McCarthy accusations, had personal experience of conflict between creed and family and friends. The combination led to a powerful film focusing on Sarah (an outstanding performance from Deborah Kerr) rather than on Bendrix. This was just as well since Van Johnson was appallingly miscast as Bendrix.

As in the later film, the director had difficulty with the second half. He solved it by ending the film at Sarah's death and omitting the cohabitation of Henry and Bendrix. He retains to the end what is at the heart of the novel, the problem of reconciling human love with the love of God, but he allows only one miracle - the survival of Bendrix.

Talk: *Greene's Secret Agencies*
by Professor Cedric Watts

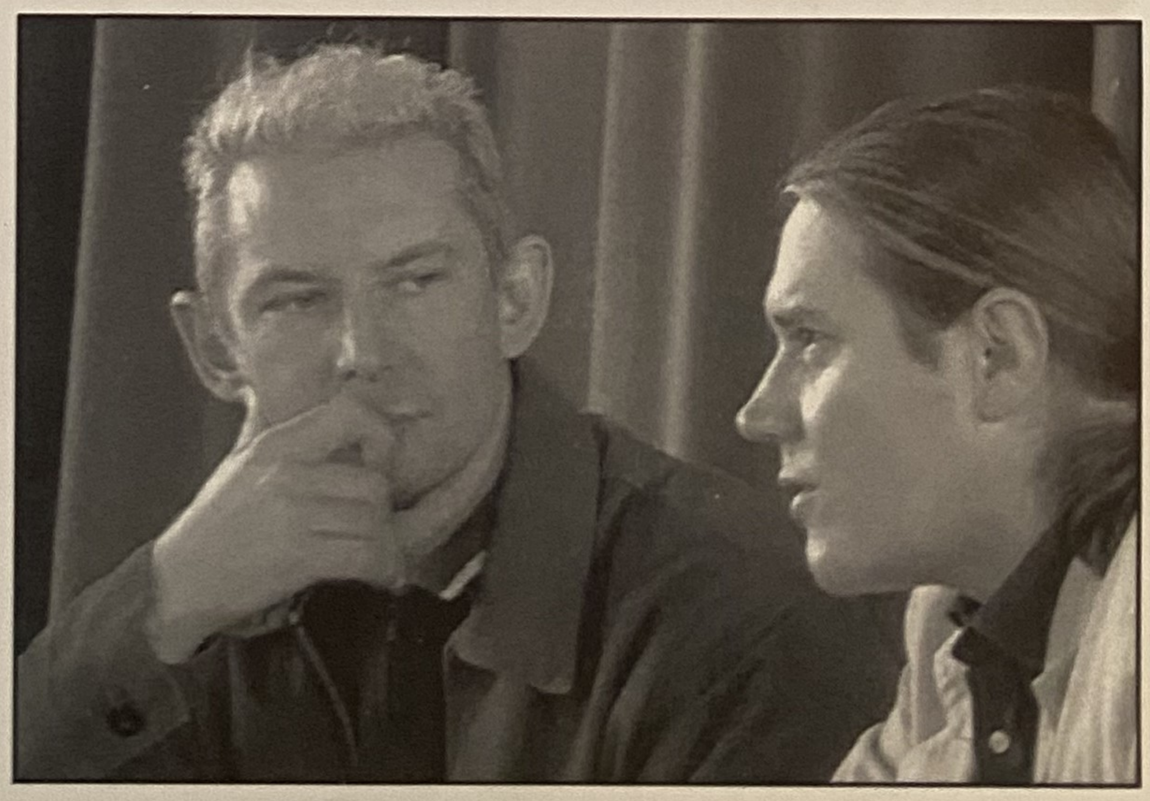
In his lecture Watts links Greene's real-life involvement in the Secret Service with other "agencies" that helped mould his work and names as chief literary influences Satan and God. Using the metaphor of peeling an onion, layer by layer, to get at Greene's ultimate loyalties, Watts saw some of the novels as "Janiform", identifying Janus (the god facing in two opposite directions) as possibly one of Greene's "tutelary deities". There were many paradoxes in Greene's life, e.g. his comment that he was a "Catholic agnostic", as well as his contradictions about his political position which ranged from Communism to Conservatism. His preoccupation with paradox, such as the notion that loyalty entails treachery, was a constant theme throughout his work. Other agencies at work were the literary influences on Greene. He had a great admiration for Joseph Conrad and his books, which helped shape his life; Watts identified the debt owed to Conrad for the creation of "Greeneland", the seedy, corrupt world which had clear affinities with *The Secret Agent*, Conrad's novel of murky crime and espionage. Another influence was R.B. Cunninghame Graham in whose footsteps Greene went to Mexico and Paraguay. Watts considers that Greene's pre-1950 use of simile and metaphor owes something to John Donne's poetry as does Greene's belief in precognitive dreams. Watts went on to discuss "covert plotting" with examples from *The Power and the Glory*, pointing out that much can be discovered by second and third readings of the novels. In conclusion the speaker commented "What I have suggested is that Greene was not only a double agent; he was also a multiple agent, layered like an onion. But one of his deepest loyalties remained constant: the loyalty to Janiform literature: the literature of searching, challenging and memorable paradox".

Discussion: *An Endless Affair*:
Two Versions Compared: Quentin Falk, Stephen Woolley, Ian Hart

This was an interesting discussion which brought out a number of details not normally available to the cinema-goer. The 1999 film was a pet project of Neil Jordan who eventually wrote the screenplay himself. Columbia took a risk by financing *The End of the Affair* which might not appeal to modern audiences who are unlikely to identify with Sarah and Bendrix; the character of Parkis was therefore expanded to introduce an ordinary person with whom the audience could more easily identify & he has regular appearances to relieve the tension in the main plot.

The sex in the book is vividly represented on the screen. Comments from the floor suggested that this interfered with the flow of the narrative and was possibly inappropriate. It was thought to be because of the buttocks of Bendrix that the film received an 18 Certificate in UK; the makers of the film fought to have this ruling overturned, as the target audience would be likely to refuse to see the film because they would expect to be offended by explicit sex or violence.

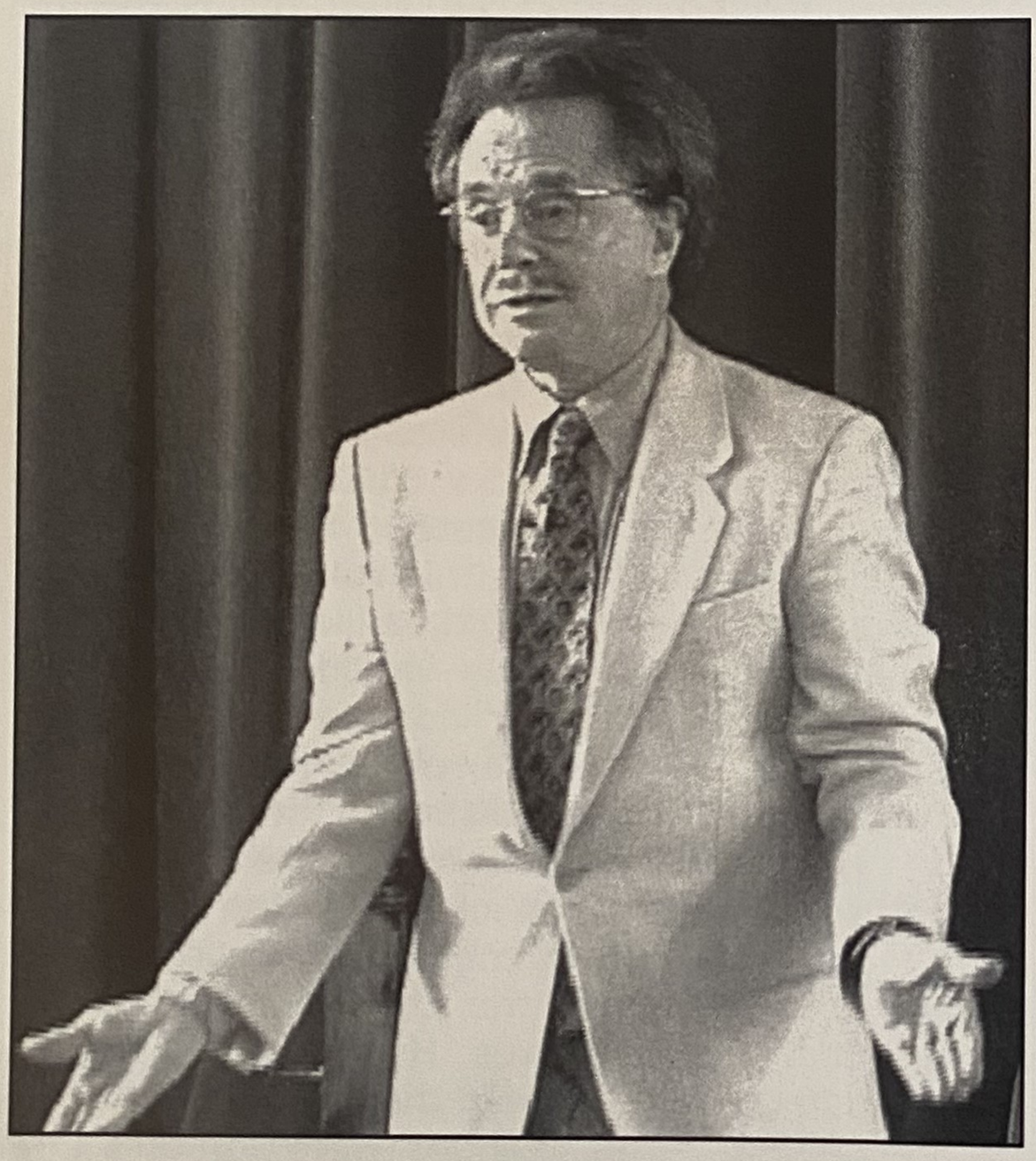
The changes to the narrative have aroused controversy. The rationalist and the priest have been combined because audiences are reluctant to accept characters introduced near the end of a film. Parkis' boy, who now has the scar, was intended to symbolise the child that the lovers never had. Sarah leaves Henry and goes to Brighton in the film to avoid the very bleak ending of the original. The changes were Jordan's and the film was well received, having been nominated for many awards.



Both Ian Hart, the actor, and Stephen Woolley, the producer spoke with enthusiasm of working with Neil Jordan as writer and director; someone formidably well read and intelligent with good rapport with his actors.
There was some general discussion and questions from the floor and the final question was "Would Graham Greene have approved of the film?" Woolley suggested that it would depend on his time of life. He might have approved soon after the book was published and while the affair with Catherine Walston was still going on. Later in life, his judgment might have been less favourable.

Talk: *Daring and Devilry*:
Tracking Graham Greene over 25 years,
by Professor Norman Sherry

Professor Sherry has a pre-eminent place as interpreter of the life and works of his notoriously complex and elusive subject. So far he has



published two of the three volumes of the official biography with another four chapters to go (less the final sentence, but more of that later).
The unscripted presentation was both informative and highly entertaining, full of anecdotes, and leaving us in no doubt about the passion Sherry has for his subject. He mentioned that he first went to Austin, Texas on the instructions of Greene who said there were 1000 love letters there. In fact there are 2000, and in Sherry's opinion these are "some of the greatest love letters in the world".
The beginning goes back to 1971 when Greene chose Sherry's volume on Conrad as his book of the year for *The Observer*, after which the book suddenly started selling. "Graham Greene had spoken".
Sherry wanted to work on a biography but Greene was not easily won over. They met in London over lunch, but reached no agreement. Greene said goodbye and set off at a brisk pace, Sherry right behind. On crossing the road Greene received a nudge from a braking taxi which also pushed Sherry. Having given up on his project, Sherry was stunned to hear Greene say "Professor Sherry, you almost lost your subject". The response was "Mr Greene, that's not half as bad as losing your biographer". Greene laughed and shook hands. "That did it, it was 'yes'", says Sherry.
So began 25 years of intensive research and writing including much travel such as a journey across Liberia where he became "very, very sick". Greene lived to see the first volume of the biography, but predicted accurately that he would not live to see the second. He also thought that Sherry would not live to complete the third; for that reason, with four chapters to go, Sherry has "written the last sentence, because I didn't want to be caught out by his intuition". Sherry brought the house down with his plaintive "I began to feel angry about Greene finally: he never stopped!". "It's grossly unfair - why didn't he retire and let a chap like me finish my book?".
This was a riveting talk of one-and-a-half hours. We were told that Greene was courteous; not inaccessible as Sherry had been warned. He insisted that Sherry should be truthful, and although he did not like being interviewed he knew he had to be. He was often deeply depressed and expressed an "utter detestation for himself" and made several suicide attempts. Sherry said he could talk about Greene for a year, but his powerful admiration and enthusiasm for the great man had the audience in thrall throughout.

Play: *A House of Reputation* by Graham Greene

This was the world premiere of a play from 1986, found among papers acquired by the Burns Library, Boston College. The performance took the form of a rehearsed reading directed by Lee Marsh and David Pearce.
Having proposed the traditional birthday toast the well known actor, director and author Bryan Forbes introduced the play. He was a friend of Graham Greene and was aware of the play which he has attempted to have produced on film or television.
The play takes place in a brothel in an unspecified South American country where bribery and corruption are the order of the day, and the police openly collect the weekly bribes. We meet some "girls" and customers, one of whom is told he is no longer welcome as he brings the gloom of shame to the place. In contrast to what we are invited to regard as the otherwise cheerful brothel, his self-disgust poisons the atmosphere. Another customer is the son of an important minister; he falls in love with one of the prostitutes and when she makes it clear he is just a job, he brings

vengeance in the form of a raid closing the place down. Familiar Greene setting and themes of sin and hatred, but leavened by the sympathetic roles of the madam and at least one of the prostitutes. During the discussion afterwards, there was some uncertainly as to whether this was a play in search of a last act where some questions could be answered (e.g.what happens to the madam?), or whether it was a tale deliberately left open-ended for the audience to decide the fate of the characters. Whatever the dramatic merits of the piece, the amateur actors gave a superb performance, despite the lack of props or scenery. It was an interesting and enjoyable evening, at which a record attendance was noted - the highest number of any festival event so far.

Talk: The Craft of Graham Greene
by Neil Sinyard

Sinyard set out to determine Greene's literary motivation, the literary and filmic influences on his work, and the writing routine and techniques he adopted. It has been said that he may have lived an eventful, restless life to "give himself something to write about". Greene had to visit his locations to ensure the accuracy of the physical details, but this was for background, not creation. Sinyard suggested that creativity comes into play, not from the remembrance of actuality, but from the forgetting of it - ensuring the fertilisation of the imagination. Why did Greene write? He came from a literary family, both Robert Louis Stevenson and Christopher Isherwood being cousins. Revenge may also have been a factor - the humiliation of his school years gave him "an excessive desire to prove that I was good at something". Writing as therapy and an escape from boredom were other factors.
Greene was a voracious reader and among important influences were Conrad, and especially Henry James. T. S. Eliot was an inspiration and stylistic ideas were borrowed from Robert Browning. Greene also felt an empathy with W. H. Auden, who "liked detective novels and trains", as did Greene (*Stamboul Train*, and Auden: *Night Mail*). Looking at cinematic influences on Greene's work, Sinyard singled out a William Wyler film called *These Three* and showed a clip from it. His screenplays taught him how to handle the descriptive paragraph "like a moving picture". Greene would start at 6:30 - 7:00 in the morning and write 500 words, no more. In the afternoon he would revise, sampling his material by reading it out loud. The themes for his stories came from small things - dreams and diary notes for example.
Sinyard emphasised that what he had tried to sketch was not Greene the man, but Greene the craftsman. His achievement was "The work of a truly free man. It's provocative, it's fearless, it's intensely individual and it's finely crafted, proudly demonstrating that accessibility need not be incompatible with significant art".

Postscript: Audio and Video material

As in previous years the last events of the Festival were recordings of and about Graham Greene - important material in the keeping of the Trust which is gathering archives that it is thought will be useful to future researchers.

The Festival Report was written by Tom Dobbyn, John Partridge and the editor.

REVIEWS

A Preface to Greene

by Cedric Watts
(Longmans, 2000, £14.99, first published 1997)

Travels in Greeneland

The complete guide to the cinema of Graham Greene
by Quentin Falk (Reynolds & Hearn Ltd, 2000, £14.95, revised and updated third edition)

These are two of the most pleasurable books on Greene that I know. Both authors are fearless in their judgments, some of which might upset Greene aficionados. But they carry their knowledge so lightly and communicate their views so deftly that the writing conveys something of the charge of the Master himself in full critical cry. **Cedric Watts'** text is an introduction to Greene and makes no pretence at emulating the biographical comprehensiveness of a Sherry or Shelden, nor the critical depth of writers such as Judith Adamson or Grahame Smith. (There are one or two omissions in the filmography and bibliography, but nothing essential). At the same time this account of Greene's work and career is in no way superficial: it is perceptive, provocative and often funny, noting, for example, how Greene seemed a master of "the art of being paid several times for the same piece of work" and even of earning money in his sleep (his book of dreams). The attention to scholarly detail is admirable, the author making often crucial distinctions between different editions of the novels and providing useful information about copies sold and money earned. Also, as anyone who has attended Professor Watts' lectures at the Festival might expect, the material is not only entertainingly presented but extraordinarily wide-ranging. It includes: an account of Greene's life; an assessment of religion and politics in his work; a discussion of the distinction between "novels" and "entertainments"; stylistic quirks, literary influences, a glossary on the names of the characters, a glossary on places and people in his work and life, and much else besides. There are also incisive critical accounts of *Brighton Rock*, *The Power and the Glory*, and *The Third Man*, as well as a stern but fair assessment of anti-Semitic elements in works such as *Stamboul Train* and others. This might seem a scattergun approach

to Greene but I think it delivers exactly what this Longmans series requires of its contributors: namely, a critical study of a major author "for those needing modern and authoritative guidance" to reach "an intelligent understanding and enjoyment". It is a valuable reference resource, and the criticism makes you re-inspect your own position.

Quentin Falk's book on the films of Greene's fiction has been an indispensable guide on this topic since it was first published nearly twenty years ago. This is the third edition, revised and updated, and the first question must be the practical pecuniary one: is it worth buying if one already possesses the original? The answer, I am afraid, is: yes. The story thus far has been brought up to date, valuably including TV as well as film adaptations, and there is a full and absorbing account of Neil Jordan's recent film of *The End of the Affair* (1999). Jordan himself contributes a brief, pithy introduction; and the author's preface to the new edition now draws on his memory of Greene's witty and revealing National Film Theatre appearance in 1983. Also the book has been handsomely redesigned, with excellent illustrations and with criticism of individual films now easier to find. Like Cedric Watts, Quentin Falk has a lively critical mind that refuses any servile following of Greene's own judgements (which is sometimes a tempation, for Greene was nothing if not plausible) and always offers independent analyses with which one might disagree but which always command respect and attention.

I have two general comments on the book, which are intended as observations rather than criticisms. I still think Cavalcanti's *Went the Day Well?* is undervalued here. Outside of Carol Reed, it seems to me the best of all Greene adaptations and, with Thorold Dickinson's *Next of Kin*, the most disturbing British war film to come out of the war period. Penelope Houston's British Film Institute monograph on the film should probably have been included in the bibliography, though in this new edition, Falk does include two telling epigraphs to preface the discussion of the film - one from Cavalcanti, and the other from the great American film critic, James Agee - that valuably open up different lines of enquiry. (The use of epigraphs throughout this new edition is utterly in the spirit of Greene and invariably illuminating). Also, although the book is subtitled "the complete guide to the cinema of Graham Greene", Greene's connection with the cinema is so multi-faceted (it involves influence, analogy, criticism, style as well as adaptation) that the "complete guide" to Greene and the screen is still awaited. Neil Jordan alludes to one aspect of this (the Hitchcock connection) in his introduction. For anyone who wishes to pursue this (as I do) Quentin Falk's bright new edition will be a constant companion - for the quality of its scholarship, for the interest of its opinions.

Neil Sinyard

Neil Sinyard is Senior Lecturer, Film Studies at The University of Hull. He has given several interesting talks to the Trust, including film introductions, and is well known to Friends.

Greene on Capri

This memoir by Shirley Hazzard was reviewed in the last issue by Martin Corner. It would seem that the book was not universally enjoyed: the *London Evening Standard* of 10 November 2000 reports in its Diary section that Yvonne Cloetta has broken her usual silence to denounce it. She has written to the *New York Review of Books* to say i.a. that Hazzard is "completely mistaken" in her assessment of Greene and suggests as a reason that Greene did not think as highly of Hazzard as she did of him. Hazzard has responded in like vein.

CORRESPONDENCE

Please use these columns to express views, discuss themes, comment on the news and views of others, or simply to tell us you are there.

The following has been much abbreviated, but we are grateful to Mike Hill (he of the quiz) for his long appreciative letter about this year's Festival.

I've got the chance to write to thank all concerned for such a marvellous weekend. We came away feeling we had overdosed on matters Greene, but having really enjoyed ourselves. It was good to hear Cedric Watts again.....he is a perceptive and entertaining speaker, and I hope his talk will be printed as an Occasional Paper.

Saturday was really varied with a very high standard of events. We were particularly pleased to meet some of the other Greeneites.

The idea of a discussion on the two versions of *The End of the Affair* was excellent. Quentin Falk was an effective and knowledgeable chairman. I was glad to be able to buy a copy of his updated book (see Reviews) and I notice the Festival gets an honourable mention at the very end.

I suppose this year will be chiefly remembered as "the one when Norman Sherry came" and his presence added something to all the weekend's sessions. His talk was a treat - funny and moving by turns, with always the feeling of what an incredible commitment he has made in following Graham Greene's footsteps over such a long period. Getting a world premiere of a Greene play was quite a coup - as was the publicity it generated (I first read about it in *The Sunday Times*). Bryan Forbes was an appropriate introducer and the cast did a splendid first runout for the text.

Neil Sinyard's talk was brilliant, for us the highlight

of this year's Festival, against some strong competition. Neil manages to be erudite without being stuffy; his talk has me trying to search out a copy of Marjorie Bowen's *The Viper of Milan*. Can I make an especial plea that Neil's talk be put into print, and that he continues to be invited to contribute to the Festival? (you can count on it! ed). All in all a splendid Festival. Our thanks and congratulations to everyone involved in organising it, and most particularly to Roger, who has set such a high standard for others to follow.

Mike Hill

NB Of course we love letters like this, but we are willing to hear and publish your views, whatever they are; please let us hear from you.

MISCELLANY

Interview

People come to the Festival for a number of reasons. Anne Clemency Welch came because of an interest in family history. During her visit we spoke to her about that and her newly published book.

Q. What gave you an interest in the Trust?

ACW. A recent chance discovery of my father's letters to his father gave me the impetus to discover more about my father's relations. I discussed the letters with Bill West, (who gave the inaugural lecture), and he encouraged me to publish, which I have now done.

Q. In what way are you related to Graham Greene?

ACW. My father's mother was first cousin to his mother, who as you know was also born Greene.

Q. Did you know GG?

ACW. No, I was a late child of my father and he died when I was ten. After that we had little contact with his family, but when I found a packet of his letters from the Boer War it re-kindled my interest.

Q. Were you always aware of the Greene connections?

ACW. Not very much; the main family history concerning Graham is that it was understood that the Berkhamsted Greenes had asked my father, who was in the Security Service, to find a place for their son Graham, and I therefore believe that was how he came to be involved in the SIS.

Q. So you never met Graham Greene?

ACW. No, I was only vaguely aware of the connection until one day I was reading one of his novels and my mother referred to the author as my cousin.

Q. How did you enjoy the Festival in your cousin's honour?

ACW. My reason for coming this year was perhaps mostly genealogical - I hoped to learn more about my father's relations and perhaps meet some of them. But I did enjoy the events and may well return next year for other reasons - literary and general interest

Many thanks to Anne Welch for giving us her time and sharing part of her family history. The book of her father's letters is of great interest to students of the Boer War and military history. The East Anglian branch of the Greene family, including the relations with whom Graham Greene and his mother stayed every summer, is mentioned several times and the young letter writer mentions inheriting a sum of money from his mother's Greene relatives. The letters, affectionately addressed to his father, reveal a very likeable young man. The book is:-

War Letters to T.H.W. from South Africa
1899-1902 E.H.W.
Edited by ACW, née Clemency Holt Wilson.
Published privately.
Enquiries will be passed on.

The Reading Circle

Next year's list has been decided and is available to anyone interested. For Friends in the area membership is still a possibility, and others might want to start their own circle. Information from the Editor.

Obituary

Those who attended last year's Festival will remember Michael Meyer who shared with us memories of his friend Graham Greene. Michael Meyer died on 3 August 2000 aged 79.
He was a translator and biographer of Ibsen and Strindberg, steeped in the literary world of 20th century Britain. Among his contemporaries were Philip Larkin, Kingsley Amis, John Mortimer et al. Apart from his acclaimed translations he wrote at least one novel and some plays. A memoir published in 1989 *Not Prince Hamlet* recalls his friendships with George Orwell, Ralph Richardson and Arthur Koestler. It also includes an account of his trip around the world in 1959-60 with Graham Greene in which he describes how they played a lot of Scrabble and Greene cheated.

We are privileged to have had an opportunity of meeting and hearing Michael Meyer.

IN THE PRESS

The Editor cannot keep up with the entire International Press, so please help by sending any press cuttings you would like to see reported. An English précis in case of the more exotic languages would be appreciated.

On Greene's Trail

The Tablet, Britain's Catholic paper, reviewed Norman Sherry's talk at the Third Festival under the above heading on 7 October 2000.

The Gazette, Berkhamsted's local paper, reviewed the play and the 2000 Festival, featuring photos of Quentin Falk, Stephen Woolley and Ian Hart as well as Trustee and Mayor Lindy Foster Weinreb in the 4 October 2000 issue.

Unfortunately space does not permit more in this section, but in the next issue it is hoped to report further regarding items of interest.

NEWS OF FRIENDS

For this column we should like you to tell us about any publications or projects in which you are involved. We shall be glad to tell members of articles etc which you have had published; or print any requests for help with projects.

William Cash, speaker at last year's Festival and author of the book *The Third Woman*, reviewed in the last issue, had a play *Green Room* (sic), performed at Edinburgh Festival in August. It featured his girlfriend, actress Isabella King, whom many Festival goers will also have met.

Occasional Papers et al

The following are available from the Secretary @ £2.50 (incl postage) for the papers; others as priced.

Bill West's Inaugural Lecture

Graham Greene and the Berkhamsted Connection by John Davison

The Comic Sense of Graham Greene by Neil Sinyard

Darkest Greeneland: Brighton Rock by Cecil Watts

The Berkhamsted GG Trail (25p)

Compact Disc:
The Voice of Graham Greene £10

Video of 1998 (£8) **and 1999** (£10) Festivals

Papers given at Festivals
Details on application

The Trust

As previously announced, David Pearce has agreed to become next year's Festival Director; he has decided, however, not to remain a Trustee. In his place Berkhamsted Collegiate School has nominated Martin Pett as Trustee for a period of three years.

At the recent meeting of the Trustees David was thanked for his time as a Trustee and invited to attend future meetings in his new capacity. Martin Pett was formally welcomed.

Lindy Foster Weinreb has been appointed by the Town Council as Trustee for a further three years.



We are very grateful to Jenny Thomas for permission to use her original drawings
The Graham Greene Birthplace Trust is a member of the Berkhamsted Arts Trust which is financially supported by Dacorum Borough Council

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Produced and printed by The Print Shop 01442 876881 and Strongs Printers 01442 878592