GRAHAM GREENE BIRTHPLACE TRUST

FRIENDS' NEWSLETTER

SPRING 2000

Registered Charity No. 1064839

FESTIVAL 2000

September 28th to October 1st

PROFESSOR NORMAN SHERRY

whose eagerly awaited third volume of his Biography of Greene is nearing completion

WORLD PREMIERE OF AN UNPUBLISHED GRAHAM GREENE PLAY

A HOUSE OF REPUTATION

Please see the insert for Festival Director Roger Watkins' Stop Press report on the Festival Plans

SPRING LECTURE 2000

The Spring Meeting will be held jointly with Berkhamsted Citizens Association, whose Chairman, Susan Johnson, is one of our Trustees

The Smell of Innocence: Graham Greene & Berkhamsted: Some Reflections

by Roger Watkins

Berkhamsted Town Hall, High Street

8pm 27 April 2000

Admission £1

(Members of Citizens Association free)

The Second Graham Greene Festival

September 30th to October 3rd 1999

Report by Tom Dobbyn

Thursday, September 30
Brighton Rock

The Last Hours of Kolly Kibber - visit to Brighton sets the scene

THE coach party knew, before they had been in Brighton two hours, that they could murder a plate of fish and chips.

With the late-summer sun sending shards of platinum across a restless sea, and a multitude of bewildered day-trippers enjoying the still-fresh and glittering air, the coach party could tell that they belonged to Brighton, if not the Brighton of *Brighton Rock.*

Graham Greene could rest in peace, for that world of the shadows he conjured would soon be revealed if not restored by Maire McQueeney in her informed and well-appreciated sentry-go.

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With apologies to Greene for this mild plagiarism of the first page of his dark novel, and praise for Maire, such was the start-point for the second Graham Greene Festival, which would be a four-day expedition into Greeneland.

Greene's *Brighton Rock* is so rich in "time and place" that the attraction of the locations for its sombre plot is quite compulsive, if leaving something to the imagination. But stretching the imagination and speculation were very much a Greene thing. It certainly added stimulus for our day trip to Brighton.

The 24-strong coach party left Berkhamsted in late September sunshine, which was to last through the day. The enthusiastic prompting of Ken Sherwood and a sense that *Brighton Rock* invited further probing elevated this trip into something more than just a routine seaside excursion.

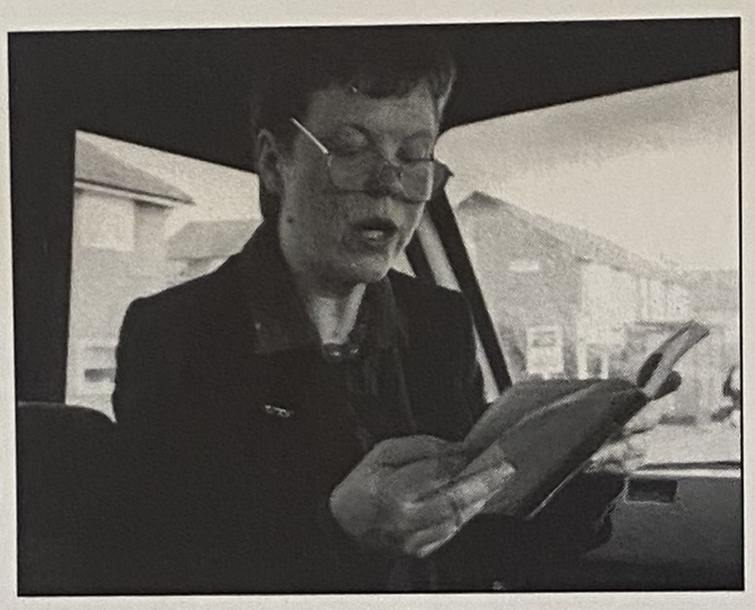
For those of us who had enjoyed day trips to Brighton on childhood outings this ride in a modern Mercedes coach down the M23 was all novelty. No breathless excitement about a first glimpse of the sea - just a short stop-off in a becalmed Preston Park. Grief, where is she? But people stretched their legs, and there she was - Maire McQueeney - originally from the South 'Bronx', but now the acknowledged doyenne of Brighton's literary heritage.

With Maire as expert guide we steered through Brighton, aiming for the hill-top racecourse - haunt of the *Brighton Rock* gangsters whose use of the razor had little to do with shaving. On the way we learned of Brighton's historic development - from the 1840s viaduct for the Brighton-Lewes railway (which sped the gangsters between racecourses) to the benevolence of the Wagner family in building and endowing churches for the poor folk.

We passed Brewer Street, probably the inspiration for Brewer the bookie in Greene's novel - the poor chap who endured a midnight visit (and a nasty lesion) from Pinkie, calling in £20 in protection dues. We saw Paradise Street (Pinkie's birthplace in the book was Paradise Piece) but the buildings of that era were slum-cleared in the 'thirties.

Then to Elm Grove - "Race Hill" - which in the inter-war years thronged with multitudes of Brightonians on race days - from nobs in snazzy motors to lowly punters (and gangsters). The course, opened in 1703 is unusual in being linear (as opposed to circular) although it describes a mighty curve atop the Downs. Here we were hosted by Jeremy Martin, Clerk of the Course - charming and helpful in describing its development over the years.

Little snippets from Maire: Greene visited the racecourse in 1936 when a horse called Blue Boy was a big-time winner. The tip that the terrified Fred Hale (Kolley Kibber) in *Brighton Rock* had given to Ida Arnold for that week's race-day was....yes, Black Boy. And her winnings financed her unrelenting pursuit of Pinkie and the gang.



Maire McQueeney

If contemporary Brighton was a bit sniffy about the negative image it gained from Greene's projection, some justification for the local burghers comes from the suggestion that Lewes racecourse, just down the line, was in fact the preferred hangout for the razor gangs.

On our way back to Brighton centre we visited the cliff-top site at Peacehaven (on the Greenwich Meridian which for some may have provided a pre-millennial frisson). Maire thought this was likely to have been the setting for Pinkie's suicide pact with Rose because of the reference in the book to 'zero'. It also became the backdrop for his own death. In the film the dénouement was compressed between alarm in the pub and a dark, wet and windy finale in the underpinnings of the Palace Pier.

The now hungry coach party arrived at the sunny delights of the Palace Pier, where the black-and-white moodiness of *Brighton Rock* was not at all evident. A slap-up fish and chips lunch was consumed with relish.

The tour continued with the petite but tireless Maire McQueeney leading the way, pursued breathlessly by many less athletic enthusiasts. Most trippers go to Brighton for the "seaside" but its hinterland is surprisingly hilly.

Back to the book/film.. After lunch, we passed the long-lost turnstile where frightened Fred was abducted while Ida was in the loo, to the beach where he was murdered and taken through the tunnel under Madeira Drive whence his body was spirited off to a Hove bus shelter.

Then the passage of time left too much to the imagination. To a block of characterless flats in 'Nelson Place' said to be the site of the long-demolished family home of Rose, where her father negotiated with Pinkie for the cost of taking her hand in marriage. We passed the parochial offices where the sterile gestures of the wedding were made - the ultimate compromise for the lost "Catholic" groom and his weak, devoted (but wetly devout) Catholic bride.

And so it went on - to many of the Brighton landmarks and finally to the modern, brash student night club thought to be the original location for Sherry's dance hall. It was from here that Pinkie launched his bleak courtship of the sad Rose, who witlessly knew too much.

But here we were welcomed by the Mayor of Brighton & Hove, Cllr Mrs Jenny Langston, a charming lady who rejoiced in the Greene connection for her Borough. David Pearce, our Chairman, having gamely attempted to recapture the glamour of the dance-floor with some ballroom twirls, sent a message of enthusiasm - and a subtle plea for the active promotion of Greene's Brighton connection - to the Lady Mayor. She responded with evident pleasure, with our only resident supporter, Maire, glowing in the wings.

Back to base in Berkhamsted, and we reflected upon an excellent outing as a great curtain-raiser to the Greene Festival over the next three days.

For most of the party Kodak's UK headquarters in Hemel Hempstead was the next stop-off, for a private screening of an original print of *Brighton Rock*. The print had been cleaned up and was projected in the original format - no legs amputated below the knee as modern video and cinema formats dictate. An enlightening and most amusing introduction to the movie was provided by Quentin Falk, author of the definitive book on Greene and the cinema, *Travels in Greeneland.*

And that was it for the first day of the 1999 Graham Greene Festival.

Friday October 1

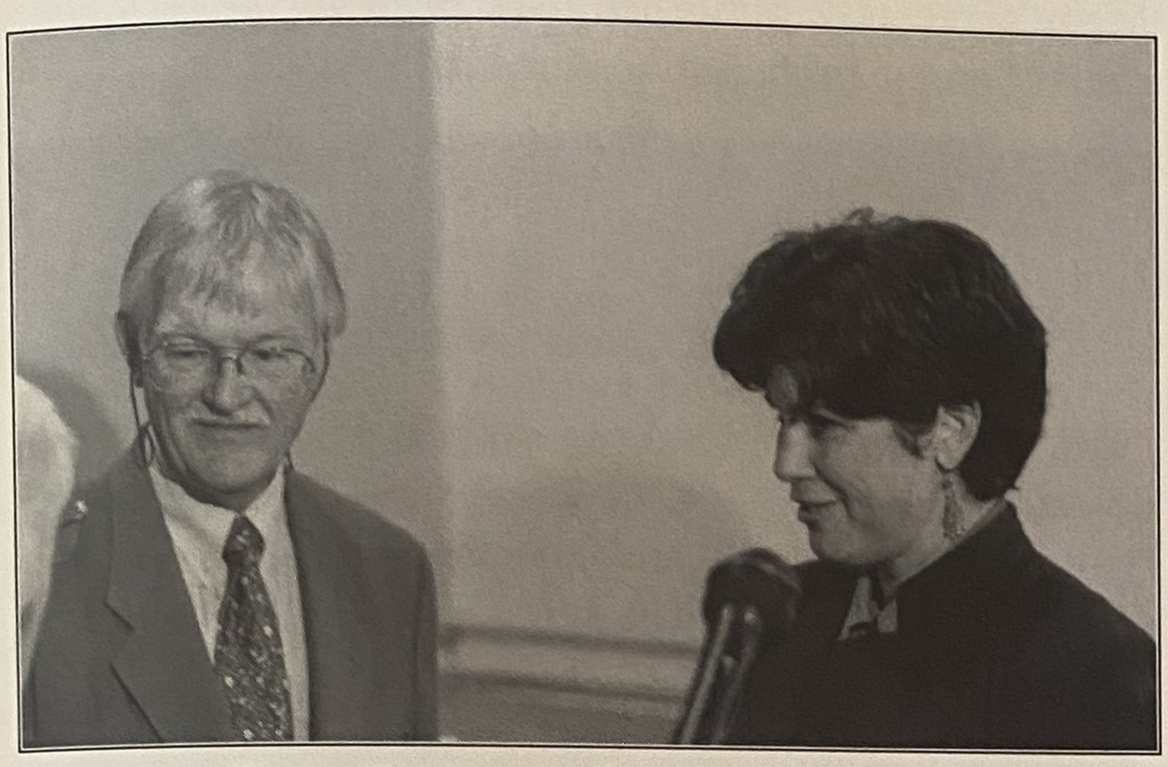
Catherine Rendon -

In the Footsteps of Graham Greene

IN 1938 Greene went to Mexico to investigate the reports of the *anti-Cristero* movement, which was closing churches, banning the celebration of Mass and generally persecuting priests. His travels broadly led from Vera Cruz via Tabasco to Chiapas and his transport varied from train to boat to mule. His diary became the book *Lawless Roads* and from his experiences of what was happening to the Catholic Church and its priests he distilled the setting for *The Power and the Glory.*

Sixty years later, Catherine Rendon, an academic specialist on Central America, who is part Guatamalan, took an interest in Greene at Georgetown University, USA, where his diary about the Mexican trip was held in the archives. She decided to retrace Greene's steps and "see how things had changed", and planned to visit the same places at the same time of year.

Marvelling that a novelist like Greene could achieve the "amazing feat to write a book based on six weeks of travelling in southern Mexico", Catherine wondered how he could have learned so much in such a short time when his Spanish was limited. She concluded that Greene must have been "very intuitive" and observed that he knew his history and had talked to the right people.



Roger Watkins & Catherine Rendon

In her slide presentation, Catherine discussed her overland journey on the old Colonial road from Tabasco to Chiapas. Not all of Greene's travel modes - such as boats and mules - were available to her. Greene himself would have envied her this dispensation! (He was apparently not keen on Mexico's privations and a lanky chap like him was not well seated on a mule.)

But Catherine covered in detail many aspects of life - religious and otherwise - that seem not to have changed much in their essentials since Greene's time, although, obviously were much less extreme in the late 1990s.

However perceptive Greene's view of southern Mexico may have been, Ms Rendon believed that what he saw and described was the "tip of an iceberg" - a political and social situation that "continues to be a problem and continues to be a complicated situation". In Chiapas, where the Zapatistas have a strong presence, they are still campaigning for more rights for the Indians and as recently as 1994 staged an uprising.

While Catherine described many facets of life in southern Mexico, she maintained that Greene was more interested in the Church and in the priests and faith than in the indigenous culture, or politics.

In this sense her talk provided a great deal of colourful background to Greene's books. She described the immense variety of cultural traditions in the region. Greene commented on the proliferation of crosses (coloured green) all over southern Mexico. These, Catherine explained, were pre-Hispanic Mayan symbols representing the four cardinal points of the universe.

The Holy Week observances provided perhaps the most powerful impact in this description of the culture, when large groups of people veiled their differences in the interests of peace and reconciliation.

In subsequent discussion it was said that Greene had confirmed that his "intellectual" conversion to Catholicism on his marriage had been reinforced with "emotional" commitment as a result of this deeply significant visit to Mexico.

Catherine Rendon, who after the Festival returned to Bogazici University in Bebek- Istanbul, Turkey where she is a lecturer, is soon to publish a book describing her experiences in Mexico, making new tracks behind the "footsteps of Graham Greene".

William Cash -
The Secret Archives of Greeneland

WILLIAM Cash came to his talk fresh from an intensive period of research, notably having explored the vast Greene archives at Georgetown University, Boston College and the University of Texas in the USA. As William put it - echoing biographer Norman Sherry - "Greene never stopped writing" and when he wasn't writing books he was writing letters.

Cash was in particular researching Greene's relationship with Catherine Walston which included 72 boxes of papers including 1,500 letters. William's objective was to try to "separate the fact from the fiction", believing that this objective was achieved through the sheer depth of the research and exploration he had undertaken.

The central theme of Cash's talk was that the enigmatic Greene was his own "unreliable narrator" and that *The End of the Affair,* for example, was never intended to "hold up a mirror" to his relationship with Catherine Walston. Greene himself insisted that the characters had been entirely fictitious.

William Cash discerned "traps set for biographers" by Greene, perhaps exemplified by an obscure letter to Catherine Walston in which he said "I am not sure I want you to understand what I say". Cash insisted that "if anything very personal comes into (Greene's) imagination he would never write about it as it would 'soil or pollute' his work". Cash asserted that if you want to get at the truth of Greene "don't read his introductions or autobiographies".

Cash explored the provenance of those 1,500 letters - kept in Catherine Walston's "black box" at the bank; moved on to the plans of her son Oliver to write a book about his mother but then to produce a TV documentary instead; and to the ironical "fan mail" file with letters from leading literary figures (as well as more lowly admirers - to whom Greene was assiduous in his responses); and to the Parker fountain pens he used to write his manuscripts and which Catherine liked to collect when he lost them.

Cash talked about his research project and the great amount of help he received from Greene's family and acquaintances, and from American academia - not least Nicholas Scheetz, Curator of Manuscripts at Georgetown.

William Cash's book *The Third Woman, the secret passion that inspired The End of the Affair* was published in February by Little, Brown & Company (£14:99).

Maire McQueeney - *The Making of Brighton Rock*

MAIRE McQueeney's presentation on the actual production of the film *Brighton Rock* was an eye-opener in many ways, not least in relation to the forward-looking techniques that changed the balance between studio and location settings. In the mid-1940s, location shooting to the degree employed by the Boultings in *Brighton Rock* was rare, but they cleverly exploited wartime documentary techniques to enhance the natural atmosphere of the film.

The relatively sparing use of studios in *Brighton Rock* involved sound stages at Welwyn but, no doubt to provide relief from the generally sombre atmosphere of the film, a very lavish set was built at the MGM studios at Elstree/Borehamwood to create the Cosmopolitan Hotel - base for the big-time gang boss Colleoni and for Pinkie's ill-chosen honeymoon location.



Maire McQueeney

Greene's choice of Brighton as the setting for his book, Maire explained, owed much to his long-time attachment to the place. As a child, with the town regarded as a spa, Greene was taken there to recuperate from illness and continued to holiday there through the 1930s and 1940s. (The Royal Albion Hotel, close to the Palace Pier and severely damaged by fire in 1999, was also featured in *Travels with my Aunt*.)

Maire also discussed the involvement of Terence Rattigan in the screenplay credits. Apparently, Rattigan, with two partners, Anatole de Grunwald and Bill Linnit bought the film rights to *Brighton Rock*, but sold them on to Charter Film Productions, to be directed by John Boulting and financed by the Associated British Picture Corporation. Rattigan was asked to work with Greene on the screenplay. However, Rattigan had taken a significantly different approach and Boulting leaned more towards Greene's treatment. Hence Greene's precedence in the screenplay credits.

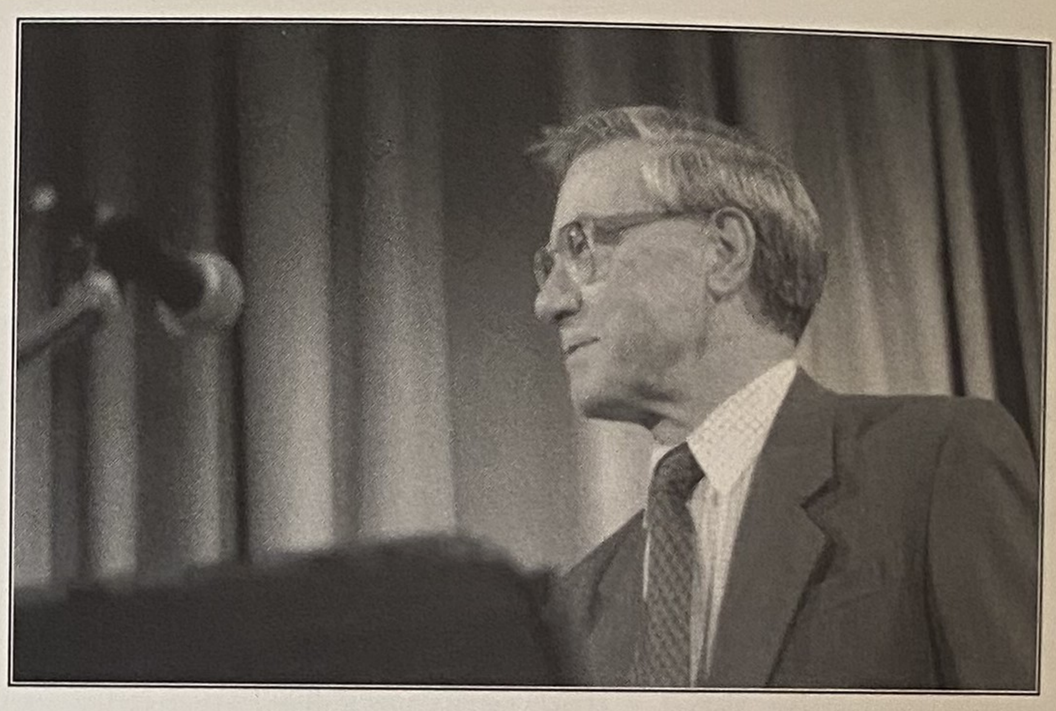
The London stage play featured Dulcie Grey in the part of Rose but her commitments were such that she was unable to accept the screen role and in the end it went to Carol Marsh who was at that time under contract to J Arthur Rank. Richard Attenborough had already played Pinkie in the stage production and graduated naturally to the screen role.

Using the Grand Hotel as their headquarters, the production team went to work but not before the censor had made his views known. He disapproved of the use of vitriol; the use of church language and the use of razors. Boulting compromised on the first two but not on the third.

The making of Brighton Rock is explored further in Maire's recently published *The Brighton Rock Picture Book* (Dining Table Publications, £7.99).

Professor Cedric Watts, Sussex University 'Darkest Greeneland: Brighton Rock'

"GREENELAND" has been defined as "a term used to describe the world of depressed seediness reputedly typical of the setting and characters of the novels of Graham Greene". Greene resisted this definition but it nevertheless has stuck.



Professor Cedric Watts

Professor Watts presented a densely detailed but fast-moving overview of his perception of the place of *Brighton Rock* in the moral landscape of Greeneland. His talk was divided into six parts: Preamble; On Greeneland; The Brighton Rock Variations and the Vanishing Jews; Brighton and Brighton Rock; The Paradoxes of the Plot; and Conclusion.

After his introduction, Prof. Watts talked about the origin of the term "Greeneland" - attributed to A.C. Marshall in 1940. Greene appears to have enjoyed any play on his name. We hear elsewhere that he was not very happy about the "seedy" connotations attached to "Greeneland". Prof. Watts went on to support the definition with several grim examples, and thought that whether as journalist, secret service agent or novelist Greene did seem to choose to visit regions that were "blighted or perilous". Greene appears to have lightened up in later life bringing comedy, farce and even happy endings, but never losing his love of "paradoxes large and small".

The third part dealt extensively with the variations, edition to edition, of the book. The first edition, Prof. Watts said, contained a number of "anti-Semitic" references. Most of these disappeared in the American edition and the text was further revised for subsequent UK versions. Prof. Watts developed this theme, citing the influence of World War 2 on Greene's revisions.

Indeed, in later years Greene's sympathies appear to have been with the Israelis, and in 1981 he was awarded the Jerusalem Prize as "an author who has contributed to the world's understanding of the freedom of the individual in society."

Moving to Brighton in part four, Prof. Watts struck many chords with those of us who had attended the McQueeney tour (as well he might, with his chair at Sussex University in Brighton itself). He caused some hilarity with his observation that Pinkie, in 1999, is the white-bearded Chancellor of the University - Sir Richard Attenborough. ("....who must have swum ashore"). Prof. Watts did research work for Norman Sherry in Brighton, recalling the old *News Chronicle* summer promotion with 'Lobby Lud' handing out prizes to people who could name him and becoming, no doubt, the prototype for Kolly Kibber in *Brighton Rock*.

Prof. Watts commented upon Greene's well-researched and accurate portrayal of Brighton in that era and the still-existing locations for much of the action. There were the Black Boy/Blue Boy references to the horse that was key to Ida Arnold's sleuthing. Prof. Watts pursued these horse-race and other references even deeper, discerning a theological black humour running through Greene's text.

Similarly, Prof. Watts - prompted by Sherry - looked at the whole gangster issue, which in the real world was focused not so much on Brighton but on Lewes and London. There were also some pretty profound analyses of 17-year-old Pinkie as a gang-boss, of Greene's use of actual events and locations from the past, and of touches "of metaphysical poetry in the conceit or odd simile".

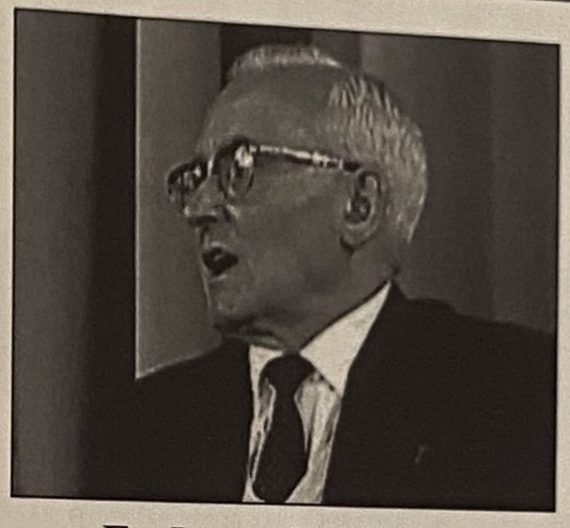
Part five of Prof. Watts' talk was about the paradoxes of the *Brighton Rock* plot. It seemed Greene wanted to gain the merit of lofty literary achievement while attracting a more commercial audience. *Brighton Rock* was sub-titled an 'entertainment' in its first American edition, becoming a 'novel' for its British audience. Prof. Watts saw this as summing up its ambiguity and dual appeal. Greene's own view was that the thematic tension of the book resided in the ethical/religious outlook or in the concepts of 'right and wrong' being challenged by 'good and evil'. This theme, including the bewildering concept that evil could have its own underlying virtue was thoroughly explored by Prof. Watts.

In his conclusion, Prof. Watts described *Brighton Rock* as "...a well-paced melodramatic thriller with metaphysical ambitions; a vivid, intense, bizarre, sardonic crime-novel." As such it succeeds, but, if you seek, he said, sober realism and start digging too deep into the credibility of its characters and action you may be disappointed. Prof. Watts' final word: *"Brighton Rock* remains Graham Greene's most memorable exploration of darkest Greeneland and of the appalling paradox of the virtue of evil."

Saturday October 2

THE Saturday began with a tour of the School and of the various locations associated with Greene, many of which are described in his autobiographical *"A Sort of Life"*. Somewhat painfully for Greene, the two sorts of life existed on either side of the 'Greene' baize door.

Fr. Leopoldo Duran
'Graham Greene, Friend and Brother'



Fr. Leopoldo Duran

EVERBODY was agog for this session, with Father Leopoldo Duran in conversation with Roger Bolton, BBC presenter of *Sunday* and *Feedback* . Fr. Duran, who lives in Vigo in Northern Spain, was Greene's closest male friend in the last 20 years of his life and can claim considerable authority through his personal access to the complexities of the man. Each summer they would go on their travels in Spain and Portugal, picnicking on good wine and cheese on the way and debating everything from faith to human nature. These travels were the inspiration for Greene's novel *Monsignor Quixote* with Duran as the model for the eponymous hero.

Fr. Duran related his first meeting with Greene (after a long period of correspondence) at the Ritz Hotel in London when for five hours they had what was clearly a profound discussion. "Our conversation went down deeper, perhaps, than the sincerest of a sacramental confession," Fr. Duran said.

From that meeting Fr. Duran talked about his life being divided - between birth and priesthood and priesthood to his meeting with Greene.

He went on to discuss Greene's "very private life" and the difficulties of writing about him, particularly biographically "without knowing deeply...the great man".

The audience was gripped as Fr. Duran launched into an impassioned condemnation his friend's detractors. "It looks as if they had made a vow to denigrate, to denigrate the greatest modern novelist.... ."

Roger Bolton's interview with Fr. Duran which followed was as enlightening as it was frequently amusing. Roger's first question - about the differences between Fr. Duran and *Monsignor Quixote* elicited the response that "I would say really that I am not Monsignor Quixote, but a lot of it is."

That led to a question about the picnics in the book and the wine consumed at those times. Fr. Duran confirmed that they enjoyed the wine but never became drunk. Unlike in the book neither Greene nor Fr. Duran were drivers and they called their driver "the third man". So a bottle or a

bottle and a half for three people "is not too much". The episode about the Trinity in *Monsignor Quixote* actually happened one evening over dinner at an hotel during which two and a half bottles were consumed. Greene called the first bottle the Father, the second the Son and the half the Holy Spirit. At this Fr. Duran said to Greene "You have committed a heresy because you compared the Holy Spirit to half a bottle, and the Holy Spirit is as great and as holy as the Father and Son". Greene agreed, saying that that meant they had an obligation to drink all three bottles!

There followed questions about the nature of Greene's faith. Despite Greene's enigmatic differentiation between faith and belief and the endless debates they had had, Fr. Duran maintained that Greene took the sacraments during the last 20 years. And questioned as to whether Greene lost his faith at any time, Fr. Duran responded with an emphatic, "Never, never." He said Greene prayed every day and whenever he had a problem he would ask Fr. Duran to "remember this thing in the Mass". Claims that Greene was an atheist as well as Catholic are wrong, he said.

Then there were the effects of the tensions in Greene's life between his faith and his politics - his leaning towards Communism, and his comment "...I die wanting to be a Communist but without wishing to abandon the Catholic faith." Fr. Duran said Greene was subject to depressions arising from these conflicts but in response to further questioning about Greene's faith, he insisted it had always been strong even though he was subject to tremendous doubts. And Greene clothed these doubts in various convoluted comments like "I don't believe my unbelief".

The questioning sought to reconcile Greene's wayward private life with his religion. Fr. Duran acknowledged the problem, probably best summed up in his remark that "Sinners may believe but they go on sinning...they have faith and they do not despair...this is life." He went on: "Greene knew what confession was and that when he went to confession he had a firm purpose of amendment. Because of the calibre of his mind, he knew what confession was. He didn't confess for many years because he knew it was not correct to go to confession without repentance and purpose of amendment."

Finally, was Greene at peace when he died? To this Fr. Duran said he died in great peace and that: "His intelligence and faith accompanied him to the very last moment and helped him to die."

Panel : *"Not a Catholic Novelist but a Novelist Who Happens to be a Catholic"*

AFTER lunch came a panel-led debate about Greene's contention that he was "not a Catholic novelist, but a novelist who happens to be Catholic". Chaired by Jane O'Grady who teaches philosophy at Birkbeck College and described herself as a lapsed Catholic, the panel included Jill Paton Walsh, author of children's books and novels, also lapsed, Dr Thomas Woodman, Catholic author and senior lecturer at Reading University and Rosalie Osmond, "sort of Protestant" author of *Christian Culture and Morals in England Today.*



Jill Paton & Jane O'Grady

THIS was inevitably going to be a tortuous debate, and so it turned out. The panel was divided in its views, ranging from the assertion that *Brighton Rock, The Power and the Glory, The Heart of the Matter* and *The End of the Affair* were clearly the work of the Catholic novelist, to the view that Greene used Catholicism just to "add colour" to his work, and another interesting viewpoint, that regardless of religion, every novel needed a moral framework or moral assumptions, even if you don't agree with them.

Naturally, the character of Greene's Catholicism came under scrutiny. One opinion was that a true Catholic novelist would be a "cradle Catholic", imbued with the imagery, the artefacts and way of life of Catholicism, which would be inescapable in writing. Greene, on the other hand, as a convert, was not so imbued and, indeed his typical hero would work out his salvation on a one-to-one basis with God - an isolated individual very much in the Protestant mould.

This took the discussion to the dissent displayed in Greene's novels and in his life, and this did not prove he was not a "Catholic novelist". It was pointed out that there have long been elements of dissent within Roman Catholicism despite the appearances of deeply rooted tradition. As a pre-Vatican II writer it was suggested that Greene actually anticipated the changes resulting from that Vatican Council, although it was agreed there was no evidence that he influenced those changes.

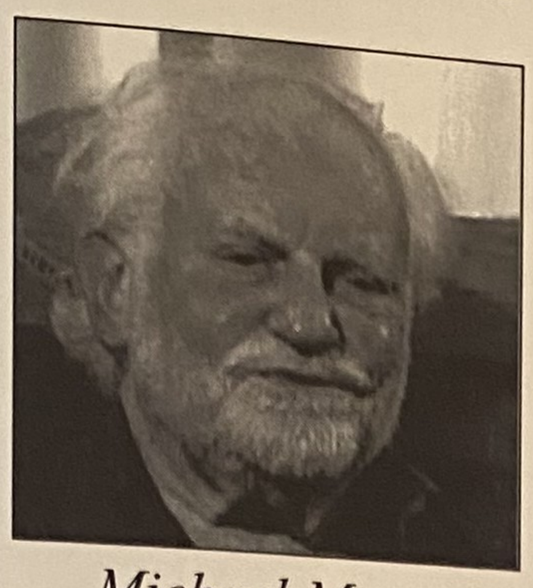
From an artistic standpoint there was a strong measure of agreement that the post Vatican II Church was less inspiring, with the mysteries of the Latin Mass making way for the vernacular Mass with the absence of "spectacle", symbolic action and sublime music. The view was advanced that pre-Vatican II there was a sense of "imminence", the sense that behind the thin veil of the material world there was a spiritual world just out of sight. That may account for the perception of a decline in distinctively Catholic novel writing since that time. Greene's work seemed to see the presence of the divine in the most squalid circumstances.

Clearly this debate, with strong audience participation, was not going to reach a clear-cut conclusion. The last word seemed to question whether it mattered that Greene was a Catholic, that that was incidental; although he found some inspiration from Catholicism he could not be regarded as providing some sort of propaganda for the Catholic Church.

The Birthday Celebration

Michael Meyer - Personal memories of a 40 year friendship

MICHAEL Meyer, himself the author of many books, first met Greene in 1944 and was a close friend for the rest of Greene's life. His talk was like a fireside chat and a highly entertaining one at that. He described how he introduced Greene to George Orwell and the several lunches the three of them had together. Meyer also introduced Greene in 1955 to the recently widowed Swedish actress Anita Bjork which led to a four-year relationship and a life-long friendship. He described Graham's passion for practical jokes - how he pestered his namesake, a retired London solicitor, with long phone calls in strange accents complaining about the obscene novels he had written. He also recalled Graham attempting to cheat him at Scrabble in Tahiti and trying to prove his point by misquoting Macbeth, the only reference book they had being, 'Everything that Shakespeare ever wrote', owned by a Swede who had been on the Kon-Tiki expedition!



Michael Meyer

The Festival then adjourned to allow Michael Meyer to propose the traditional toast to mark the 95th Anniversary of Greene's birth.

Giles Havergal and Bob Carlton -

Greene Adapted for the Stage

GILES Havergal, artistic director of the Citizens Theatre, Glasgow, was joined by Bob Carlton, director of the Queens Theatre, Hornchurch. Each explained the techniques which they had employed to adapt Greene's novels to the stage. Both had had to solve the problem of how to adapt novels with their multiple scenarios and numerous characters to the space limitations of the theatre, while restricted by tight financial budgets and a small company of actors.

Giles Havergal explained how he had to adapt *Travels with my Aunt* which had played very successfully in Glasgow, New York and London and won the Olivier Award. To everybody's great amusement he demonstrated how one actor can play two parts simultaneously, a feat which must require considerable concentration on the part of the actor concerned.

Bob Carlton's production of *Brighton Rock* had opened earlier that evening in Hornchurch. He described it as a play with music - not a musical. He explained how he used back projection techniques to illustrate crowd scenes like Brighton racecourse and the holidaymakers on the pier. He indicated his adaptation was designed for popular consumption and he had deliberately avoided taking an over-sophisticated approach. His enthusiasm was infectious, resulting in two separate visits of Friends to the production in the following weeks.

Sunday October 3

A video biography

IN the morning we viewed a 3-hour video biography of Greene produced as a tribute to him by the BBC in 1993 in the Arena series. It was a three-part screening titled respectively England Made Me; The Dangerous Edge and A World of My Own. These videos comprise extracts from interviews with members of Greene's family and friends and contain so much interesting material that they can be watched time and again. Indeed the out-takes rejected from the filmed interviews are understood to comprise more than thirty hours of film.

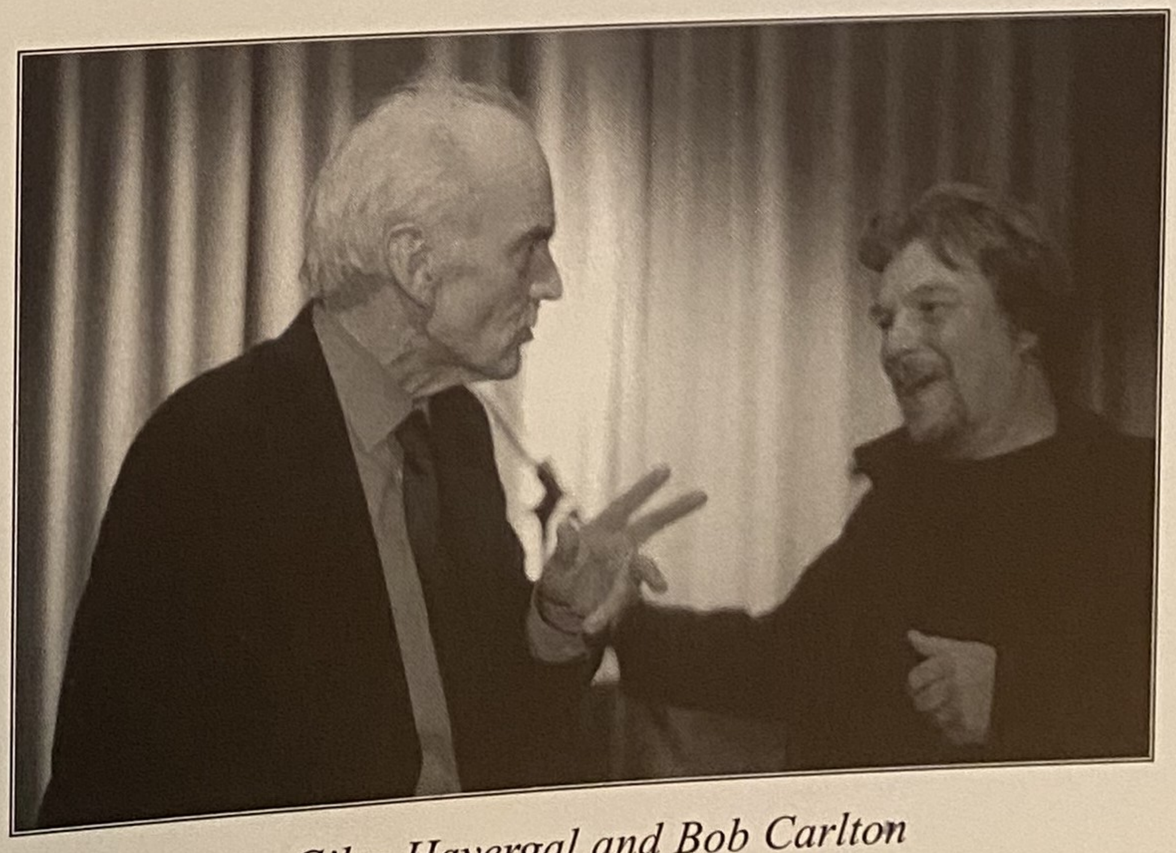
The Voice of Graham Greene

In the afternoon session we moved to audio, again in three parts. In the first short part we heard *Un Façon de Parler*: a lyric by Graham Greene. In the second we listened to David Lodge interviewing Greene in 1975, a fascinating tape which led to a spontaneous discussion among the audience. Finally we heard Greene discussing his friend Evelyn Waugh. These audio tapes were given to the Trust earlier in the year by Graham's daughter, Caroline Bourget and were his personal copies.

Follow that -

a challenge to the Festival Director

Last year's review of the Festival concluded with a challenge to Festival Director, Roger Watkins, to 'Follow that!'. Roger accepted the challenge with alacrity and brought us a most enjoyable four days which will long be remembered, especially by those who managed to come to several events.



Giles Havergal and Bob Carlton

Festival Miscellany

Missing Faces

WE were sorry that a number of speakers listed in the brochure were unable to join us. Nicholas Scheetz and Roy Boulting were too ill to travel; John Barry was prevented from coming by unforeseen circumstances; Bryan Forbes had a late change in his filming schedule; while Rupert Goold, who was directing a play in Watford, had to 'understudy' his stage manager who fell ill. We are grateful to Maire McQueeney, William Cash and Bob Carlton who filled the vacant slots late in the day - especially William Cash who volunteered his services a few minutes before the start of his session.

Civic Guests

WE were delighted to welcome on Saturday evening the Deputy Mayor and Mayoress of Dacorum, Councillor Herbert Chapman and Mrs Chapman and the Mayor and Mayoress of Berkhamsted, Councillor John Brooks and Mrs. Brooks.

Exhibition and Bookstall

THE Friday night and Saturday events were held in Deans' Hall, Berkhamsted Collegiate School. Visitors to these events were able to view a small exhibition of photographs taken during the filming of *Brighton Rock;* and to view prints by Catherine Rendon which had been exhibited at the British Council Graham Greene Exhibition in Mexico City. Our Festival Director, Roger Watkins, also organised a bookstall which proved popular with Greene bibliophiles.

International Visitors to the Festival

APART from our overseas speakers, we welcomed 11 international visitors, led by Ramon Rami Porta from Spain who is one of our most enthusiastic Friends. Other visitors came from New Zealand, USA, Holland, Germany, France and Switzerland (Caroline Bourget, Graham's daughter). Many stayed for the whole Festival.

News From The Trust

Trustees

THE Trust has co-opted an additional trustee, Yan Christensen, who founded the Reading Circle in 1998. Yan has volunteered to take on responsibility for future editions of this Newsletter which she plans to produce more frequently.

We are sad to announce that Jeff Edwards, one of our founder trustees, and Secretary for over 20 years of the Berkhamsted Arts Trust, died last July.

Subscriptions

IT has been decided to introduce a subscription scheme for Friends of the Trust with effect from May 2000. Friends may subscribe each year, preferably by Standing Order, or opt to pay a discounted subscription covering a 3-year period. Because of postage and bank charges, higher rates of subscriptions have been set for Friends outside the UK. Full details are given on the enclosure with this newsletter.

Friends who pay their subscription before the annual Festival will receive a discount on festival tickets (subject to certain limitations). In future newsletters will only be sent to Friends, although copies will be available for sale at the Festival.

The Berkhamsted Trail

THANKS to an anonymous donation, 5000 copies of the Trail leaflet were published in September 1999. A copy is enclosed with this newsletter. Please pass it to a friend or neighbour if you already have one. The Trail is being promoted jointly with the new Berkhamsted Heritage Trail which was launched on March 18.

Quiz

THE enclosed quiz has been set by Mike Hill, a Friend from Bradford. Answers please to Mike - not the Trust Office.

FESTIVAL VIDEOS AND PUBLICATIONS

Please order on the attached form.

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