A Sort of NEWSLETTER

Winter 2001/2002

THE GRAHAM GREENE BIRTHPLACE TRUST

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FESTIVALS
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2 - 5 October 2003

30 - 3 October 2004
(Centenary Year)

Web Site

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Editorial

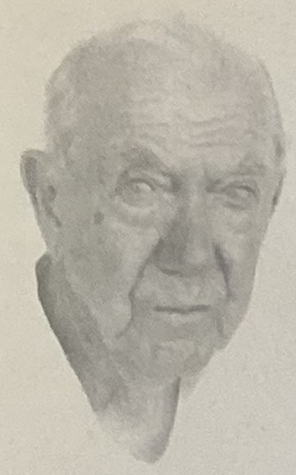
This issue consists primarily of reports covering the formal part of the recent Fourth Festival, but let me just express what all felt, namely that David Pearce had organised a first rate event with excellent speakers and a superb atmosphere. We are getting to know each other and it was therefore pleasant that there were more occasions for social mingling: many of us were together for several meals organised as informal parts of the Festival. A discussion at the end revealed general satisfaction and some good ideas for future Festivals.

After a very full few days the reporting team starts some hard work. Each person reports one or more events but inevitably these various pieces are just reports, and if you were there they will serve to remind you of what you heard; if you were not, then I strongly recommend that you acquire any occasional papers that will eventually be made available.

Regrettably this issue is later than planned and I have to confess the delay has largely been mine. This autumn I moved house and between that and working, my editorial activities suffered. But I hope you will enjoy this issue and I am happy to able to take this opportunity to wish you a literary and very happy 2002.

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 Fourth Graham Greene Festival 2001

Reporters: Yan Christensen, Tom Dobbyn, John Partridge, Jenny Sherwood and Anne Vickers

MAIRE McQUEENEY'S TOUR OF GREENE'S LONDON

One does not instinctively associate Graham Greene and his works with London, but it became clear that he had an astonishing variety of connections with the metropolis.

They were revealed by Maire McQueeney in another of her exhaustively researched tours - the curtain-raiser for the fourth Festival. She produced a powerful impression that he permeated London, from Clapham to Hampstead and much in between.

An early morning coach ride took us from Berkhamsted to Clapham Common, where we had a walk-about. We were reminded that Bendrix in *The End of the Affair* lived on the south side, while Greene's residence was at 14 North Side. It was bombed in World War II, abandoned and subsequently re-built. Nearby we visited St Mary's Catholic Church where Vivien worshipped and which provided one of the settings for *The End of the Affair.*

To Vauxhall Bridge Road, where Greene's sister had a flat, and Victoria Station from where Aunt Augusta took Henry Pulling on her *Travels* on the Orient Express.

Past Westminster Cathedral where Greene's memorial service was conducted.

Greene eventually moved to the 'gentlemen's apartments' in Albany, off Piccadilly, renowned for its celebrity residents, including Lord Byron, and where Catherine Walston used to visit.

Incidentally, Vigo Street behind Albany, was the base for Mr Savage's detective agency which Bendrix took it upon himself to hire. Lots of other Greene connections, but then to Leicester Square where Brighton Rock was first screened.

To the City, Printing House Square where Greene was employed as a sub-editor on *The Times*, and where he wrote *The Man Within* in quiet moments.

Down Fleet Street to the Strand and the Law Courts - the scene of the trial of the journal Night and Day and Greene for his review of Shirley Temple in *Wee Willie Winkie*.

On the way to lunch in Covent Garden we passed Rules, a favourite restaurant of Greene and where Bendrix and Sarah dined. There is an upstairs room dedicated to Graham Greene.

After lunch we continued along Great Russell Street, past the head office of Heinemanns, Greene's first publisher. Then to Bloomsbury, famous for the 'Set' with which Greene had connections and where he took rooms in Mecklenberg Square with Dorothy Glover and her mother. Then Senate House, which housed the Ministry of Information when Greene worked there.

Finally to Hampstead where we passed Flat 8 Heathcroft - the first home of Graham and Vivien Greene (1927-1931).

This brief overview, from which so much has had to be omitted, can only give a flavour of Maire's encyclopaedic commentary and the full day's tour opened many eyes to the enormous part London played in Greene's Life.

ENGLAND MADE ME
The Film

Peter Duffell - the director of *England Made Me* (1972) - introduced his film in the Kodak Film Theatre. This performance had been made possible by the generosity of Bob and Grace Allen who paid for the new print. The result was a pristine showing of a great film. The director had felt unable to attend the very first showing in the presence of the author for fear of what the great man would say. Later Graham Greene told him that he was "pleased enough". Hildegarde Neil, who was also present at the performance, described Peter Duffell as a "wonderful director and gentleman".

The film captured well the spirit of the novel. The change from Sweden to Nazi Germany increased the menace of the forces of corruption and emphasised the ineffectiveness of the sponging ex-public schoolboy.

The dangerous love of Kate for her brother, and his dim understanding of what was going on were well presented by Hildegarde Neil and Michael York. Michael Hordern as Minty stole every scene he was in while Joss Ackland was a splendidly menacing Hall/Halle. Peter Finch was a cold Krogh who distanced himself from the cruelty over which he presided.

Altogether this was an excellent film which wore its years lightly.



Peter Duffell and Quentin Falk

ENGLAND MADE ME
Conversation between
Peter Duffell and Quentin Falk

In response to Quentin Falk's interesting questions Peter Duffell explained how he had become a film director. He started in advertising and moved from there into advertising films. Then he started directing 'B' features (Scotland Yarders) and moved to television series (The Avengers). His first feature film was the alarmingly titled "The House That Dripped Blood".

He was asked to direct *England Made Me* only three weeks before shooting was to begin. The original screenplay was worthless - set in Swinging Sixties Sweden - and he had to rewrite it while keeping to schedule.

The main difference between the novel and the film is the change from Stockholm to Nazi Germany. The reason for this decision was to give the audience a background which they could understand. And the agreed location for filming was Yugoslavia where blonde extras would be in short supply. Other minor changes were that Kate and Anthony were no longer twins (York and Neil were too dissimilar) and Anthony wore an Old Etonian tie rather than the less familiar Harrovian.

Originally Peter Duffell wanted to cast the more sinister Joss Ackland as Krogh but Peter Finch was the bigger name. His leonine good looks made Krogh a more sympathetic character. In a novel it is possible to leave some characters only lightly sketched in. In a film, all characters have to be three dimensional. Denholm Elliot had been his first choice for Minty but Berkhamsted-born Michael Hordern - whom he regarded just as highly - was available and developed the part brilliantly. A director must give the actors room though sometimes he has to restrain them. Peter Duffell emphasised that making a film was a team effort. Duffell was unapologetic about introducing a scene between Krogh and Hall against a bleak and empty landscape that drives home the barrenness of Krogh's ambitions. Similarly the party at Krogh's house was an orgy to emphasise the corruption of the whole society in which he did business. This was a low budget (under $1 million) film which unusually was made without a distributor already committed. Warner Brothers declined but a less august distributor was eventually found.

These were the main points that emerged from the lively discussion to which Quentin Falk contributed very considerably by drawing out Peter Duffell and asking him so many of the questions to which we all wanted answers. It was only revealed at the end that Peter Duffell was still recovering from the effects of a fire in which his house was nearly destroyed. This had not deterred him from coming nor from performing to the highest expectations of the audience.

ALL THE WORLD OWES ME A LIVING
Neil Sinyard

This epigraph to *England Made Me* was taken from Walt Disney. An amusing clip from "Moving Day" was shown in which Goofy sang this song. Like Anthony he was not quite dishonest enough. Graham Greene used his epigraphs to find a focus and to say what the novel was about.

This one captures the atmosphere of the Thirties. The novel is part allegory and part thriller. It also marks a turning point in Greene's style.

The Englishness of the title has a personal, national and international dimension. Anthony, with his distorted public school values, is under the disastrous illusion that the dilettante can survive against political crooks just as the British Government in the Thirties thought that it could survive social and political turmoil by drifting. While Anthony is the over-grown schoolboy (The Quiet Englishman?), Kate and Krogh are modern, ruthless and international. Graham Greene has a sardonic temperament and is ironic and oblique in expressing emotions; something American directors do not always pick up.

England Made Me is a poetic novel using stream of consciousness. There are frequent images of dust and decay. Minty is dusty; a city office is dusty. These are some of the characteristics of 'modern' writing typified by Virginia Woolf. Towards the end of the novel, Greene rejects this style and it becomes a thriller. By rejecting

modernism, Greene was able to bring back religious issues that the modernist ignored. This rejection led to his most powerful religious novels. However turning away from modernism undoubtedly injured his literary reputation.
As always with Neil Sinyard, a well researched talk with much food for thought, and fresh insights of interest to all, whether we have a professional interest in literature or simply read for pleasure.

GREENE'S SCANDINAVIAN LIVES
Professor Patrick Salmon

Professor Salmon, head of the History Department at Newcastle University, is a Fellow of the Norwegian Nobel Institute. In his talk, he explored a comparatively little known aspect of Greene's life and works, which was pivotal in the writing of *England Made Me*.
The various influences that drew Greene to Scandinavia were analysed. It all began in 1932 with a visit to Greene from the Norwegian writer Nordahl Grieg, who later died in a British bombing raid over Berlin. A colourful personality, prolific playwright, novelist and journalist, he also held highly controversial views, particularly on politics. In 1922-3 he had taken up a scholarship at Wadham College, Oxford; later he returned to try and complete a book on English poets. That led to the first meeting with Greene; they found they had several acquaintances in common and they quickly became friends. Grieg's description of Oslo attracted Greene and the seed was sown. He visited Stockholm and Oslo in 1933, his interest being the Swedish 'match king', Ivar Kreuger, from whom aspects of the character Erik Krogh in *England Made Me* were apparently derived.
But he also hoped to re-establish contact with Nordahl Grieg. Grieg eventually contacted Greene from Tallinn, Estonia, inviting him to visit. Greene could not at that time take up the invitation.
He did visit Tallinn in 1934, and there is a suggestion that the visit may have been an espionage mission. If so, Prof. Salmon wonders, for whom might he have been spying? There are some hints about his apparent week long trip to Riga, and his meeting with J.F. Leslie, a British vice consul in Tallinn, who may have been a member of MI6. Nordahl Grieg had kept in touch with Greene throughout this period but they were not to meet again until 1940.
Greene met Anita Björk 'a beautiful and gifted actress' at a dinner party given by his Swedish publisher. She was the widow of Stig Dagerman, a writer and a manic depressive who, 18 months after their marriage in 1953, was found dead in his garage with the car engine running.
When she came to London with Michael Meyer for Christmas a four-year affair began between her and Greene.
A sequel to this relationship came with *The Complaisant Lover*, in which an unhappy husband, tempted to suicide, goes out to the garage and starts the engine, only to change his mind. Greene denies any malice was intended, and Anita Björk refused to comment. Many Swedes saw it as wounding to Stig Dagerman's memory, and it may even have contributed to Greene's failure to win the Nobel Prize for Literature.
This report is inevitably superficial, neglecting many threads of Greene's life connected to his Scandinavian experiences that the speaker explored. He said in closing: "What I have given you is just one version of one part of Greene's life - certainly incomplete, possibly untrue. In the end, however, one thing survives: his art".

A SHOCKING ACCIDENT

TRAVELS WITH MY AUNT
Films introduced by Neil Sinyard

A Shocking Accident won an Oscar for the Best Short Film in 1982. The Director was James Scott with Jenny Seagrove as Sally. This is one of Graham Greene's sardonic tales which the film recreates with deadpan humour, sympathy and charm. It may be significant that the director's grandfather also died in a shocking accident - falling off a ladder.
Travels with my Aunt was directed by George Cukor. He wanted Katherine Hepburn instead of Maggie Smith in the title role. The film had a mixed reception. Graham Greene thought it awful despite "brave performances".
The novel and the film were both very funny (Maggie Smith gave a splendidly "over the top" performance). Beneath the irony and allusive ambivalence of the novel were serious themes - obsessive love, old age, wasted lives, death - which were almost entirely absent in the film, making it little more than a "naughty" romp. The new ending for the film leaves Aunt Augusta with Henry and Wordsworth triumphant having cheated her lover. Perhaps a sequel, *More Travels with my Aunt*, was contemplated. Thankfully it has not appeared.

GRAHAM GREENE AND PATHOS
Martin Corner

In the introduction to the first session on the Saturday morning we were told that Martin Corner is Principal Lecturer in English at Kingston University. From the superb presentation given to us we now know that the students there are exceptionally fortunate. This was an imaginatively prepared and expertly presented lecture which managed to combine scholarship with humanity in equal measure.

The concept of 'pathos' goes back to Aristotle, when it meant strong emotion of any kind, not solely sadness or pity. More recently it became associated with sentimentality and Martin Corner said that at the period when Greene began to write, there was a prejudice against pathos, and an understatement of emotion was considered more honest and more effective. He then proceeded to give a most engaging 'compare and contrast' analysis of excerpts from Dickens and from Greene's own work, showing how both could use pathos brilliantly to engage the reader's emotions and less effectively to the point of gross sentimentality in the case of Dickens. Martin Corner argued that pathos can be a most effective literary tool, but to work well there has to be 'internality' - the author has to be truly alongside the character. If there is detachment or patronage, passages of pathos can descend to the mawkish. He concluded with a passage from the end of *Brighton Rock* which is deeply affecting and which linked to Greene's abiding themes of love, suffering and salvation, and related these to his beliefs at the time of writing this, one of his very greatest novels.

We are most grateful to Martin Corner - it was an excellent talk. He has spoken at a previous Festival; may we have the pleasure of hearing him again soon.

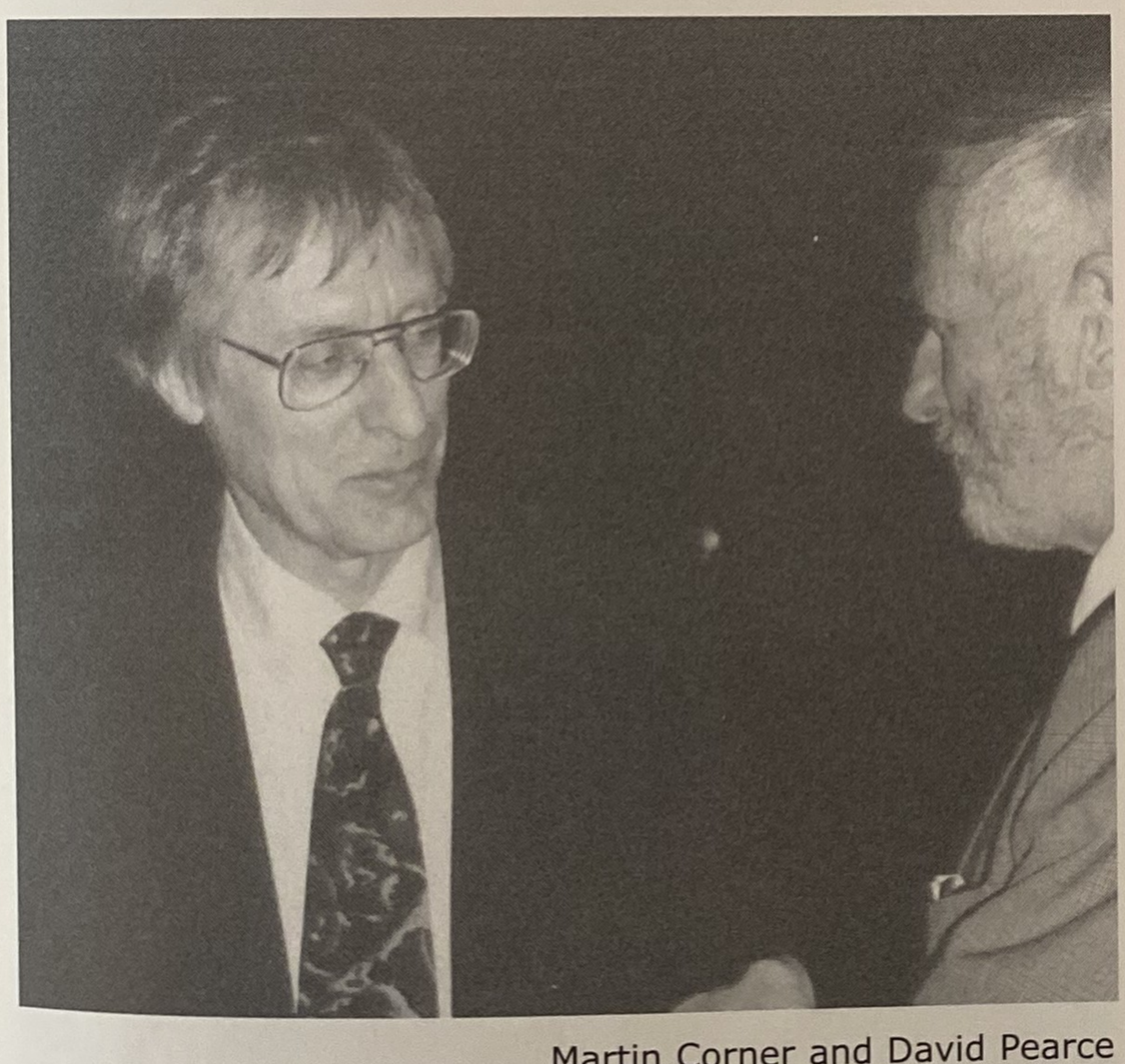
TRAVELS WITHOUT MY AUNT
Julia Llewellyn Smith

JLS is a freelance journalist who writes for national newspapers and magazines; she gave a vivid account of her odyssey to research material for her book *Travels Without My Aunt - In the Footsteps of Graham Greene.*

She set out to cover the locales for his most popular novels - Mexico, Sierra Leone, Vietnam, Cuba, Haiti, Paraguay and Argentina. She conceived the idea when, in 1997, she was staying at the Oloffson hotel in Port-au-Prince and read *The Comedians* set in Haiti.

In the book Greene calls the hotel The Trianon. Its owner and the narrator, Mr Brown, was not, he was at pains to point out, interchangeable with Mr Greene. The owner in the late nineties was an American, Mr Morse, who bought the hotel for $20 in the back of a taxi!

In 1997 JLS embarked upon her travels to Greeneland, to 'lost, lonely and neglected parts of the world'. Cuba and Vietnam have become popular tourist destinations (with poverty and deprivation in the background). Others, such as Sierra Leone, are "in a state of total collapse". UN has categorised Sierra Leone as 'the most dangerous place in the world'. When she checked into her hotel in Freetown, the receptionist requested a $2000 deposit "In case you die before you check out".



Martin Corner and David Pearce



Julia Llewellyn Smith

Then off to Tabasco, Mexico, the state that provided the setting for *The Power and the Glory*. In Greene's time the state capital, Villahermosa, was 'a sweaty dump'; to-day it is full of shopping malls and there are hourly flights to Mexico City. The novel is about persecution of the clergy by the state because they were keeping the peasants in ignorance, whereas now they are attacked 'for educating them too much about their human rights'. To Cuba, the 'last bastion of the communist world'. When Greene was there it was 'a playground for rich American tourists'. To-day JLS found Cuba to be characterised by poverty and human rights abuses, and Havana is 'every bit as louche and seedy as in Greene's day'. JLS felt Greene would be disappointed by the state of Cuba now.

Sadly, she said, as a friend of Ho Chi Minh he would also be disappointed with Vietnam. "He loved Vietnam, as I did too, it is a beautiful country". Greene's enjoyment of these troubled places had much to do with the fact they were not dull. He had a lifelong war with boredom and 'an overwhelming desire to escape the stultifying confines of Berkhamsted'. He preferred 'fraught, seedy places, guilt, sin and failure'.

JLS had deep admiration for Greene's descriptions, the surroundings were always faultless, she said. She talked of Corrientes in Argentina where every setting for *The Honorary Consul* in her view was correct. She met the inspiration for many Greene characters in her travels; not all were pleased to have been included. In Mexico people have never forgiven Greene for his unflattering portrait of their country in *The Lawless Roads*. A frequent criticism of Greene was that he was more interested in expatriates than in the natives and in JLS's view his treatment of the latter 'was at best sketchy and at worst patronising'.

Greene seemed increasingly disillusioned with the Church and politics. Towards the end of his life he began to feel 'the allure of the ordinary'. In *The Human Factor* 'he even manages to be kind about Berkhamsted'.

Once he would have revelled in the amorality of Asuncion in Paraguay featured in *Travels With My Aunt*. Despite now being a democracy, the country had changed little since Greene knew it. JLS felt that the only place in Greeneland that has radically changed since Greene's time is Sierra Leone. Interestingly, Sierra Leone and Haiti were JLS's favourite places on her travels. Like Greene, she loved the unsophisticated simplicity of these places. Greene loved Freetown and the speaker mused that 'with to-day's troubles he'd love it even more'.

An interesting talk whetting the appetite for Julia Llewellyn Smith's excellent book which describes the travels in more detail.

THE LONG WAIT FOR AUNT AUGUSTA

Professor Judith Adamson

Graham Greene has often been criticised for his portrayal of women. It has even been said that they are all prostitutes. Judith Adamson, through her shrewd analysis of his female characters demonstrates a progressive development, which culminates in the character of Aunt Augusta in *Travels with my Aunt*. Although Greene's women look or behave similarly they each have their own inner story. They are only prostitutes in the sense that they are disposable. Phuong in *The Quiet American* is not just a prostitute - she is an ordinary woman in difficult circumstances. She is above all loyal, just as Harry Lime's Anna is loyal. Anna is arbiter of her own feelings about Lime and Holly Martins; not sentimental, but mature. Although she disapproves of Harry's crime she remains loyal. The child-woman, Rose, in *Brighton Rock* displays courageous loyalty. Although innocent, she knows what Pinkie has done and is in a more complex position because of Catholicism. None of Greene's women betray.



Professor Judith Adamson

Kate in *England Made Me* personifies reliability and efficiency. She has the bad luck to be Anthony's sister and is disadvantaged as a woman. Kate, however, survives. It is the men in this novel who are hollow.

Sarah Miles in *The End of the Affair* is a character 'who obstinately refuses to come alive'. Maurice is her narrator, and Sarah only speaks to us through her diary. Rose Cullen in *The Confidential Agent* is a clear-headed courageous young woman, loyal to D. She lives in the present without regrets about the past or sentimentality

about the future. Sarah Castle in *The Human Factor* is beautiful, intelligent and decisive. All these characters, with the exception of Sarah Miles, grow. Sarah Castle, a mature woman in a happy marriage to a man who remains faithful, could have been the narrator, but she is measured by how much she is loved by her husband. *The Human Factor*, like Greene's other novels, is about a 'man's world'. However strong the women, they are background wives, secretaries or prostitutes. How would they have been if released from their male narrators?

How is it with the long-awaited Aunt Augusta? Henry is still the narrator, but he never controls her. Aunt Augusta enjoys telling stories. Henry misinterprets many of them. "Never presume yours is a better morality", she says. It is interesting that this novel is the only one Greene wrote for fun.

He dedicated many of his books to women. *The Human Factor* to his sister Elisabeth, *England Made Me* to Vivien, *Dr Fischer of Geneva* to his daughter Caroline, *The Confidential Agent* to Dorothy Glover, *The End of the Affair* to Catherine Walston. Did this in itself have significance?

Was Greene's apparent inability to create more independent-spirited women simply typical of male writers of his generation rather than reflecting the anguish and antagonism that seems to have characterised his relations with women? If some of the novels are dated it is in their depiction of women and the relations between the sexes. Greene, Judith Adamson said, was a fine, self-reflexive writer. When he learnt to explore the art of examining himself through the use of narrators his women became strong, though never central, until we at last meet Aunt Augusta!

We were fortunate indeed that this Canadian speaker, who was also a personal friend of Graham Greene, was able to come to Berkhamsted.

GRAHAM GREENE AMONG DEMONS AND DICTATORS

Bernard Diederich

Bernard Diederich is a journalist, originally from New Zealand, but with his life's work in Central America and the Caribbean. He first met Graham Greene in 1954 in Haiti and they became friends and occasional travelling companions over many years.

The speaker was at pains to 'put the record straight' by stating that Greene had no secret service connections later than 1945, and his subsequent travels were for pleasure or as background for his writing. Bernard Diederich met him on several of the trips he made to the region including another visit to Haiti in 1956 when he came with Catherine Walston. We were treated to a talk of first hand reminiscences about a friendship and about a region that is never quiet.

In 1963 there was an attempt on the life of Duvalier's son, followed by a veritable bloodbath; despite this Greene returned in August and spent some time in Port-au-Prince, the *mise en scene* of *The Comedians.* The Speaker particularly wanted to make it clear that brothels were often used simply as bars, because 'nobody would be caught with his pants down with all those Ton Ton Macoutes around'.

Several amusing and interesting incidents were recounted, including the tale of the friends' quest for Sir Francis Drake's Central American grave, which however they did not quite reach, lunch intervening. Another was of a trip across Haiti in the company of a priest; even so far from book-shops Greene was recognised in a monastery where they had sought lodging for the night. On that trip they also made a visit to the Coca Cola site which features in *The Comedians*. There were conflicting views of the author's treatment of Haiti. Some felt he 'gave Haitians a voice', but Haiti sued Greene in a French Court for *The Comedians*. He was fined one franc!

At one time Greene tried to help a kidnapped South African by contacting Garcia Marcos, but unfortunately the negotiations with the head of the guerillas were not successful.

Bernard Diederich summed up his talk by describing his friend as an 'incredibly normal person'.

GRAHAM GREENE & THE THEATRE

Roger Watkins

Who better than the former Festival Director to treat this subject? Once more he had selected pieces from the plays, and rehearsed readings interspersed the talk.

In the 1950s Graham Greene might have become a man of the theatre; several of his plays were performed in the West End with casts that included the best actors of the day. One of the first was the stage adaptation of *Brighton Rock* in 1943. We heard of an oddity - an adaptation with Basil Dean of *The Heart of the Matter*; it was intended for the USA and opened in Boston in 1949. It was never seen again.

The Living Room opened at Wyndhams Theatre in 1953 with Dorothy Tutin, and we heard extracts from the play including the very 'Greene' quotation, 'one has to deserve to be a failure'!

More followed, including *The Potting Shed* and *The Complaisant Lover*. A 1954 season of *Carving a Statue* was not a success, but both *Return of A J Raffles* (1975) and *For Whom the Bell Chimes* (1980) enjoyed temporary successes.
Roger Watkins spoke knowledgeably about Greene as playwright, pointing out how refreshing his plays were, with less cliché than the preceding drawing room comedies. They felt at the time like a stimulating breath of fresh air. There are few opportunities now for seeing the plays, but Festival-goers will remember last year's performance of *House of Reputation*.

THE GREENE FACTOR
BBC Video

We saw the first part of the recent BBC film that marked the tenth anniversary of Greene's death. It was interesting to see and hear so many of the people we had seen and heard at this and previous Festivals. Among this year's speakers in the film were Julia Llewellyn Smith and Neil Sinyard. Other 'names' were Lord Attenborough the actor, Stephen Woolley the producer of *The End of the Affair*, and Christopher Hampton the playwright.
The film was interesting and informative - a very suitable item for a Festival dedicated to Graham Greene.

DEALING WITH GRAHAM GREENE
Rick Gekowski

This relaxed talk, by a rare-books dealer, was certainly one of the highlights of the Festival. Clearly a born raconteur he gave us a fascinating insight into his dealings and friendship with Graham Greene who started collecting books early, initially pre-1900 detective fiction. The first book the speaker bought from Greene was a copy of *Lolita* signed by its author, and we were told it was later sold to Bernard Taupin, the lyricist.
Rick Gekowski visited Greene in Antibes for the purpose of acquiring any volumes of interest. It was amusing to learn that 'good manners' prevented him from browsing among the shelves as much as he might have wanted because on the arrival of Yvonne Cloetta the visit became more social than business. Nevertheless on one occasion Greene sold 120 letters addressed to Cloetta in her presence. Gekowski also bought Greene's dream diary, written in 1000 pages of publisher's dummies. Another acquisition was *Spycatcher* inscribed from Graham Greene to his friend Kim Philby.
These and other reminiscences were much enjoyed by the audience. After some questions and answers the speaker kindly offered to give an opinion on the value of books brought along by the listeners. A marvellous ending to the formal events of the Festival.

BOOK REVIEWS

There are no formal book reviews in this issue, but we hope shortly to feature the book that is the subject of the enclosed flyer.

OBITUARIES

Yvonne Cloetta
The Trust wishes to express its sadness at the death of Yvonne Cloetta on 3 November 2001. Yvonne was the loyal and loving companion of Graham Greene for his last 30 years and to his death.

Roy Boulting
Some of you will remember that the film maker Roy Boulting was invited to the 1999 Festival but was prevented by illness from attending. We have now learnt that he died on 5 November. With his twin brother, John, he made many distinguished films, including *Brighton Rock* which he produced and his brother directed. His five marriages and very productive and successful professional career combined to keep him in the public eye almost until his death at the age of nearly 88.

NEWS OF FRIENDS

The Reading Circle
Next year's list has been decided (see below). For Friends in the Berkhamsted area membership is still a possibility; others might want to start their own circle. Information from the Editor.

A Sort of Life; Goodbye to all That (R Graves);
Loser Takes All; The Longest Journey (E.M.Forster);
Journey Without Maps; She (Rider Haggard);
The Heart of the Matter; Washington Square(H.James)

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Literary Editor: Neil Sinyard
Correspondence to Yan Christensen, 9 Briar Way, Berkhamsted HP4 2JJ, England
Trust Office: Graham Greene Birthplace Trust, Rhenigidale, Ivy House Lane, Berkhamsted, HP4 2PP
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