A Sort of NEWSLETTER

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6th Festival
Thursday 2 October – Sunday 5 October 2003

7th Festival - Centenary
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Web Site
Do not forget to visit the web site of the Trust which is on
www.grahamgreenebt.org

Editorial

Another Festival, another success, thanks to David Pearce our Festival Director. He pulls it all together, and ensures that everything runs smoothly and everyone has a good time. He also managed another film coup – a pre-release showing of the 2002 version of *The Quiet American*, the first in UK.

Because our Festival-goers were among the first audiences to see the film, we had been requested to evaluate the film as we left the cinema. Reactions were mixed; later in this issue you will see examples of the comments received.

You will also find reviews of each event to remind those of you who were there, and to give a flavour of the Festival for those of you who did not make it this year. We are grateful to those who took the time to write such helpful reports.

Because there was so much to engage our interest at the Festival, this issue contains little else, but there is a lot to look forward to in the New Year, most excitingly a 'Greene' crossword puzzle to challenge your wits.

Yan Christensen

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Graham Greene Festival

BERKHAMSTED 2002



Dr Ramon Porta of Spain, Dr Rudolf van Dalm of the Netherlands, Alexander Kulpok, chairman of the Berlin Association of Journalists and David Pearce

REVIEW

FESTIVAL 2002

As before, we bring you a report of each event at the Festival. This year unusually there was a film on Wednesday night, repeated on Thursday afternoon; and the formal reports start with events on Thursday. The reporters in alphabetical order are: Yan Christensen, Tom Dobbyn, John Partridge, Alan Porteous, Jenny Sherwood, Anne Vickers and Roger Watkins.

The Human Factor

The Festival started on Thursday afternoon with a tour, led by Bill Willett, of those parts of Berkhamsted featured in the film. The highlight was a visit to the house used in the film as Castle's home. David Pearce then welcomed the audience to the Festival and introduced the film.

Despite a strong cast and some excellent cameo performances, the contrast the film makes between the vibrancy of the love between Castle and Sarah with the sterility of the Secret Service did not quite succeed. Imam as Sarah looked too much the fashion model she actually is. Nevertheless the scenes shot in Berkhamsted were of particular interest to the local audience.

A problem faced by Otto Preminger was that he ran out of money while making the film and this is apparent throughout, not least in the photography. *The Human Factor* was a difficult

novel to adapt to the screen. Greene wanted to present MI6 unromantically with men going to the office daily to earn their pensions. There is very little 'action'. Boredom is a danger but is avoided in the novel - as in all Greene novels - by development of all the characters - not merely the hero. The minor characters are not simply ciphers to move along the plot - they have lives of their own. The film moves briskly along the Greene plot line but we have sometimes only fleeting glimpses of the characters.

The Quiet American (1957)

Neil Sinyard introduced the film. It follows the Greene novel until the ending where our sympathies are switched from anti - American to anti - communist. The film marked the beginning of a genre in which journalists are forced to take sides in the conflicts they report. Josef Mankiewicz was an outstanding writer and director. He is wordy and believed 'there was never an excess of good talk'. Politics did not interest him. Fowler (Michael Redgrave) did interest him because he believed that the cold blooded intellectual was a mask for irrational passion.

The film softens the novel in line with the sensitivities of the time. Violence is minimised. The bodies in the canal, the shooting of the innocent civilians in the war zone and the blood on Pyle's shoes are omitted. At another level, Phuong plies Fowler with cups of tea rather than opium.

The ending of the film Greene regarded as treachery. In this version, Fowler was the foolish dupe of the communists persuaded by his jealousy to send his rival to his death. Phuong then rejects him. History however is on Greene's side. The non-communist force which followed French rule later drew America into a disastrous war.

The Quiet American

Graham Greene was not only a great novelist, but a great political analyst

Worldwide Perceptions of Graham Greene

Two sessions were devoted to gaining insights into the impact of Graham Greene in other countries. The impression that emerged from these talks was that, as in the UK, Greene continues to attract his *aficionados* but his work is no longer in vogue with the wider public, except perhaps in Japan.

The morning session was chaired by Dr Ramon Porta of Spain. When the first speaker, Dr van Dalm of the Netherlands, was approached to address the Festival he decided to ask the Dutch academic community how it perceived Greene's influence on the country. The response indicated that very few had had any discussion of Greene during their training; few had encountered his work and it would appear that Greene is 'no longer discussed at Universities and in secondary education'. As to the impact of Greene on Dutch society, most respondents had 'no idea at all'.

What did emerge was the suggestion that Greene had a strong influence in Catholic circles in the 50s and 60s anticipating the gradual blurring of the black-and-white verities of the 'old' Church and the liberalising impact of the Second Vatican Council. Interest in Greene in Holland might be revived if awareness of the Festival could be enhanced.

The second speaker, Alexander Kulpok, chairman of the Berlin Association of Journalists, had met Greene and his younger brother, Hugh Carleton Greene, in Germany and their links with that country provided a significant grounding for Graham's high post-war profile. Herr Kulpok emphasised that in the context of Greene's work he included Austria, as the German-language publishing rights are held in Vienna.

Graham visited several cities in the Ruhr in the 1920s, a student's rather farcical introduction to espionage, while Hugh worked in Germany as a reporter for *The Daily Telegraph* in the 30s, married a German, and was expelled by the Nazis in 1939. Hugh returned after the war to set up the West German Broadcasting System.

Millions of Graham Greene's books were sold in German-speaking Europe and he was widely characterised as 'the Catholic writer' or 'the entertaining Mr Greene'. A stricter distinction is made in Germany between 'serious literature' and 'entertainment'. Herr Kulpok noted that *The Third Man* established Greene in Germany and Austria after the war, and his paradoxes, e.g. 'the virtue of disloyalty', gave some relief as the Germans wrestled with the question 'how could it happen here?' (referring to the paradox of the country of poets and philosophers yet also of war and Auschwitz).

Whilst exploring Greene's German connections the speaker raised the question whether the writer and his works have gone out of fashion. Greene,

he ventured, belongs to a distinguished club of forgotten writers. The current re-visiting of his works by film-makers suggests that the pendulum may swing back; perhaps the centenary in 2004 will provide the catalyst for rediscovery.

The afternoon session was chaired by John Osthaus of USA. In his preliminary remarks John Osthaus observed that while Greene is not a household name in America, his work arouses real interest across the country. He cited a course at the Smithsonian Institute, which was attended by 200; vast archives of Greene material at the University of Texas, Georgetown and other US institutions; even a one-day annual Graham Greene Festival in West Virginia.

As Dr Kazumi Yamagata of Japan was indiposed, David Pearce presented a summary of his paper dealing with the writing of Shusaku Endo, a Japanese novelist, comparing Endo with Greene, concluding that the latter was the superior writer. Both were Catholics. As such Endo had a sense of alienation in Japan. A core conflict is Greene's belief that there is no ultimate despair while for Endo there is.

The comparison of the two novelists is helped by Endo's philosophical background, shaped by Western traditions (via Catholicism) and many of his novels address the divide between Eastern and Western cultures. Dr Yamagata has written two books on Greene and his interest in Greene's work demonstrates an almost forensic attention to detail. He analysed *The Heart of the Matter* and found that between editions there were 23 additions, 131 deletions and 158 alterations. He wrote to Greene querying some of these changes and received a short but courteous response. In further correspondence between the two, Greene expressed considerable admiration for Endo's work.

The enthusiasm for Greene in Japan is illustrated by the fact that between 1951 and 1961 43 Greene novels and stories as well as many articles on his work were translated into Japanese to satisfy a broad-based and seemingly continuing interest.

Greene's idea of salvation for the likes of Scobie and the Whisky Priest - weakness moving into sublimity via sin - is a concept alien to Endo. Yamagata suggested that Greene's popularity in Japan was not a result of being a Catholic writer but rather as a detective writer. Yamagata discerns an important comparison between Endo's masterpiece *Silence* and Greenes *The Power and the Glory*. The former has Portuguese Christian priests going to a hostile Japan and under torture caving in by publicly abjuring Christianity. In Greene's case his Whisky Priest, though sinful, never loses his faith in God.

The comparison of Endo's and Greene's idea of the silence of God suggests that Endo converts this silence into self delusion, while Greene sees in it the resolution of faith.

The final speaker on the worldwide perceptions was Dr Patricia Graham, who teaches at East Stroudsburg University, Pennsylvania. She delivered a fresh and amusing insight into her and her colleagues' reaction to the recent remake of the movie *The End of the Affair*. The film so inpired her that she not only read the book but also became an avid student of Greene's work. This enthusiasm was shared by her colleagues in the English Department and led to what amounted to a Graham Greene dinner club.

Dr Graham described her path to the speakers' platform. She visited the Trust website to research Greene's *The Complaisant Lover*, which led her to Ken Sherwood, Trust Secretary, and thence to David Pearce and his prompt invitation to speak at the Festival.

It seems that the film *The End of the Affair* fired the imagination of the fervent film-going American public, and, as Dr Graham related, the interviews given by stars of the film in every branch of the American media raised the profile of Greene enormously.

She found the attraction of Greene as a writer lay in his ability to write 'quick and sparkling' dialogue, his sophisticated communication of characters and the ability to make even his most vulnerable characters express strength. Dr Graham also referred to the way Greene quickly developed his characters and his sensitivity in drawing out their feelings: love, jealousy, hatred - the whole spectrum in drama, romance and thrillers, spiced with poeticism.

Her recipe for a revival of Greene in America focused on the response to his films, which potentially provide excellent springboards for raising his popular profile.

It wasn't like that in the Novel

Neil Sinyard was announced with the acclaim properly due to a speaker who has now featured at four out of the five Graham Greene Festivals.

He did not disappoint us at the 2002 Festival. He made the well-trodden ground of film adaptations versus the original novels seem like relatively new territory. Film directors like Jack Clayton who have the temerity to adapt well-known novels for the screen (as he did with *The Great Gatsby* and who wryly remarked 'I had no idea there were so many experts on Scott Fitzgerald') are on a hiding to nothing: they stand accused of either excessive reverence or treachery to the source. That simply was not fair, argued Neil; novels and films are quite different. Each should be judged on its own terms. Fidelity to the source alone was not a sufficient basis for judging the film of a novel. After all, when Verdi adapts Shakespeare or Britten adapts Henry James for the operatic stage, we assess the outcomes as opera not simply as faithful adaptations of the original, which they can never be.

Neil demonstrated that even great critics of the cinema are divided on this issue. Andre Bazin argued that film adaptations might stimulate interest in the original, whereas Pauline Kael suggested that Laurence Olivier as Heathcliff or Disney's version of Beethoven's Pastoral symphony might have irredeemably ruined the original for readers and audiences.

Effective adaptations are created, the speaker suggested, when screen writers identify the basic theme of the original novel and dramatise that, presenting the spirit of the original rather than seeking to incorporate everything.

Adapting Graham Greene for the Cinema

Christopher Hampton, CBE, well-known translator and playwright, started his talk by commenting that the conventional view is that you can't adapt a good novel for the screen. He disagreed - but it is difficult. Greene's novels are deceptive (in sense of place and mood), sharply written and vivid. *The Third Man* is unequalled in evoking a sense of time and place.

A problem for the adapter is that minor characters are not so vividly drawn as the main ones. For example in *The Quiet American*, Pyle is seen from the outside compared with Fowler and this is not easy for the screen writer. Christopher Hampton's first Hollywood assignment was to write the screenplay for *The Honorary Consul.* He asked several times for an introduction to the author and after much prevarication it was revealed that Greene had been asked to write the screenplay but had been sacked!

Hampton decided to update that screenplay to the 1970's because that was the time of the 'disappeared' in Argentina which would resonate with his audience.

He illustrated for us the trials of the film maker. The opening scene was to be on a river where one of the main characters would run across it on logs. Logs were bought at huge expense but when put in the river sank without trace. That scene now lacks the punch planned.

The editing of the film was brutal. Anything melancholy or moody was cut; car chases were highlighted. In America the film was called *Beyond The Limit* because Americans apparently would only understand one of the three words in Greene's title.

The speaker wrote the screenplay for *The Quiet American* pretty faithfully to the Greene novel. Cost excluded some scenes - for example the destruction from the air of a small river boat. The point at the front of his mind was that Greene did not want to blame the Vietnamese. Pyle was killed because Fowler loved the country. The main problem was the character of Pyle who, in the book, was too naive for the screen. The character that finally emerges is a devious Pyle who keeps his real role well concealed and a naive Fowler who only realises at the last moment that Pyle is the senior CIA officer charged with destabilising the country and bringing General Thé to power. In the redrafting process, a second writer was brought in. Philip Noyce, the Director, rehearsed each scene of both scripts and then decided which one to use.

This was a fascinating talk by an experienced writer who gave us insights that added to the impact of the film we saw later that day.

The Quiet American

Very good entertainment
I shall now read the book

THE QUIET AMERICAN (2002)

Quentin Falk introduced the film with a brief account of how the producers were persuaded to allow the film to be shown before its release in this country and before the London Film Festival. It had only previously been shown publicly once, at the Toronto Film Festival. The delay in releasing the film was caused by the events of September 11th. It would have been insensitive to launch close to that date a film which might have been interpreted as anti-American. His main comment on the film was that Sir Michael Caine may have been miscast because of his age.

The film follows closely the Greene plot. The characters of Pyle and Fowler are subtly changed (see the talk of Christopher Hampton above) but their dramatic roles are the same. Sir Michael Caine is a more vulnerable and older Fowler than Michael Redgrave. Do Hai Yen is a beautiful and convincing Phuong. Brendan Fraser is a more devious Pyle than Audie Murphy.

The Quiet American

Superb performances by three principals

The violence of war is allowed to surface more directly in the later film - the mother clutching and covering her dead baby while Pyle wipes the blood of the victims from his shoes. The bodies in Phat Diem are also shown. The murder of Pyle is shown in the film while it is only reported in the novel. Phuong is now, as in the book, allowed to provide Fowler with opium pipes rather than with cups of tea.

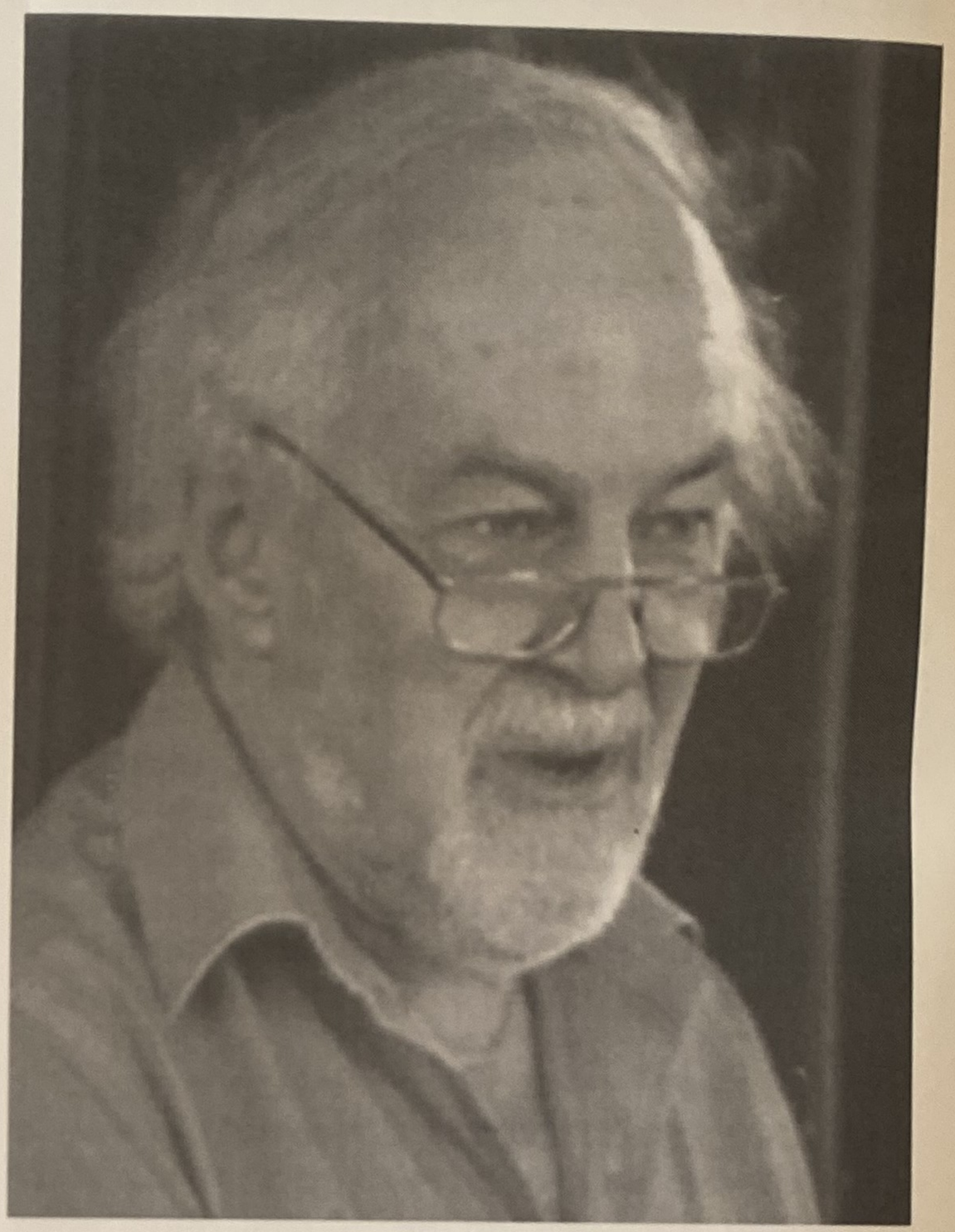
The film is shot on location in Vietnam. There is a moving contrast between the beauty of the country and the violence of the war. The film is worth seeing for the picture of Vietnam alone.

The Quiet American

Brilliant. Fascinating. Beautiful.
In a subtle Asian way captures the sensitivity of the people and the relationship to the country.... Extremely worthwhile

The Quiet American

Not a truly great film but well above average



Anthony Arblaster

The film ends with a montage of newspaper reports showing the collapse of the non-communist government set up by the Americans and the descent into the disastrous war in which so many lives were destroyed. Graham Greene has been compensated for the 'treachery' of Mankiewicz.

The Quiet American

More faithful to the book
than the 1957 version

Greene as a Political Novelist

Anthony Arblaster has been involved with politics all his working life, both as an analyst and a practitioner, but conceded in his introduction that 'politics' is not a word that everyone likes, many preferring to steer clear of a topic that some

people find controversial. Nonetheless the paradox is that most people have strong political feelings which they keep to themselves. Anthony made it clear that Graham Greene was fascinated by politics and had strong political views which he certainly did not keep to himself, particularly in later years, but for two reasons those views have not always been recognised: this is explained partly by the fact that Greene was a Catholic and, more than that, a friend of Evelyn Waugh. It was assumed that he shared the generally right-wing views of the 1930's Catholic writers of the time. George Orwell considered Greene as 'mild left' and just a Roman Catholic 'fellow traveller'. When Greene became openly a more political animal in the 1950's and 60's, his interest lay in the field of international politics rather than in British politics and was thus by insular commentators seriously underestimated. But Greene's letters to the press of that period, edited by Christopher Hawtree, leave no doubt of his intense interest in Central and South American politics with his acerbic comments upon them. Anthony Arblaster argued that Greene was always 'a man of the left', in the company of so many writers of his generation viz, Auden, Spender and Upward, and continued to be all his life. This was reflected in his novels especially of the 1920's/early 1930's and post 1951. The period of his Catholic novels, 1938 to 1951, however, dealt with his religious preoccupations and his political views are not so obvious.

The speaker referred to two novels of the 1930's to illustrate Greene's political interests of that time. *Stamboul Train* (1934) is Greene's first indication of his later interest in revolutionary and violent politics, with its story of Dr Czinner travelling to Yugoslavia to face a trial where he hopes to expose a tyrannical government; but he is assassinated before he can achieve his objective. *England Made Me* (1935) deals frankly with the relationship between twins Anthony and Kate Farrant but it is the background of international capitalism which is significant here, for Kate is the mistress of the Swedish manufacturer Krogh.

After 1951 Greene's novels are not set in Britain because he is not interested in British politics. *The Quiet American* (1954) is a complete contrast to anything that has gone before. His interest is in the corrupting effect of US influence in developing countries and his views in the novel are strongly anti-American characterised by the naivety and arrogance of Pyle. But Greene also recognises the complexity of human motivation with Fowler's involvement in the murder of Pyle: political in his awareness of what Pyle represents but personal in that Pyle is a rival in love.

This complexity of response is well illustrated in *The Comedians* (1966) where at first we scorn the naivety of the American couple setting up a vegetarian centre in Haiti and then are made aware that their principles lead them to incredible bravery.

Anthony Arblaster concluded with the observation that while Greene was one of the 1930's left-wing novelists, even though disguised for a time by his Catholicism, he remained a man of the left, unlike his contemporaries such as Orwell who moved significantly to the right in later years.

Crossing the Frontier

The speaker, Dr Maria Couto, has written *Graham Greene:On the Frontier. Politics and Religion in the Novel*. She is a lecturer who lives in Goa. There, in 1963, she received Graham Greene in her home. She told us that as she was then a very young woman, she hardly dared speak to the famous author to whom her husband had offered hospitality during a brief visit.

But fortunately for her and for us she later had an opportunity to come to England and therefore wrote to Greene to arrange a meeting which duly took place. Greene was astonished to find that the shy young woman he had met in Goa was now able to speak! They had several meetings during the 1980s and corresponded for a number of years. Dr Couto told us she found Greene a good listener and a man of humility, who also showed her great courtesy when she visited Antibes.

The speaker considered that there are no frontiers for Greene; he wrote about the human experience of the individual, e.g. in *Brighton Rock* the key is poverty as it affects Pinky and Rose; in fact Catholicism could sometimes be said to detract from Greene's message. A comparison was made with George Orwell, a writer whose work was based on ideals, whereas Greene was interested in people and got his message across through their lives and emotions. He did however take an interest in world affairs, crossing many frontiers always with his eyes open. Although he was an outsider - he had his return ticket - his objective powers of observation enabled him to write about important issues wherever he went. Dr Couto drew particular attention to Greene's many visits to the Third World and his profound understanding of and empathy with all peoples. A very interesting talk from a knowledgeable speaker.



Prof Valentine Cunningham, of Corpus Christi College, Oxford

Greene and Metro Landscapes

Prof Valentine Cunningham, of Corpus Christi College, Oxford, an authority on British writers of the Thirties, suggested at the outset of his lecture that a 'sense of place' is a central theme in the novels of Graham Greene and that all his books are a kind of travel writing. His central characters are 'dis-placed' and their stories are accounts of the attempts to regain their sense of place.

The opening paragraphs of *A Sort of Life* were quoted by Prof Cunningham ('If I had known it, the whole future must have lain all the time along those Berrkhamsted streets. . .') in support of his argument that Greene believed that people are shaped by places. The nature of the place where Greene grew up was characterised by what Prof Cunningham called 'contraries', eg in *A Sort of Life*: the New Cinema contrasted with the half-timbered Tudor photographer's shop and in the church, the helmet 'of some old Duke of Cornwall hung unremarked like a bowler hat in a hall'. Neither is absolutely here, suggested Prof Cunningham, or absolutely there; not quite the city and not quite the country. This was Metroland, a world divided against itself.

It was clear that the speaker was not referring in a Betjemanesque sense to the literal countryside north of London promoted by the underground railways in the 1920's as the ideal suburban environment. Metroland was used more in the sense that Evelyn Waugh deployed it, referring to that which is pretending to be what it is not. An ersatz, neither/nor place and as such it becomes an allegory for Englishness as viewed by many novelists of the 1930's, exemplified by Orwell's *Coming Up For Air*.

In *Brighton Rock* the ersatz nature of a certain kind of Englishness is depicted most clearly in the bungaloid culture of Peacehaven. The same vision haunts the prologue of *The Lawless Roads* where Greene describes the landscape of his childhood; 'In the land of the skyscrapers, of stone stairs and cracked bells ringing early, one was aware of fear and hate, a kind of lawlessness --- appalling cruelties could be practised without a second thought; one met for the first time characters, adult and adolescent, who bore about them the genuine quality of evil'.

Prof Cunningham concluded Greene's writing energies came from living 'on the border' where contraries meet and noted that even in his account of his baptismal name taken on the occasion of his conversion to Catholicism he plays with the duality of alternatives: 'I took the name of Thomas - after St Thomas the doubter and not Thomas Aquinas'. The Metroland twins, Prof Cunningham pointed out, Faith and Doubt, Heaven and Hell.

Graham Greene and the Secret Service

Nigel West, writer and politician, is more than qualified to talk about the Secret Service, having studied and written about the subject for many years.

He started by saying that there is no end to the complexities of Graham Greene. He once said that he had known 'only a dozen or so spies in my life'. Liar! He was a senior and trusted member of the wartime Special Intelligence Service (SIS). Nigel West explained this in a talk that was interesting, balanced, well considered and well delivered, and (we have no reason to doubt) totally informed.

Graham Greene was one of a minority of SIS personnel which, during the war, knew the most important intelligence secret the Allied had. This was the 'Enigma' cypher used by Germany for virtually all its military and diplomatic communications. By a fortunate chance, the British were able to decipher a large number of these communications which shortened the war and saved countless lives.

Greene knew of this. His stint in Sierra Leone was to monitor and follow up information obtained from German 'Enigma' messages. He reported direct to London, not to 'Head of Station' in Sierra Leone.

In many other ways over the years Greene's life touched the world of espionage and dubious allegiances. His cousin, Ben Greene, was quite wrongly interned at the beginning of the war as a suspected Nazi sympathiser; his cousin Barbara married a German count and remained in Germany throughout the war; he was a friend of John Cairncross and of Kim Philby with both of whom he worked.

Indeed, when Philby's book *My Secret War* was published in Paris many years later, Greene was suspected by MI5 of smuggling the manuscript out of Russia and arranging publication.

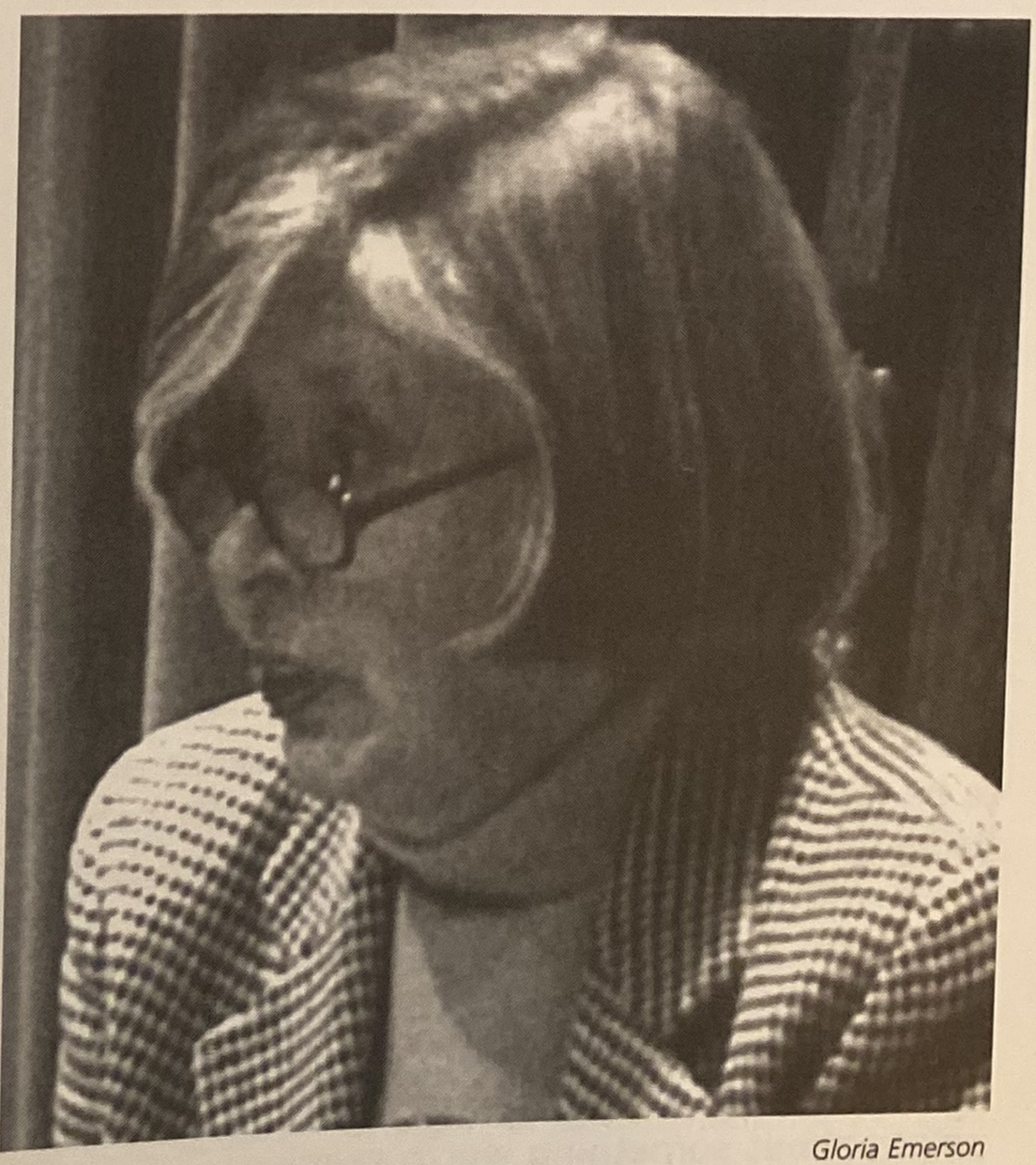
Even after the war, it is known that Greene retained a connection with the intelligence services. Certainly he sent reports to Sir Maurice Oldfield following his many travels and meetings with powerful people.

What can we make of this? Mr West properly and professionally confined himself to facts. But, as part of our enjoyment, we ourselves can speculate. Why did Greene deny more than slight acquaintance with spies when he had been, and possibly still was, in the thick of them? Was he embarrassed to admit to having helped the war effort of his country which he later appeared to regard at best with distaste? Did he really sympathise with the politics and actions of his friends (traitors) Cairncross and Philby? Or was he simply - like E.M.Forster - putting friendship above country? One view, simply stated, is that he liked to appear 'agin' the Government' i.e. the Establishment which represented his father to him. Such a stance is not consonant with patriotic behaviour - and must therefore be dissembled - but is totally consistent with remaining overt friends - no doubt also with genuine affection - with traitors like Philby.

Who knows? Greene is an interesting subject for those of us who enjoy this type of speculation and Mr West's talk illuminated a facet of his complex life. The talk was superb; David Pearce is to be congratulated on his imaginativeness in commissioning it.

Graham Greene's Americans

We were fortunate to have at the Festival several speakers with a personal knowledge of Graham Greene; Saturday evening we had a stimulating talk from author Gloria Emerson in which she shared, with infectious delight, various extracts about Americans from a selection of Greene novels. She pointed out that although he often



Gloria Emerson

affectionately mocked his American characters, they were quite often people of great bravery and moral strength, for example the couple in *The Power and the Glory* who rescue the whisky priest, and the evangelical vegetarians in *The Comedians*. She gave several illustrations of their 'innocence' but, by now, we all know how dangerous Graham Greene perceived innocence to be! Throughout the course of her work as an author and journalist Gloria Emerson had travelled widely, including places known to Greene, and she made it clear that, in her view, it was not Americans *per se* that he disliked but USA's foreign policy which he abhorred and it was plain that the speaker shared many of his reservations. She illustrated this with honesty, fervour and passion! Gloria Emerson spoke with great pleasure of her visit to Antibes and she has since written *Loving Graham Greene* which, although fiction, was clearly inspired by her deep affection and admiration for him. Her lively account of their meeting and her detailed reference to his work made it clear why her book was thus called.

Later she proposed the traditional Birthday Toast shared by the Festival goers and local dignitaries. We are much indebted to her contribution to an enjoyable evening.

The End of the Affair

Tim Waterstone, the founder of a chain of real bookshops, has given talks on BBC radio, and it was immediately clear that he is an accomplished speaker.

He had chosen to talk about *The End of the Affair* from which he also read extracts. Like certain paintings and music, the book demonstrates the spiritual dimension of art and is not just a straight narrative. In the case of Greene, religion cannot be separated from his sense of life and our attention was drawn to the two sides of Bendrix, the erotic and the spiritual.

This book also illustrates the sense of place always to be found in Greene's writing: the seedy hotel in Paddington; and above all the scene in the sitting room with Henry upstairs. That creaking stair represents one of the famous scenes of 20th century literature. Although erotic, the passage is a complete contrast to salacious literature. Tim Waterstone reminded us of the poet Philip Larkin's points about something worth reading:

1 Can I read it

2 Believe in it

3 Care about it

4 Go on caring about it

A good book illuminates the human condition and does not date. The speaker was confident that despite the lack of current interest Greene's novels will be 'found' again.

"Foreign Correspondent"

An Australian TV documentary on the making of the film *The Quiet American*

While some toured Greene's School, others watched an interesting documentary giving the background to the making of the new version of *The Quiet American*, directed by Philip Noyce. Scenes of present day Saigon were contrasted with scenes from the 1950's version of the film as the film was placed in its historical context. The book, which Noyce described as Greene's most prophetic novel, was dismissed in the States as anti-American, yet the Americans were to fail, just as the French had done before them, to understand the Vietnamese people, a failure which was to cost them dear. This documentary provided a fitting epilogue to the two films seen earlier in the week

The Quiet American

It really gives a good sense of what Vietnam might have been like

"Conversation with a Double Agent."

Alan Cooke in conversation with Graham Greene.
A BBC documentary.

In this interview with Greene, Alan Cooke traced the life and writings of Greene as illustrated through his short stories, emphasising his frequent depiction of children in these, *The Fallen Idol, The Destructors,* and *Under the Garden*. He highlighted the theme of the conflict of loyalties to

which Greene returns again and again in his writings, his preoccupation with death, suicide pacts and the fascination for him of the 'Doppelgänger'. The illustration of periods of his life and aspects of his writing by references to various films of Greene's short stories, many of which are little known today, gave an interesting dimension to this interview and perhaps provides useful material for future Festivals.

The Freewheeling Graham Greene

In this approach to Greene and his writings Christopher Hawtree dubbed him 'the untraditional man', as we were treated to a rapid freewheeling through different aspects of his works. He started with a consideration of his writings as a film critic and demonstrated with extensive quotations Greene's fine evocative prose, with his eye for telling detail and his ability to illustrate in a few words a whole catalogue of events. His criticism of the film *Battle of Broadway* captures something of what Hawtree described as 'his freewheeling nature'.

This theme was further developed as he quoted Greene's dismissal of how one is taught at school to write an essay, to select a theme and build on it. Instead in his opinion essays should be written on the basis of 'let the cow loose and it will find its own way home'! He quoted Greene's comments on the works of Evelyn Waugh, 'new vistas open up with each reading of it' and felt that this comment could equally well be applied to Greene's own writings.

Greene's opinions on the writing of a political novel are clearly expressed in *The Honorary Consul*. 'If one is to write a political novel it must be free from all petty details that date it'. Not much happens in *The Honorary Consul*, yet the underlying suspense and movement are ever present. It is, in the words of Hawtree, dense with matter.

Graham Greene was his own best critic. He felt that the hardest thing to achieve is a sense of action, one thing happening after another. Much of his work Greene put aside, sometimes to use or adapt to be used elsewhere. It would be interesting to make a study of these pieces. The freewheeling came to an end with the consideration of *It's a Battlefield*, which Hawtree described as 'an epic in miniature', with its depiction of various locales and its brilliant narrative. 'With meekness and piety the congregation melted into inattention', wrote Greene, describing the scene in the church.

In this consideration of the writing of the 'untraditional man' Hawtree highlighted many interesting aspects of Greene's work and he inspired us to read once again forgotten works, in the search for those 'new vistas'.

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

Having recently read and re-read several Greene novels I should be interested in your readers' views on the many loose ends I found. I refer particularly to *The Power and the Glory*: was the girl killed? *Brighton Rock*: is Rose actually pregnant? *Stamboul Train*: does Coral die in the car as suggested by Cedric Watts, or merely pass out?

These are the examples that have now come to my attention but there are certain to be more. Is this a 'Greene'ism'? Or a more common literary device than I had hitherto suspected? The comments of your readers would be welcome.

M S Trellis

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.

As you may imagine, the release of *The Quiet American* meant that there have been quite a number of reviews published and discussed on radio.

Sadly we have also read of the death of Max Reinhardt, publisher and friend of Graham Greene. Space does not permit more details, which will follow in the next issue.

The Quiet American

A most enjoyable film which should appeal to a wide audience

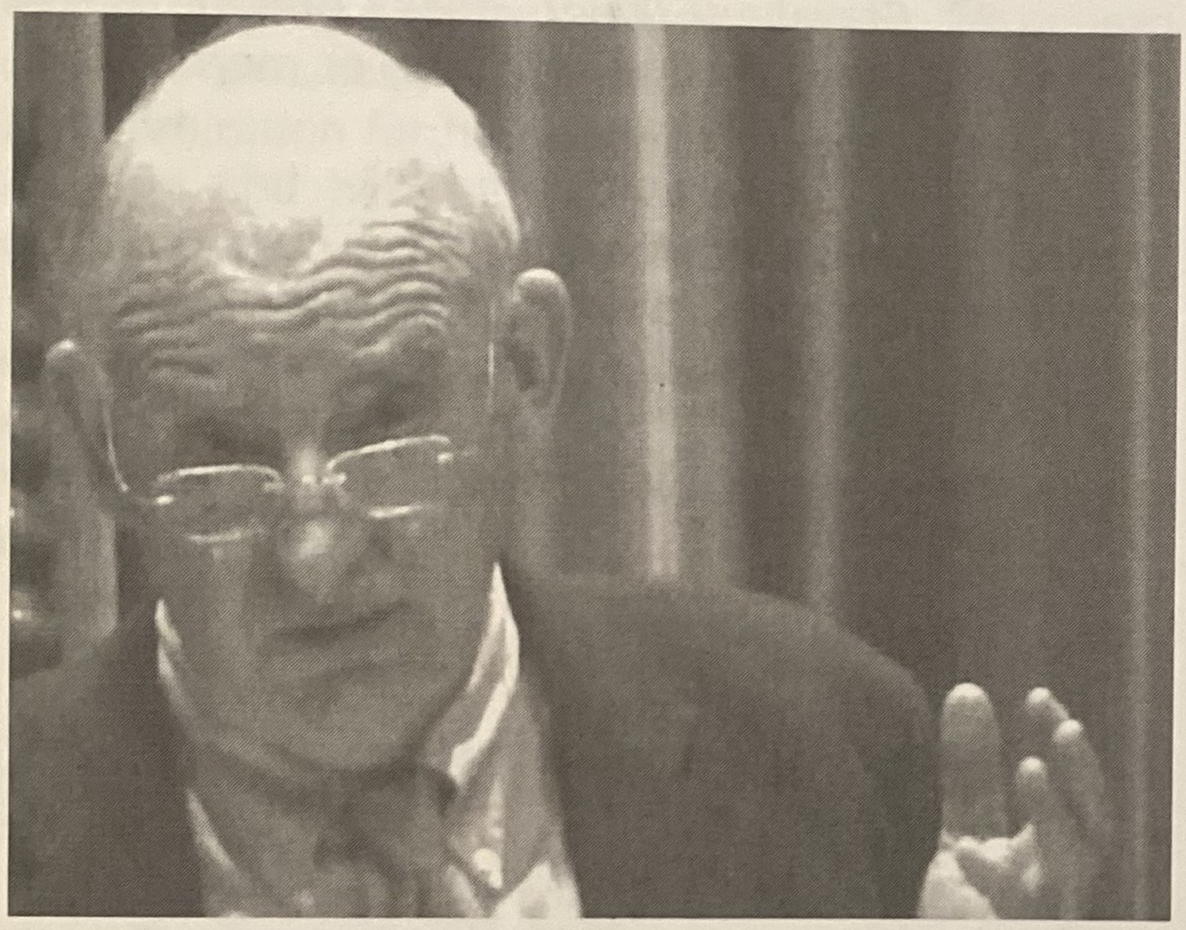
The photography was beautiful and the background music well chosen to create the appropriate atmosphere



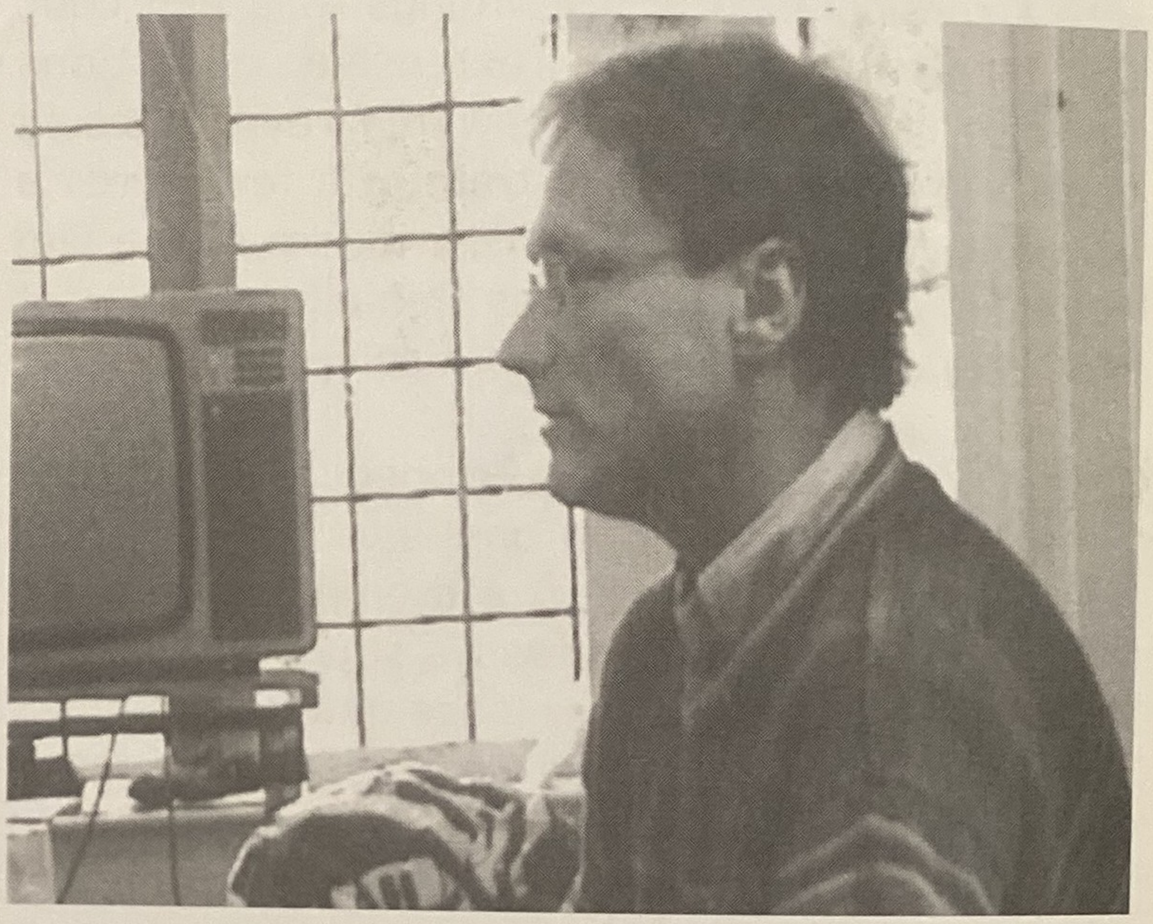
Dr Maria Couto



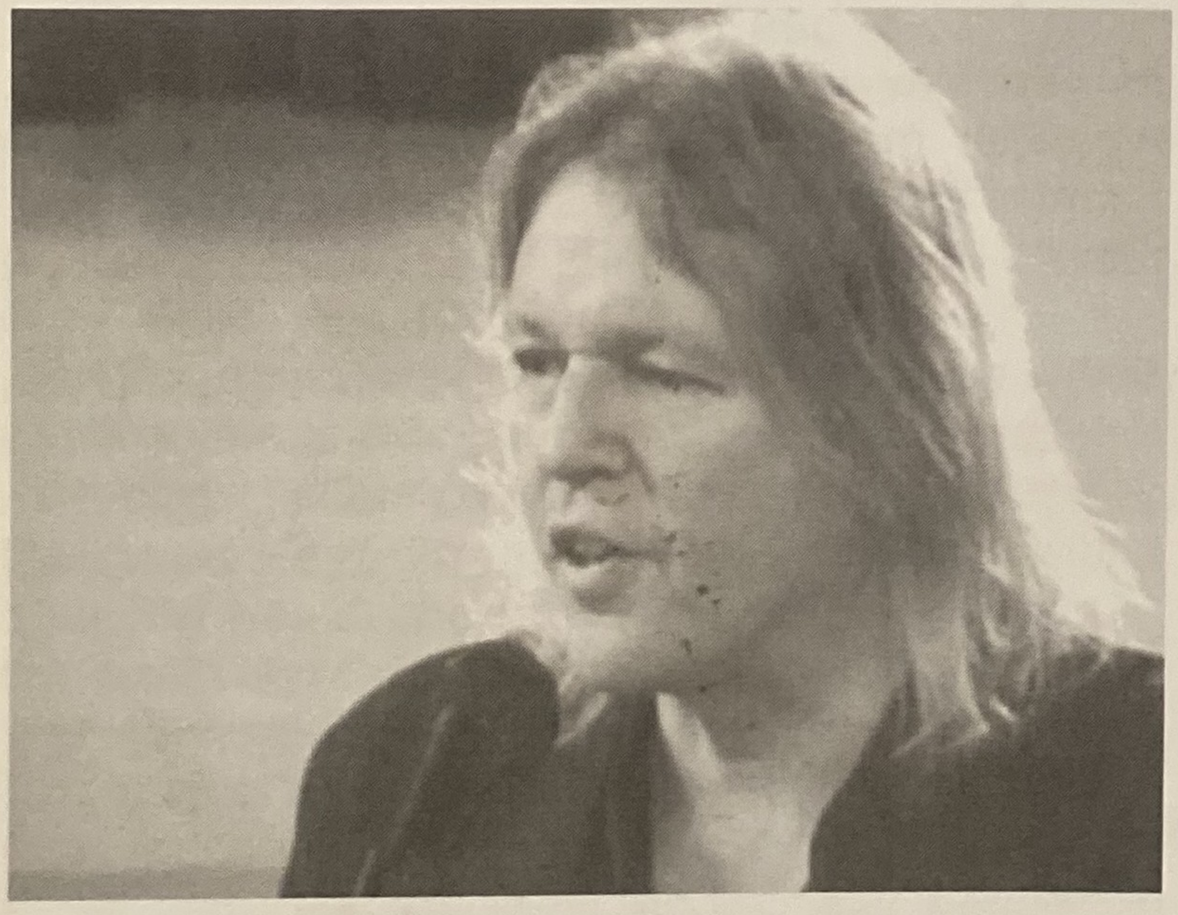
Nigel West



Tim Waterstone



Christopher Hawtree



Christopher Hampton



Patricia Graham and John Osthaus

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