A Sort of NEWSLETTER

Autumn 2004 THE NEWSLETTER OF THE GRAHAM GREENE BIRTHPLACE TRUST £1.50 Free to Friends

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WEB SITE

Do not forget to visit the web site of the Trust which is

www.grahamgreenebt.org

Editorial

That really was an event to remember, a worthy celebration of one of last century's towering literary figures.

The Centenary Festival achieved a record number of visitors with several events booked to capacity although there were more events and venues than ever before. The supper and lunch proved very popular. It was encouraging to note other organisations in the area getting involved, such as The Friends of the Town Hall who sponsored the concert, and the Ad Hoc Theatre Company who staged a play at the *Court Theatre @ Pendley*, Tring. We welcome such co-operation which we believe benefits everyone.

We must once more record our thanks to David Pearce, Festival Director for the last four years. He is going out on a cloud of glory and Mike Hill has a hard act to follow, but I have every confidence that he can do it.

John Partridge deserves special thanks for organising the successful exhibition; it added immeasurably to the interest and atmosphere of the Festival and attracted visitors beyond the Festival goers.

Slaving away in the background was, as always, the Secretary, Ken Sherwood. He does a huge amount of work for the Trust and ensures the mundane details run smoothly.

Others, too numerous to mention, give generous help - our thanks are due to them all.

Yan Christensen

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Your comments and letters are always welcome.

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

REVIEWS

Reporters: Alan Porteous, Anne Vickers, Donna Osthaus, Hope Gilbert, Jenny Sherwood, John Partridge, Mike Hill, Ros Partridge, Susan Johnson, Yan Christensen.

Sunday Concert

Festivities started on Sunday with a concert presented by the Friends of Berkhamsted Town Hall and played by the Dacorum Sinfonietta, conducted by Thomas Loten. It was billed as 'music with Graham Greene associations', but there is little or no record of Greene's taste in music. However the conductor had searched the records of Berkhamsted Collegiate School and found the programme of a concert at which it is reasonable to assume Graham Greene was present and the first part of our concert consisted of the same pieces of music by Purcell, Elgar, Schubert and Jarnefelt.

The second part was music broadly associated with Vienna including, of course, the Harry Lime Theme, an andante by Mozart with a fine flute solo played by Wesley John, Symphony No. 3 by Schubert and ending on a very cheerful note with *Wine, Women and Song* by Johann Strauss.

It was an excellent programme and a suitably festive start to a very exciting week.

The Centenary Exhibition

This was something entirely new in the lengthening history of Greene Festivals. There had never before been a major exhibition in a separate venue, but this year visitors flocked to the Civic Centre in the High Street. Not only Festival goers, but a number of shoppers and other interested Berkhamsted citizens. There were three aspects to the exhibition: From Vienna came *The Third Man*, a fascinating range of stills from the film and shots of Vienna, together with bilingual text panels. That display has been shown in other towns and will continue to travel at least until December when it will be in Brighton.

Another very interesting section gave us a good selection of Greene memorabilia including several Awards and Medals accorded by various countries, from the Shakespeare Award from Germany to French and South American honours. The memorabilia included a number of personal items including letters never before seen in public, school reports, photographs, even a sword presented to Graham Greene in Africa.

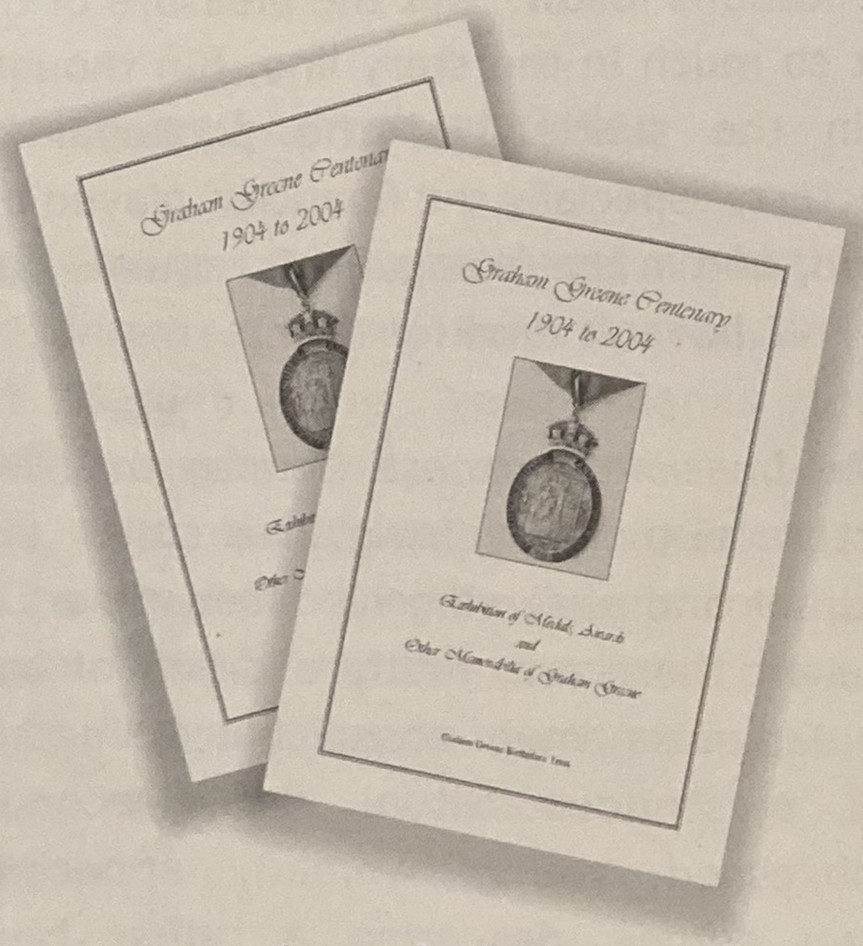




Caroline Bourget, John Partridge, Ken Sherwood, David Pearce & Brigitte Timmermann

Finally the cartoons collected by Mark Bryant, a Trust Award winner, were on display affording visitors an opportunity to enjoy the drawings and read the explanatory text.

The Exhibition was formally opened by Caroline Bourget on Tuesday 28 September, in time for the local paper to be present and take pictures which featured prominently on the front page of that week's issue. Caroline Bourget had arranged for some very special wine to be available for the opening ceremony - namely Swiss wine produced especially for the Greene centenary. Much enjoyed by all!



<u>Please note:</u> copies of the specially printed booklet featuring Greene's medals are on sale at £3.50 post free from the The Trust Office.

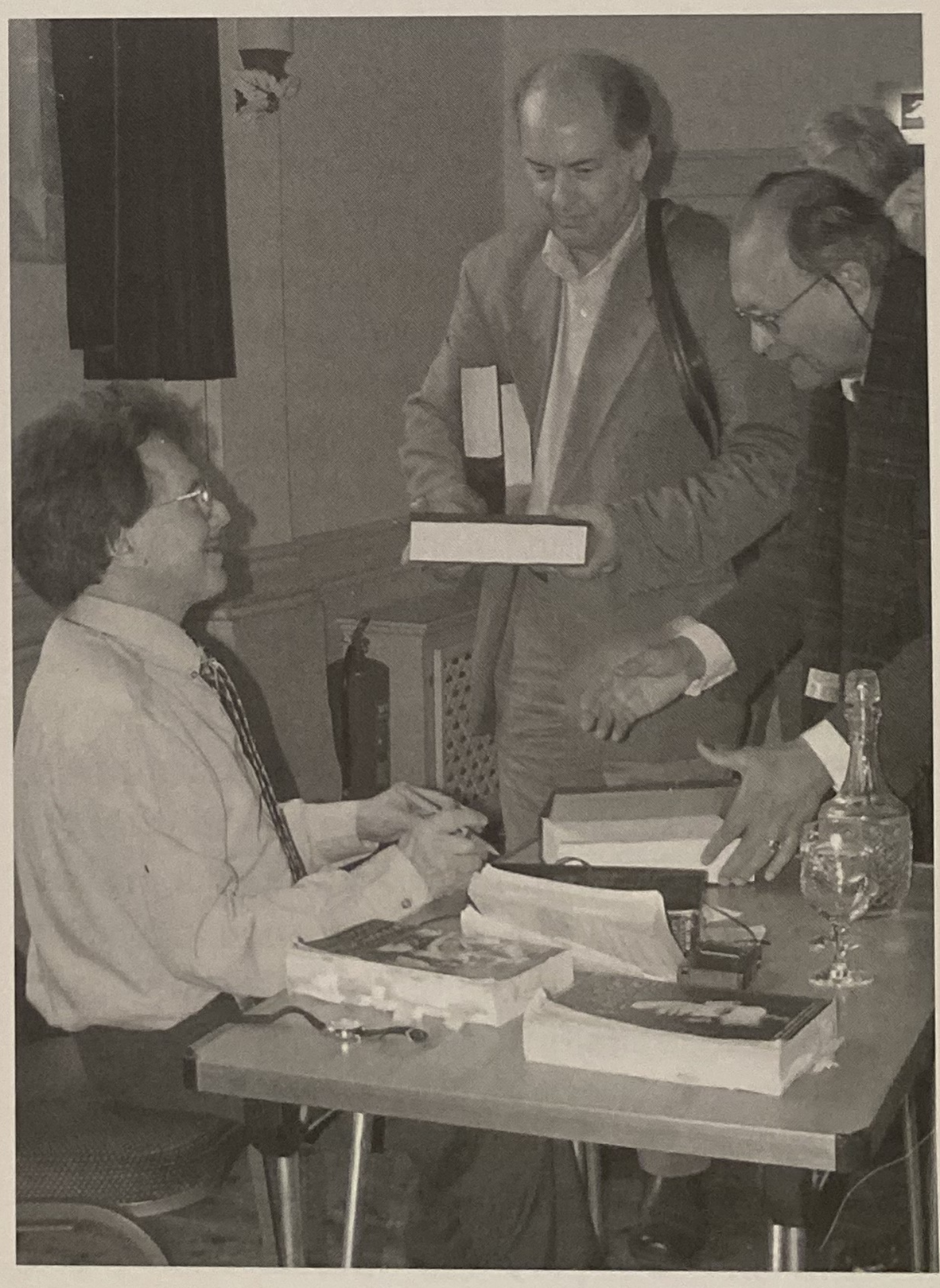
Norman Sherry

This speaker was here a few years ago. Since his earlier visit he has completed Volume 3 of the Greene biography. Initially Professor Sherry thought the whole thing would take three years or maybe five. Greene thought 20 or more.

There were times when Greene refused to answer questions but Norman Sherry claims that he never lied, although a meticulous biographer was something of a challenge to the secretive author, whose instructions were "only the truth". Sherry's admiration and love for the man he considers a genius was evident. He had no new revelations, but in his inimitable fashion related several anecdotes of his travels in search of Greeneland.

The biography is finished, but its author still feels there is more to say about his subject; not about his life but about his extraordinary mind, and we were promised another, smaller volume in due course.

Volume 3 was available at the Festival and Norman Sherry signed a good many copies on the spot.



Norman Sherry book signing at the centenary festival



The Cast

Travels with my Aunt - the Play

How do you present on stage a book with well over twenty characters, with scenes in London, Brighton, Paris, on the Orient Express, Milan, Istanbul, Boulogne, Buenos Aires and Paraguay - a comic picaresque about a middle-aged man being shown how to live a little by his aged but vital relative?

Director Bill Oram and the Ad Hoc Theatre Company had the answer with Giles Havergal's adaptation. A simple, dark set and costumes of blacks and greys; minimal props; one man playing Henry Pulling, one woman as Aunt Augusta, with six other actors playing all the other parts; signboards navigating us through the rapid changes of scene; and narration by members of the cast, allowing centre stage to Greene's often hilarious dialogue.

Bob Theaker as Henry Pulling and Liz Edlin as the irrepressible Aunt gave strong performances; Colin Bryer was Wordsworth. Good houses throughout with a full Friday house, which included Greene's daughter Caroline Bourget, appreciated a faithful rendering of a very funny book, with only the story of Monsieur Dambreuse missing. But one final thought: why does Greene kill off Wordsworth at the end?

Special Duties and The Invisible Japanese Gentlemen - Short Films

These were delightful. The quality of acting, Greene's subtle and sharp sense of humour and John Mortimer's genius for adaptation put these films in the top class of their genre and it is surprising they are not better known generally.

'Special Duties' is about a Roman Catholic, who is also a highly successful financier and businessman, determining to reduce his expected time in Purgatory. He does this by hiring someone to make penitential offerings on his behalf to churches offering remission in exchange. Complications follow. But the pleasure of the film is not so much in the story line, fun though it is, but in the subtlety of the portrayal of the characters, especially the financier, played by John Gielgud, and in the dialogue ('It requires constant prayer - I haven't time for that')

In *'The Invisible Japanese Gentlemen'*, Denholm Elliott, an author, is dining in a small, intimate restaurant and observing his fellow diners. Most prominent there are, firstly a group of besuited quiet Japanese men conspicuously acting out some mysterious ritual and secondly, a self-obsessed young woman, apparently a budding author, delivering a rather hectoring monologue to her fiancé about his career and ambitions, her novelistic prospects and, finally,



Alexander Kulpok, Donna Osthaus and Alan Dickman



Hope Gilbert, John Osthaus and Joan Dickman

her gift for observation of all around her.

It would be hard to have heard of the film without knowing the last twist; of course, she never noticed the Japanese gentlemen. Denholm Elliott reflects that being a writer can be a curse because of the obsession to observe, but that this woman will be spared that. There are of course echoes of the serious Greene in these films (the concern with Purgatory, the 'splinter of ice in the heart of the writer') but they are first and foremost 'Entertainments' and good ones.

Reception and Lunch at Rules

Graham Greene used to celebrate his birthday at his favourite restaurant, Rules in Maiden Lane, Covent Garden. This year, thanks to the unparalleled generosity of John and Donna Osthaus, a number of long-standing Friends were invited to a reception in the Greene room of the restaurant. Apart from the hospitality there were people to meet and Greene memorabilia to look at. A very enjoyable occasion and a fitting celebration.

Afterwards there was lunch; because of the numbers attending it was served in three different rooms. A traditional Rules menu with excellent wine was relished by the guests, each of whom was presented with a bottle of beer of a special brew by the Greene King brewery in celebration of the centenary. This was not a formal occasion, but one that gave all present an opportunity of relaxed socializing in the special atmosphere of a famous restaurant with many Greene associations.

Shadowing the Third Man
by Frederic Baker

An Arena, BBC production

This was a documentary giving the audience a great deal of factual information prior to seeing the film. We were told that there were more hands in writing *The Third Man* than is immediately apparent. Orson Welles falsely claimed to have written the Harry Lime dialogue. Graham Greene reviewed in 1937 the film *Pepe Le Moko* which had many of the elements of *The Third Man* but set in Algiers. Peter Smolka also made a contribution which may have been indirectly acknowledged when Calloway shouts directions to his driver 'Smolka!'. Kim Philby who escaped through the Viennese sewers in the Austrian Civil War of 1934, may have given his subordinate, Greene,



Alexander Kulpok, Donna Osthaus and Alan Dickman



Hope Gilbert, John Osthaus and Joan Dickman

the idea for the final scenes of *The Third Man*. The dialogue was finally agreed between Graham Greene and Carol Reed in long afternoon sessions after which they would repair to the seedy *Casanova* club of Harry Lime. Every scrap of visual value was taken from the ruins of Vienna. The film captured post-war pessimism with conventional values turned on their head - hell was up and heaven down. The camera work of Robert Krasker using his 'brutes' (heavy duty lights) to create running shadows was perhaps the main element in setting the background. One of his tricks was to have the street hosed down so that the road surfaces would glisten. The huge shadows and the sewers represent the corruption of the soul which is finally spelled out in the dialogue between Harry Lime and Holly Martins at the top of the Prater wheel - how many human dots would Holly eliminate if he had £20,000 for each, free of income tax.

When Orson Welles entered the sewers to begin filming, he made a speech about how clean everything was in America and that he couldn't possibly work in these conditions. He then stormed off. He was persuaded to return and was filmed only in galleries and the more salubrious parts of the sewer. Later a sewer set was built in Shepperton Studios in which he was prepared to act. In the film, the sewer police are the real thing and not actors.

Carol Reed first heard Anton Karas playing the zither at Karl Hartle's welcoming party. He converted his hotel room into a recording studio (pillows against the door) and had Karas record the music. A cutting room fire brought the Karas music into prominence. The film and the music are now inseparable. All these and other technical details made the film that followed all the more interesting.

The Third Man - film
By courtesy of Canal Plus

The film captures a black and white Vienna in ruins and the disintegration of society at the end of World War II. Against this background are played out many of the themes which recur throughout Graham Greene's work -



loyalty/betrayal, childhood obsessions, political and moral corruption, love, friendship, commitment.

Holly Martins, a novelist, visits Vienna at the request of his old school friend, Harry Lime, who has a job for him. He finds out that Lime has been killed and is in time to attend the burial. He meets Anna - Harry's girl friend - and falls in love with her. She is still loyal to Harry. Holly refuses to accept that Harry is corrupt when the policeman tells him. Eventually, in a dramatic night scene, Holly sees Harry and later meets him at the Prater wheel. Harry sees human life as unimportant distant dots among which a few deaths are irrelevant if the price is high enough. He has no loyalty for Anna. When Holly is shown the results of Harry providing adulterated penicillin for children, he is persuaded to betray him. The price of the betrayal is a passport for Anna. Anna is appalled and tears up the passport. After a chase in the sewers Harry is cornered and is killed by Holly. After the real Harry is buried, Anna walks away, passing Holly looking neither left nor right in that famous long final scene.

Like Brown in *The Comedians* and Fowler in *The Quiet American*, Harry Lime has no commitment to society, he is incapable of love and is a betrayer as well as betrayed. For her loyalty Anna is condemned to deportation.

Although Orson Welles as Harry Lime appears on screen for only a few minutes, his performance dominates the film. Only a character twice as large as life could inspire such love and loyalty and yet be so corrupt. Vienna also dominates, caught in contrasting shadows reflecting the moral uncertainties of the plot.

Brigitte Timmermann
Greeneland on the Danube

Dr. Timmermann's exposition on the making of *The Third Man*, *Greeneland on the Danube*, complemented Frederick Baker's *Shadowing the Third Man*, the Third Man Exhibition in the Civic Centre and the showing of the film itself. She traced the development of the film from the idea for a story to the 'work of art', which was to make Greene the most popular twentieth century English writer on the Continent.

The idea for the story began in London when Sir Alexander Korda, who was looking for a setting for a new film, contacted Greene. He commissioned a script for which there was already the nucleus of a story, of a man who disappears and is supposedly buried, and then is suddenly seen again. Since Korda had started his career in Vienna, that city seemed the most appropriate setting for the plot. From the collaboration of these two and Korda's co-producer, the American David Selznick, and the brilliant direction of Carol Reed, the film was born.

The story underwent many changes in its development, but Greene was involved at every stage. Carol Reed and Greene were constantly in touch. This was difficult during the six weeks, filming on location in Vienna, as Greene was in London. Greene had wanted a happy ending for Martins and Anna but Reed's ending with Anna walking down the long avenue into the distance carried the day.

Graham Greene and Carol Reed worked well together. Reed did not try to superimpose his ideas, nor change Greene's language. The final script is concise and meaningful. For example, the words of the Porter when speaking of Anna, a displaced person in post-war Vienna, 'no matter what my wife may think of her'. Although some scenes were shot in Fulham Cemetery and one in a London Street, with a double-decker bus spoiling the authenticity, and some in the studio, the film overall was flawless in its accurate representation of post-war Vienna. The small details of the set - in Anna's room, cigarettes, bottles of wine, Anna wearing silk pyjamas, enhanced this authenticity, making it the 'best documentary of post-war Vienna'.

The Austrian contribution to the film has often been undervalued. The actors, such as Hedwig Bleibtreu, the landlady, and Paul Hörbiger, Lime's Hausmeister, were the elite of the theatre world. Also little credit was given to the Austrian cameramen for their contribution to the film, e.g. Hans Schneeberger filmed the final scene in the Central Cemetery, Vienna.

Korda put Carol Reed and Greene in touch with Karl Hartl, who gave them many useful details of the political and cultural world of post-war Vienna. Greene, as always, required personal knowledge of settings for his script. He spent three weeks in Vienna in February 1948, staying at the Sacher Hotel, requisitioned by the British Military and used as the Headquarters of British Intelligence. Elizabeth Montagu, who knew Vienna well, was his guide.

Other aspects of the film's plot came undoubtedly from Kim Philby, who was perhaps the inspiration for Harry Lime. Philby had been the author's boss in the Secret Service. He had also been in Vienna, in 1933 and 1934, to help the Socialists and Communists against the fascist Government when he helped Socialists escape through the sewers. Elizabeth Montagu introduced Greene to Peter Smolka (Smollett), *The Times* correspondent, who told him about the penicillin racket and the underworld.

The film won great acclaim in England and also in Germany when it appeared in 1948. The reception in Austria, where it did not appear until 1950, was muted. There was a feeling of hurt. Eventually it received more recognition, the audience being won over by Anton Karas' zither music.

Dr Timmermann concluded with the reading of a report of a subsequent visit, which admirably sums up Graham Greene's *The Third Man* and Vienna, and personifies 'Greeneland on the Danube'. 'Graham Greene, a man who has travelled far and wide, has once more returned to Vienna, a city which he had known as a city of ruins, in which Harry Lime went about his shady transactions... no one has caught the atmosphere of those years so well ever since. The film *The Third Man* was a truthful epic of Austria's state of affairs and of mind in those years between liberation and liberty and that it will remain for ever'.

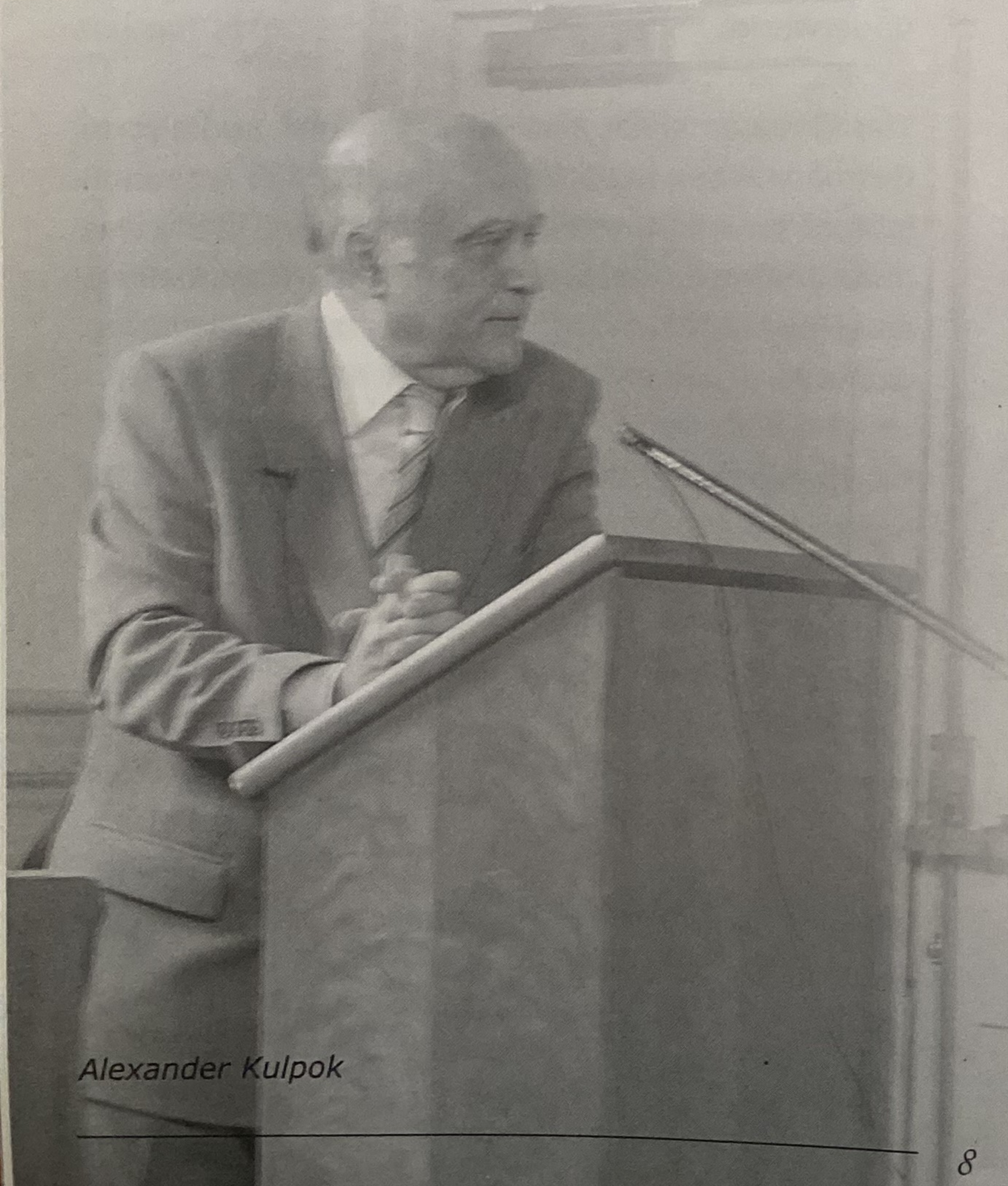
Alexander Kulpok

The German-Austrian Connection

Illustrating his talk with allusions to items from this year's and previous Festival programmes Alexander Kulpok dealt with Greene's love of Germany, with German characters in his novels, Graham and Hugh Greene's links with Germany in World War II, and showed how the two brothers helped in different ways to rebuild Germany, after the last war.

He reminded his listeners of the close links of Germany with Britain up to the two World Wars. The last German Kaiser was Queen Victoria's favourite grandson. Manchester was known as the city of Wagner. The only memorial to Shakespeare on the continent of Europe is in the city of Weimar.

For Graham Greene's brother, Hugh, Germany was an unbroken thread throughout his adult life. He was German correspondent of the *Daily Telegraph* during the '30s until expelled in 1939. He worked for the German service of the BBC during the War. After the War he helped establish the broadcasting system in West Germany before he became Director General of the BBC in London. He was a frequent visitor to Berlin. He married Tatjana Sais, a well-known German actress.



Alexander Kulpok

Greene's works have been published in Germany since 1948, the same year that *The Third Man* appeared in the cinema. For his 100th birthday new German editions of his works have been published and four of his films are being shown on German television.

Whilst at Balliol Greene took advantage of the conflict between Germany and France over the Palatinate area in 1924 and persuaded the Germans to pay him £25 in exchange for promises to write articles in the British Press supporting the German cause. He and Claud Cockburn visited Cologne, Leverkusen, Mainz and Trier. His impressions of the visit can be found in the *Oxford Chronicle* of 9 May, 1924 and in his suppressed novel, *The Name of Action.*

There are many German characters in Greene's works. In *Travels with my Aunt* there is indirect reference to the Gestapo with the mention of Martin Bormann in Brazil, and of the 'unspeakable Dr. Mengele of Auschwitz'. In *The Comedians* Martha, the daughter of a Nazi judge, pleads for mercy and understanding in a conversation with Brown. 'Don't be hard on me because I'm a German'. Dr. Hasselbacher, the friend of Wormold, in *Our Man in Havana* is a German

From Graham Greene's writings one feels there is conflict between loyalty and disloyalty, a conflict which runs through all his works. He pointed this out when he was awarded the Shakespeare Prize (Hamburg, 1969), entitling his talk *The Virtue of Disloyalty*, and closing his address with the example of Dietrich Bonhoeffer, whom he declared was a greater hero than Shakespeare.

Graham and Hugh Greene played an important role in World War II. Hugh was at Bush House, London. From 1942 Graham was in Freetown, Sierra Leone, as Head of the SIS station. He knew of the decoding of the Enigma cipher system, which shortened the war by 18-24 months. After the War, Greene's visit to East Germany in 1963 provoked official trouble for him in Washington, Paris and London. He praised improving conditions in East Germany. In an article in the *New Statesman* he criticised the materialistic people who went over the Wall simply for the opportunity to buy consumer goods.

Vienna and Berlin had much in common in the post-war years. Both were divided cities under the occupation of the four Powers. The making of *The Third Man* showed the horror and chaos of that divided city. Vienna, like Berlin, was the centre of espionage during the Cold War. This story of post-war corruption and betrayal brought revelation and relief to the German people, led them to question the events and helped them to come to terms with what had happened and was still happening in the immediate post-war years. *The Third Man* is a story of struggle between good and evil, a story of love and hatred, loyalty and disloyalty, just like the story of Greene and Germany and the Germans, Austria and the Austrians.



Carolinr Bourget & Margaret Woods

The Painting

The Painting Fund, to which so many subscribed, reached its goal, and Friday morning saw the culmination of everyone's efforts. The artist, Margaret Woods, was present when Caroline Bourget unveiled the portrait of Graham Greene. It will now be on permanent display in the Town Hall where several of the Trust's events take place.

Tom Aitken

Was Judas the Third Man? The Lost Childhood in the Cinema of Graham Greene

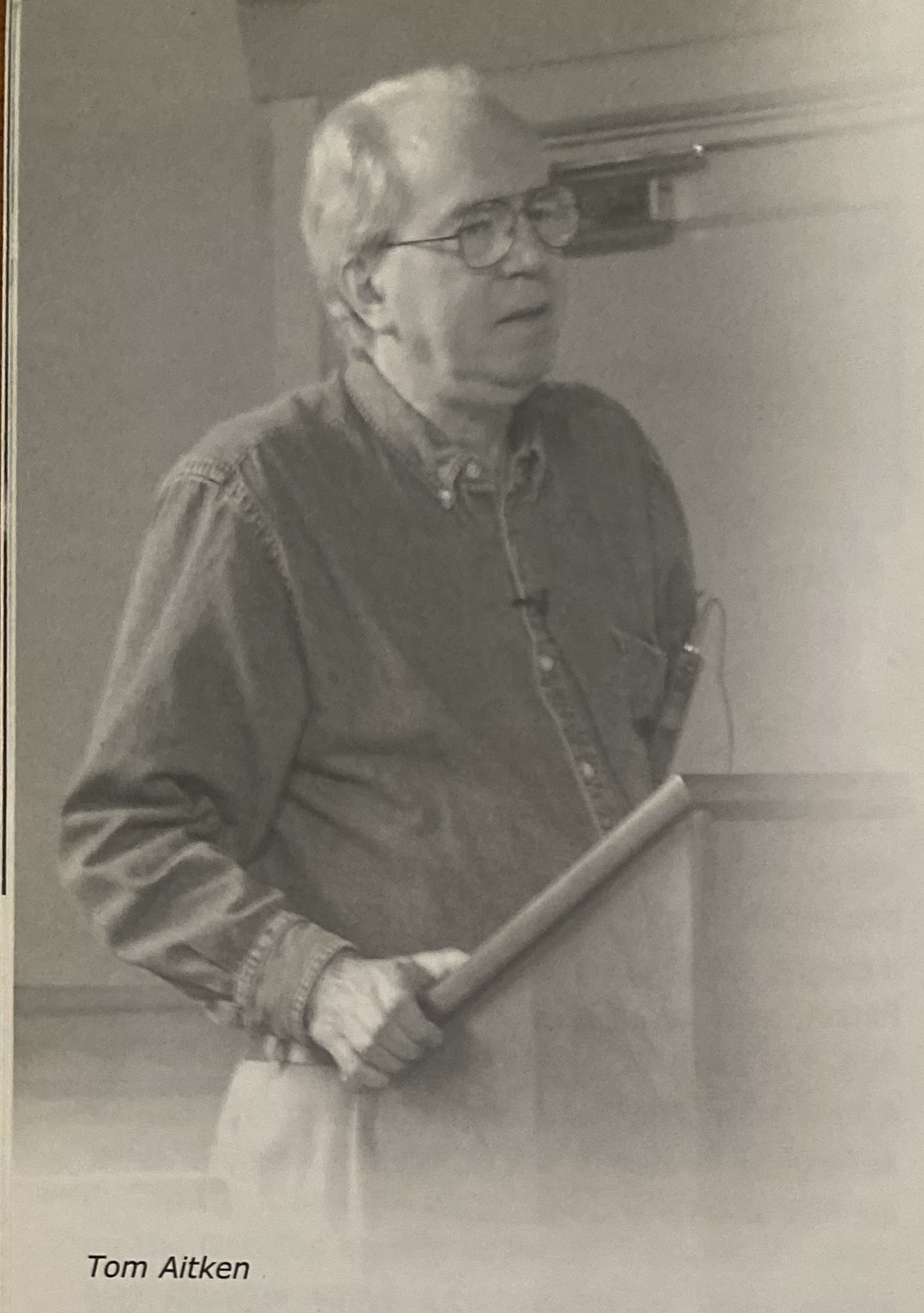
'In the lost boyhood of Judas, Christ was betrayed'. This line by the Irish poet 'AE' (George William Russell) Graham Greene quotes in his essay *The Lost Childhood* written in the same year as *The Third Man.*

Thus Tom Aitken set the scene for his exploration of Lost Childhood and betrayal in many of Greene's books and films, especially those most strongly linked to religious themes. *Brighton Rock, The End of the Affair, The Fallen Idol* and *The Quiet American* were discussed in detail showing examples of betrayal: Bendrix feels betrayed when Sarah - after her prayer is answered and his life is saved - will have no more to do with him; the boy Felipe feels betrayed by the adults who will not believe him; Pyle is an innocent betrayed by Fowler; Rose betrayed by Pinkie, even more terribly in the book than in the film. In each case there are multiple betrayals. Often, as in *The Fallen Idol*, the betrayer is also betrayed. Motives are mixed. Betrayal is a conflict of love and malice.

Aitken then considered *The Third Man* on the grounds of its originality, its debt to Philby and its Catholicism.

The film differs from the screenplay. Dialogue was contributed by Smolka, Vienna as a location was suggested by Korda, and even Orson Welles contributed with his 'cuckoo clock' speech. Furthermore, as Philip French has pointed out, the story bears a marked resemblance to Eric Ambler's novel set in Constantinople, *The Mask of Demetrius*. It is possible that there are two concealed acknowledgements: Vienna and (otherwise incongruously) Constantinople are linked in the introduction to the film spoken by Carol Reed, and, when Martins is driven away from Harry Lime's 'funeral', the destination that Calloway gives the driver is 'Smolka'. However Greene's name stands alone in the credits. Is this too a kind of betrayal? Aitken quoted the first law of plagiarism: 'If you plagiarise, do so with improvements'.

Aitken then explored the influence of Philby who, with the help of his communist friend Litzi - who had some shared experiences with Anna - helped socialists to flee 1934 Vienna through the sewers.



Tom Aitken

After the war Greene met Smolka and learned from him about the sewers, the penicillin racket and the organization of the four powers in Vienna. Was Harry Lime a coded reference to Philby's double life, and Greene's knowledge of it? Some, we were told, have thought so.

There are more references to religion in the film than is at first apparent: strangely the funeral is conducted in the vernacular and it is the creed, not the committal, that we hear - 'suffered under Pontius Pilate...' being said by the priest at the graveside. The porter with his scant English points down to heaven and up to hell, the doctor, his consulting room full of crucifixes, denies all knowledge of Lime's fatal accident Both, like Pilate 'wash their hands' of responsibility. The scene on the Wheel echoes the temptation of Christ in the wilderness - and at last we see Lime, not as Judas, but as Satan.

With Lime's death the world has changed for the better, but Martins has lost his innocence - his Childhood.

Cedric Watts

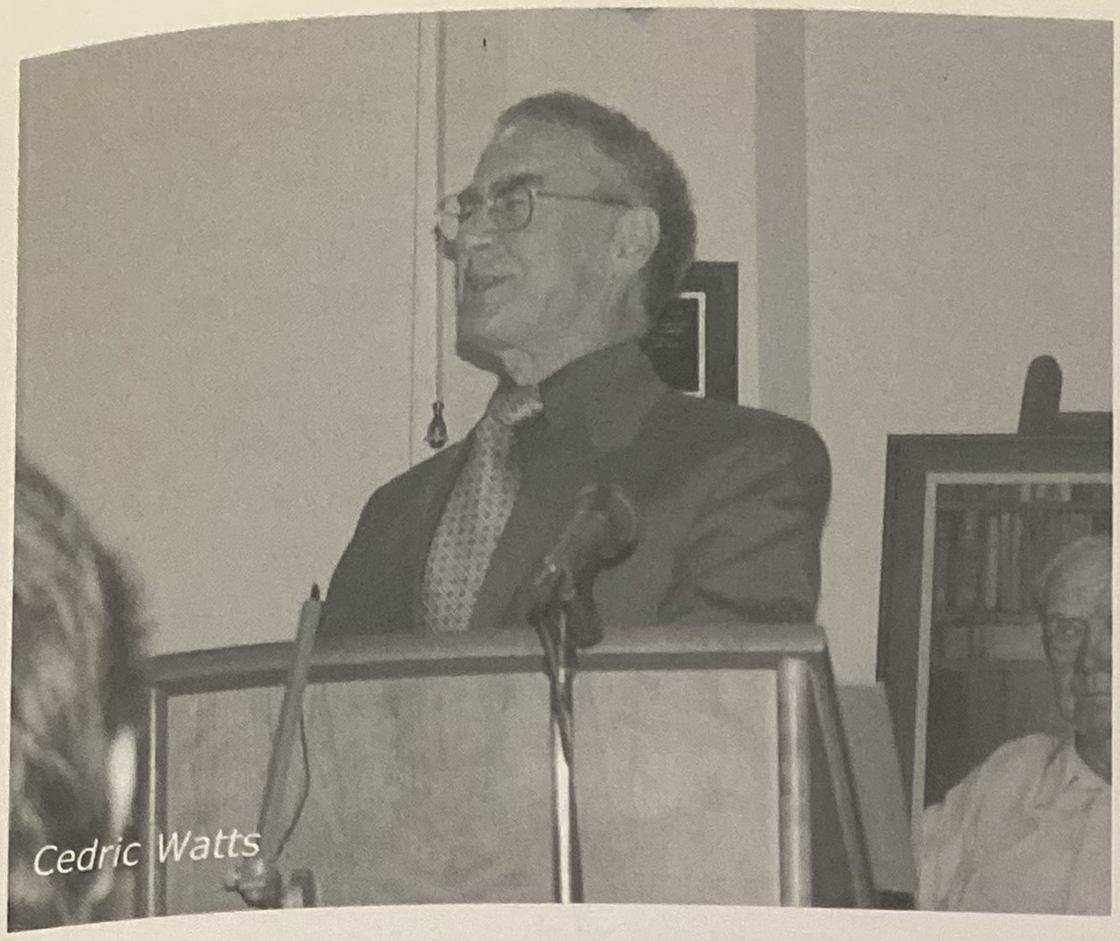
Ghost on the Rooftops

As we remembered from previous Festivals, Professor Watts was lucid and entertaining in his talk, the subtitle of which was 'How Conrad Haunted Greene'. The introduction helpfully divided the talk into three parts:

1: *Conrad as Career Model.*
Hero-worship is a major theme in Greene's work, and he himself sought cultural heroes, one of whom was Joseph Conrad, the Polish-born writer (1857-1924). In 1928 Greene signed the contract for his first novel which was to be published by Conrad's publishers William Heinemann. Whilst in their office Greene says that 'the bearded ghost of Conrad rumbled on the rooftops with the rain', a phrase, the very sound of which evokes Conrad. Cedric Watts went on to draw numerous parallels between the lives and work of the two authors: the voracious early reading of adventure stories, the extensive travel, the attempted suicides, and division of both authors of work they considered serious on the one hand and Conrad's 'bosh', Greene's 'entertainments' on the other.

2: Literary Debts and Connections
Greene's first three novels, (two of which were subsequently withdrawn) were greatly influenced by Conrad as Greene later acknowledged, and he felt he had to stop reading the earlier author. Watts pointed out the similarities in Greene's *The Name of Action* and *The Man Within* with Conrad's *The Arrow of Gold and Romance.* They were neither the best of Greene nor of Conrad. Later there were more positive influences of some of Conrad's better novels such as *The Secret Agent,* details of which are reflected in *It's a Battlefield.* The debt to Conrad is clear in the *Congo Journal* and other references in Greene to *Heart of Darkness.* Both men liked name games and used trans-textual characters e.g. Kite in both *Gun for Sale* and in *Brighton Rock.*

3: Retrospective Influence
A novel may be sterile, or it may be fertile. Clearly Conrad's novels were often fertile and sowed seeds for Greene's work. On the other hand the



Cedric Watts

many references in Greene to Conrad's work can enrich rereading of them. In the case of both authors, films made from their novels show facets that bring the novels into a different focus.

This was a lively and informative talk, rich in detail. The speaker kept the listeners on their toes by throwing in words he hoped we had not heard before, e.g. 'Thus, Conrad helped Greene to become a writer of Janiformity'. Of course you know it means 'radically paradoxical', don't you!

It is not possible to do justice to the talk in a short review and your punishment for not being there, if you were not, is that you missed the story of the atheist and the grizzly bear!

Panel Discussion
Sponsored by 'The Tablet'

The discussion "Catholicism and Graham Greene" organised by the Catholic weekly publication *The Tablet* was one of the highlights of the Festival. Austen Ivereigh, its Deputy Editor, introduced the panel comprising Mark Lawson, the chairman, A N Wilson and Ian Thomson.

Greene was by no means an orthodox Catholic but however ambiguous his views, and whatever his doubts, he never lost his Faith - an opinion borne out by Norman Sherry in his final volume of Greene's biography.

The panel was asked to examine the significance of the Catholic novel, which A N Wilson described as a genre that emerged in the aftermath of the Great War as a response to militant atheistic Communism. Against this the Catholic Church took a firm stance which attracted many converts in the inter-war years, including Evelyn Waugh and Muriel Spark. The famous Jesuit priest Fr Martin d'Arcy exerted a powerful influence on many of these, and it was against this background that Graham Greene was received into the Catholic Church. For these authors the novel became the vehicle for discussion of contemporary problems.



Ian Thomson, Mark Lawson, AN Wilson and Austen Iverigh

Ian Thomson, Mark Lawson, A N Wilson and Austen Ivereigh - The Tablet Panel

The themes of doubt, sin, betrayal, damnation and the conflict between good and evil are constant in Greene's works in which he developed a religious and doctrinal dimension of God-haunted, sin-haunted characters. The panellists agreed that it requires knowledge of traditional Catholic doctrine to appreciate the dilemma presented by the suicides of both Scobie and Pinkie, who were thus guilty of mortal sin and merited eternal damnation. On reviewing *The Heart of the Matter* Waugh stated that only a Catholic could have written or understood it. In considering the final chapters of *The End of the Affair* A N Wilson doubted that any modern author could get away with an ending that included a pact with God as well as a miracle - even a minor one! To the modern secular reader this would appear incomprehensible; to Pope Pius XII the book revealed the author as 'A deeply troubled man'.

Ian Thomson pointed out the lapse of 11 years between Greene's conversion and the appearance of his Catholic trilogy, by which time he had experienced the difficulties of the Church's moral teaching, which conflicted with his own character and inclinations. Mark Lawson referred to Greene as an intellectual Catholic - a view at variance with Greene's devotion to Padre Pio, the stigmatic, whose picture he carried on his person until his death. Nor does it take account of the effect of his visit to Mexico in the '30s that bolstered his Faith. However, when *A Burnt-Out Case* was published Greene announced that this was his farewell to Catholicism and Mark Lawson reminded us of Waugh's refusal to review the novel.

Question time was most interesting, particularly when a representative of Waterfields, the antiquarian booksellers in Oxford, entrusted with the compilation of Vivien Greene's library catalogue, brought fresh evidence to show that Graham did not become a Catholic just in order to marry. A note in Vivien's writing in the margin of Sherry's first volume of the biography states very firmly that this was not the case. In an unpublished letter from Evelyn Waugh to Graham Greene in 1947 the author acknowledged Greene's literary genius and confessed that he had been less than generous in some of his reviews of Greene's work.

The conflict between Greene's personal life and his Catholic Faith was aired; in the panel's view it led to deep feelings of guilt. However, the numerous novels which are so carefully crafted with such consummate skill reveal him, in Ian Thomson's words, as 'A chronicler of damaged Faith'; but Faith he certainly had - even when belief was in doubt.

After the discussion The Tablet generously hosted a reception in the nearby King's Arms.

The Comedians - Film

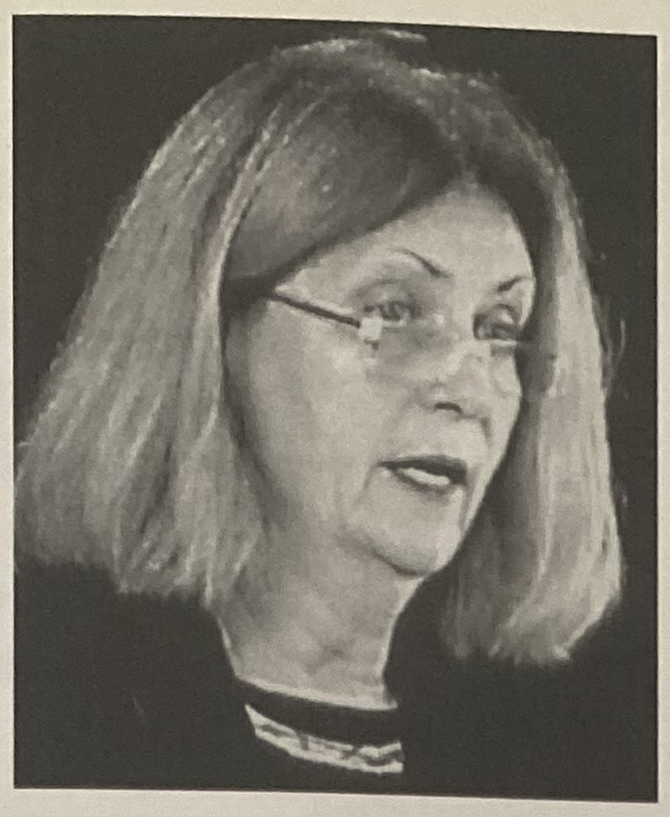
The film was introduced by Neil Sinyard. It is about the human comedy, about commitment and non-commitment. Brown - like Fowler in *The Quiet American* - wants to remain uncommitted in a chaotic society. He is also competing for his mistress Martha with her husband. The Smiths in their innocence are committed to a cause (vegetarianism) and are blind to the terrible atrocities going on around them. Jones provides himself with a fictitious military background to bluff his way, with commitment only to his own survival. Señor Pineda shows perhaps unreasonable tolerance and commitment to his unfaithful wife Martha.

The damaged characters look back to deprived childhoods. Jones never knew his father. Brown too never knew his father and had only a distant relationship with his mother; Martha's father was executed as a Nazi war criminal. This is a familiar theme in Graham Greene.

In the novel they - the comedians - slide away from the horrors of Haiti to continue their unsatisfactory performances elsewhere. In the film, Jones is shot and Brown leads what he knows will be a suicidal and futile attack on the regime. A belated commitment?

There were outstanding performances by Richard Burton as Brown and Alec Guiness as Jones. Particularly notable was the performance of Peter Ustinov as the cuckolded husband. This was an unusually serious dramatic role for him, played with sensitivity. Unfortunately Elizabeth Taylor was unconvincing and wooden as Martha.

Filming was in West Africa as Papa Doc was deeply offended by the publication of *The Comedians*



Judith Adamson

Graham and his Publisher, Max Reinhardt

We last heard Professor Adamson at the 2001 Festival when she spoke of Women in Graham Greene's Fiction. This time she was sharing some of her researches into the life of publisher Max Reinhardt, about whom she is writing a book.

It is fascinating to add to the information we have about GG and this talk was particularly interesting as it gave an insight into his involvement in the related business of publishing.

Max Reinhardt was himself an interesting person. Born in Constantinople, with an Austrian father, and travelling on an Italian passport, it is little wonder that he was multilingual. At 23 he came to London to work in a branch of the family firm, but as an Italian he was interned for a while. Later he studied at the LSE. In 1957 he met Greene, who liked him and the two remained friends for many years. Greene naturally had bookish connections and constantly wrote to Reinhardt suggesting books, titles, blurbs etc. Among the titles he suggested were *Lolita*, which he had reviewed in the mid-'50s, and Chaplin's autobiography, which we were told was a 'difficult birth' especially in the matter of a contract.

The relationship between the two men led to Greene moving to Bodley Head about 1961 and when he went to live in France in the 'sixties his brother Hugh joined the Board. Bodley Head was sold in 1987 and Reinhardt Books established. Judith Adamson was able to provide a wealth of detail of publishing history and her book will undoubtedly be worth looking out for. We richly benefited from her knowledge of this great 'marriage' of author and publisher.

Richard Greene

Graham Greene's Letters

Professor (no relation) Greene has already edited the letters of Edith Sitwell and is now working on a volume of *Graham Greene - a Life in Letters.* During research he was hampered by the embargo on GG's letters at Georgetown, but the archives have now been opened. Academic fights, we were told, are 'so vicious because there is so little at stake'.

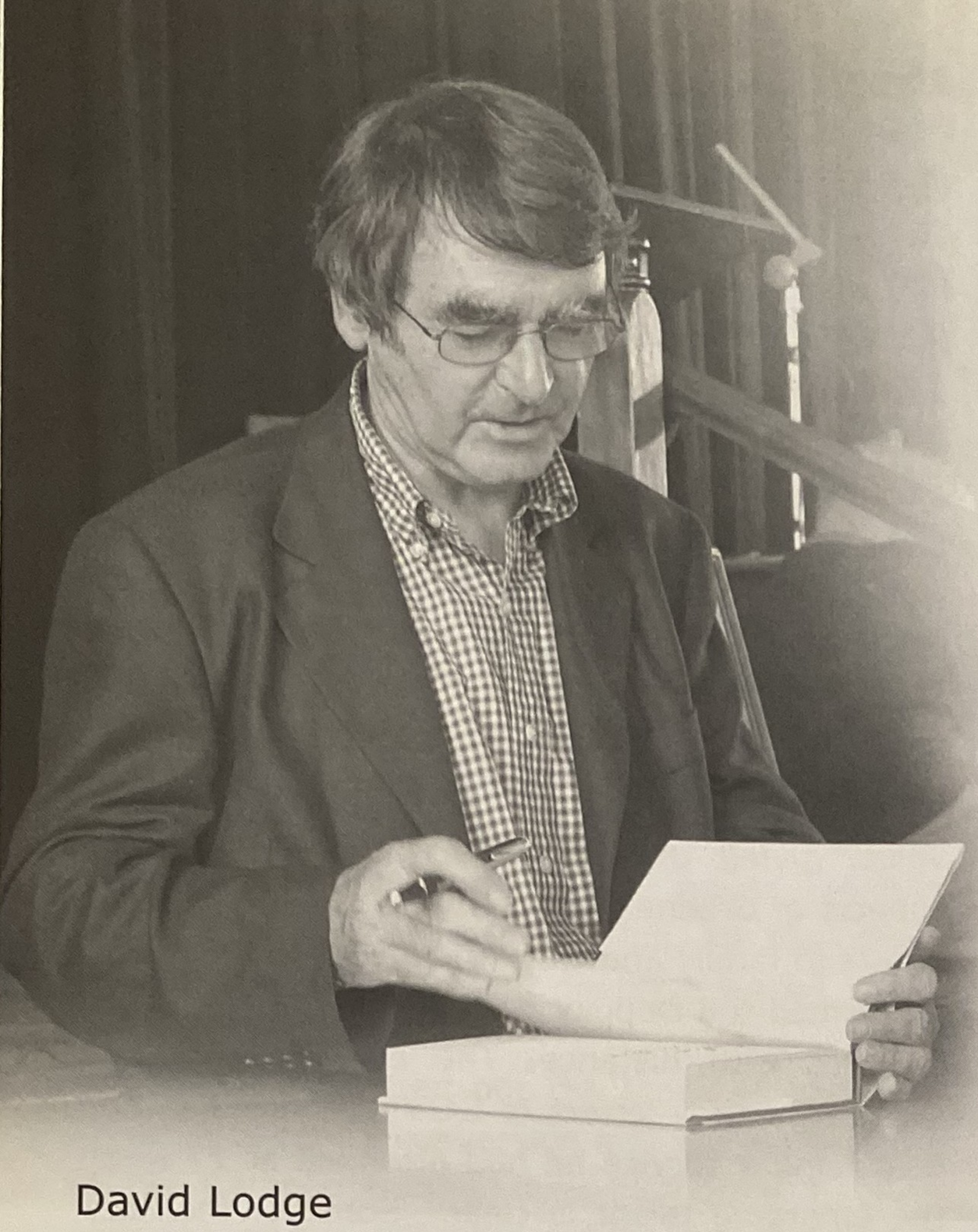
The projected volume will also be a biography, 'a counterblast to Sherry' but in the author's own voice, giving the reader an authentic view of aspects of Greene's life. Richard Greene selected letters to family and close friends illustrating what he termed the Doppler Effect - namely that pitch changes with distance. The collection includes some very early letters to GG's mother - e.g. one describing a service he had attended at 17 when the emerging talent is clear. Some of the later letters to his then wife-to-be, on the other hand, were sometimes mawkish and among the worst writing he ever did.

GG was a prodigious letter writer. In one to Catherine Walston he lists a ten-point plan of action for them getting together, and in another, from Malaysia, he mentions Wheeler, that tormentor of his childhood, who is the 'baddie' in some of the novels, albeit under other names.

Graham Greene's kindness is illustrated in a number of letters. He wrote to Marie Biche, his French literary agent, offering her a car, which she eventually accepted. In Haiti he arranged to use one of the rebels, the brother of one of the actors, as an extra in the film of *The Comedians.*

There are still many uncatalogued letters, including some in the Boston collection, from readers to GG; he was meticulous about replying and a phrase from one such reply seems particularly appropriate for an author: 'words have a certain holiness'.

The words of Professor Greene were much enjoyed by all, giving us both information about Graham Greene and also an insight into the work of a literary researcher.



David Lodge

Graham Greene
and the Anxiety of Influence
'...an obligation to take pains'

When asked to elaborate on Greene's influence on his own work, Professor Lodge said that he had learned from Greene '...an obligation to take pains'. We were definitely to be the beneficiaries of this as it was clear that great 'pains' had been taken to make this a closely-worked, informative lecture which both explained and elaborated on its title and was delivered with consummate professionalism. A capacity audience demonstrated this lecture had been eagerly anticipated and we were not disappointed.

Lodge was introduced by Neil Sinyard who had been a colleague early in his career and who felt he owed him a debt of gratitude, partly because of the influence of his excellent literary criticism but, on a more practical level, when David Lodge went to work for a while in America, Neil Sinyard was able temporarily to take his job!

The title *The Anxiety of Influence* had been taken from the literary critic Howard Bloom. He said that until the modern era of literature it had been acceptable to 'rework' stories and be imitative in style. This changed as the novel developed and, as its name would imply, each novel was expected to be exactly that - new and original. This creates a dilemma for the novelist. Most are voracious readers yet are left with some 'anxiety of influence' as they want to find their own authentic voice and not be seen as derivative.

As a boy, Greene read adventure stories, the influence of which can be seen so clearly in much of his work, but he often inverted the characteristics of the genre by making his characters anything but the 'clean-cut hero' of the traditional adventure yarn.

Two of the greatest influences on Greene were Conrad and James. David Lodge thought Conrad's 'despairing romanticism' would have the more obvious appeal to Greene. From Conrad he learned the importance of the 'key words' in his own work, often trust/betrayal, innocence/wickedness. He was also a great admirer of Henry James and felt he learned from James's 'sense of evil'.

David Lodge used another of Howard Bloom's concepts, that of 'belatedness'. For writers such as Greene, who were alive during the First World War but were unable to participate, there was a feeling that they were 'lesser' or 'belated' because of this, and rather than compete with the recent 'masters' they were studiedly non-heroic in tone and tended to focus on the story itself. However, that did not stop them revering those literary giants who had gone before them as Greene did. When he was once described as a genius, Greene replied, 'I am not a genius, I am a craftsman'.

Professor Lodge expanded on how Greene had influenced his own work. He had admired Greene when at school and was encouraged, as a Catholic, that both Greene and Waugh were Catholics. But their backgrounds were so different from his own that there were as many areas of dissimilarity as of contact, though he thought Greene had had some influence on his work and cited, as an example, the similar structures between his own *Ginger You're Barmy* and *The Quiet American.*

This was an impressively detailed and disciplined lecture and we thank you sincerely, Professor Lodge, for your manifest 'obligation to take pains'.

Bruce Kent

More Power, Less Glory

Bruce Kent was a household name when I was at school. It was strange for me to see him all these years later, a charming and self-deprecating man, lecturing the rapt and largely middleclass, well-read audience on the virtues of dissent. But we responded by total appreciation and, dare I say it, agreement. Bruce told us how he read *The Power and the Glory* while doing National Service. He was a Roman Catholic from a privileged background who was thinking about becoming a priest. His RC Chaplain had loaned him the book to help his internal debate, and it had been a revelation. Here was not the heroic Catholicism of Edmund Campion, but the religion of exclusion, personal failing, doubt and downtrodden humanity. It had an immediate and profound affect on him and jolted him out of his 'straight-jacket of Catholic exclusivism'.

Bruce Kent never met GG; but he admired him as an outsider who did not follow popular trends. Greene displayed in his work the 'virtue of disloyalty' and exemplified the writer's ability to be 'the piece of grit in the state machinery'. One could obviously see Kent's affinity with the author! One could not help wondering if self-examination of a more profound kind would stretch to a comparison of loss of vocation; Bruce Kent is no longer a priest, but GG remained a writer all his life. Their Catholicism was simultaneously a constant and varying experience; a paradox of life.

Kent went on to lambaste the global arms industry and encourage writers to use the power of the printed word to dissent from the accepted norm. His powerful oratory and personal charisma were obvious and infectious. I was personally moved. It was the most inspired and obviously proselytising speech of the week, and I am glad I was there to hear it.

Sir John Mortimer entertains

Sir John Mortimer opened his remarks by saying that he had come to the Festival not to put Graham Greene in the literary canon, but to



Bruce Kent

recount his personal encounters with him.
Mortimer first met Greene in 1980 while doing an interview for the *Sunday Times.* Greene was in Leicester overseeing the production of two of his short plays. They met in Greene's hotel bedroom where they drank whisky out of tooth mugs. Later in the south of France they would drink martinis out of a silver cocktail shaker that Greene had had made to take to Vietnam. When Mortimer asked Greene why he was in a place like Leicester sitting in at every rehearsal of the plays, Greene replied, 'How else am I going to learn my trade?' Greene was, at this date in his seventies!

Greene said, 'Writing is so tiring. Your eyes get tired watching your characters - they get up from a chair - they move across the room'. Greene advised Mortimer to start writing in the morning before going to the loo or taking a bath. Sir John said, 'In that case I would write very little'.

Greene got very cross about the expression, 'Greeneland'. 'It's the world actually observed', he said, 'not a place of my particular imagination'. Greene had been a spy in W. Africa during the years of Vichy France. In the interview with Mortimer, Greene mentioned a scheme he had to open a brothel in which the girls would report information about their customers. But he said London declined.

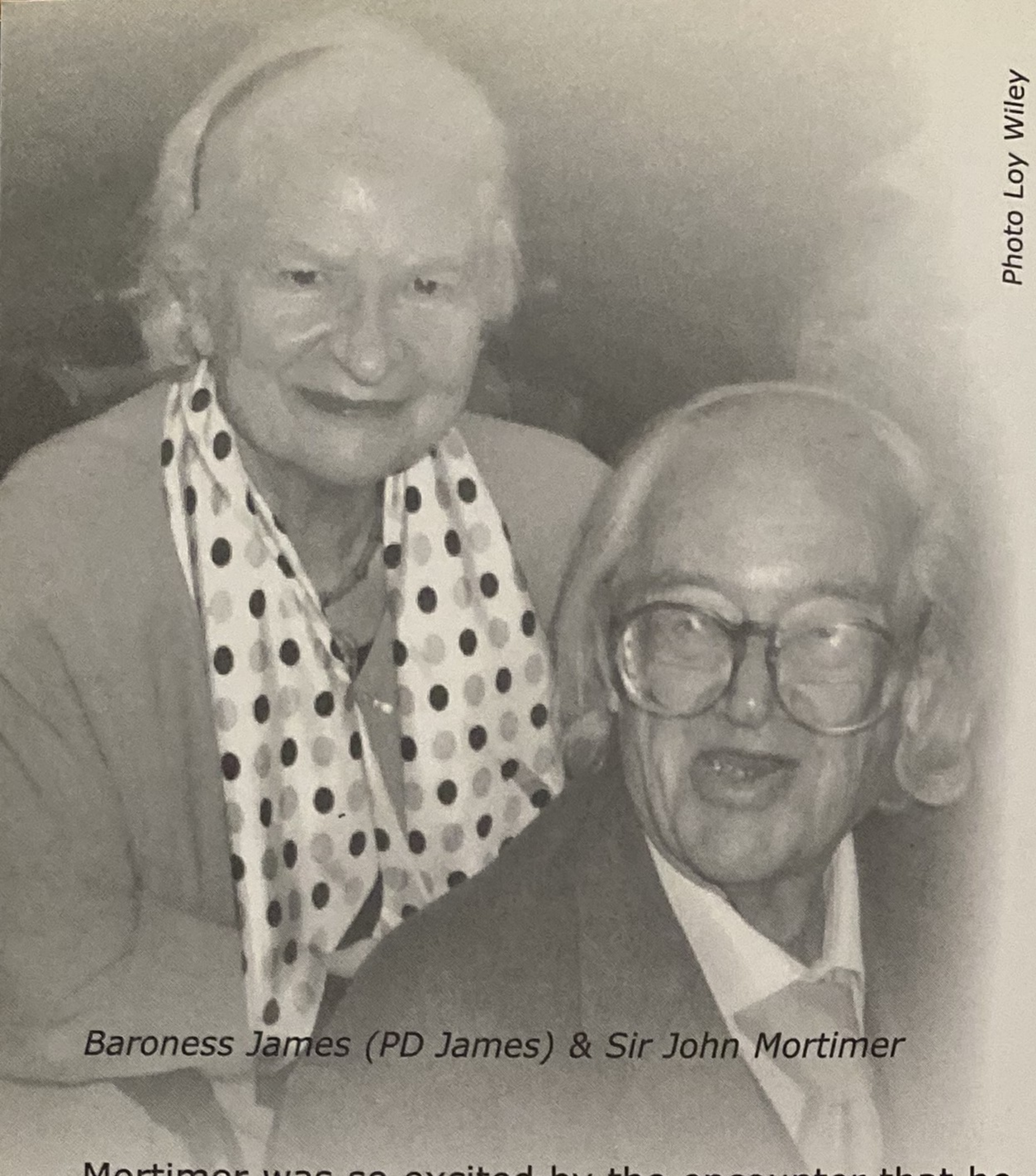


Photo Loy Wiley

Baroness James (PD James) & Sir John Mortimer

Mortimer was so excited by the encounter that he left the hotel the next morning without his luggage.

Later the two met to adapt a series of Greene's short stories for *Arena*, BBC TV called 'Shades of Greene'. Festival goers had a chance to see three of these films.

One year Mortimer went to Antibes for Easter to visit Greene, who lived very simply. He never had a car, always having friends who could drive. He furnished his little flat in Antibes from the Monoprix: bamboo furniture with tropical cushions.

The two talked about God: Mortimer said he was an atheist for Christ. Greene said he was a Catholic agnostic. Greene said there was a sporting chance there was a God. Mortimer said there was a sporting chance there wasn't a God. Greene gave his reason for believing in God: in St. John's Gospel St. Peter is running to the tomb. The beloved disciple passes him and gets there first. Greene said no one would have invented that incident. Mortimer said that St. John would have invented it.

Mortimer told Greene, 'You and Waugh have an advantage: You have God as a character'. Greene replied, 'Religion comes into my books without my knowing it. In *The Human Factor,* Castle goes to see a horrible priest, then goes away uncomforted. Then Castle sees that there is another lonely man in the room. 'I never meant to put that last bit in. My religion made me'.

Greene told Mortimer that he liked old communists on the edge of losing their faith. As in Browning's poem Bishop Blougram's Apology, Greene's 'interest's on the dangerous edge of things: the honest thief, the tender murderer, the superstitious atheist'. Mortimer evoked the black and white chess-board image of the poem: 'Is a life of doubt diversified by faith, or one of faith diversified by doubt: We called the chess-board white, we call it black'. Sir John said that he and Greene represented two very different angles coming together on the chess-board - the black squares and the white squares. But as Mortimer said, they were playing from the same board.

Robert McCrum
Graham Greene and P.G. Wodehouse

Robert McCrum has recently produced a magnificent biography of P.G. Wodehouse. Presumably because Wodehouse is therefore topical, McCrum was asked to give a talk on the two authors.

His problem was that they had virtually nothing in common. They were not even 'two Edwardian schoolboys' as the Festival programme said (Wodehouse was born in 1881, Greene in 1904). What they did share was being born into an upper-middle class milieu and being novelists. Beyond this, there is little comparison and McCrum inevitably pointed to the contrasts. He did toy with the idea that the two men became more dissimilar as they aged but - probably wisely in view of the absence of a nexus between them - did not develop this as thesis.

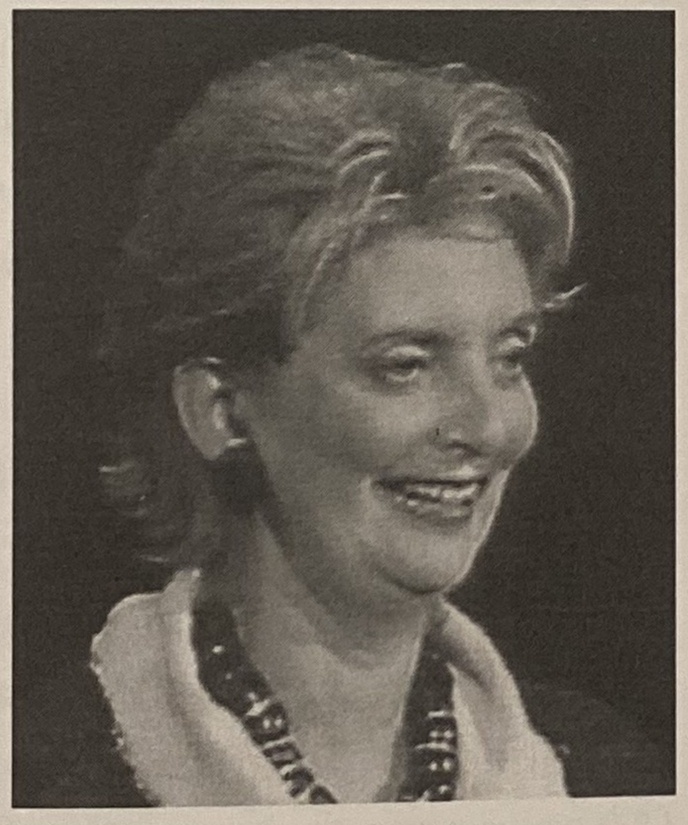
The contrasts come out as lists. Wodehouse had a happy childhood ('it went like a breeze'); Greene played Russian roulette and was sent to a psychiatrist. Greene went to Oxford, Wodehouse did not; Greene spent half a lifetime travelling; Wodehouse hardly travelled except to make homes in France and the USA; Greene was intensely interested in aspects of current affairs; Wodehouse largely ignored such things.

Most importantly, of course, they were different

breeds of novelist. Greene's religion-haunted (obsessed?) protagonists would be alien creatures to Bertram Wooster. His acute and subtle sense of humour - often easy to miss but which permeates many of his lighter works - is a long way from Wodehouse's near farce.

What did they think of each other? So far as is known, the two never met and never had too much regard for each other. Greene admired Wodehouse as a comic writer (who could not?) and once signed a birthday tribute to him but Greene's friend Waugh said Wodehouse's characters were 'still in Eden'. Wodehouse, in turn, was always out of sympathy with authors like Greene who, he thought, had left-wing leanings and religious problems but led lives of sensual indulgence. In his last years Wodehouse described Greene as 'drivelling and crazy'. Possibly a sour aside, but not much love lost.

All in all, it is a pity that there was not much new to say here. But Robert McCrum did an excellent job of making bricks without straw.



Louise Dennys
A Literary Relationship

Louise Dennys, Graham Greene's niece and Managing Director of Knopf Random House Canada, gave a touching Centenary toast, (Champagne this year!) then talked about her relations with Greene as an uncle, an author, and a friend. During the last twelve years of Greene's life, Dennys was editor of his books. She published *Ways of Escape, Monsignor Quixote, J'Accuse*, and the *Dream Diary*.

As a child Dennys had thought there was an explorer in the family. Greene's restlessness was palpable. He said, 'I get a sore on my bottom if I stay anywhere very long'. His visits were unexpected and fleeting. Although she didn't expect him to show up at funerals or weddings, he was loyal to the family and especially close to his sister Elisabeth. He hated pomposity and was graciously attentive to children. He was fun to be with because of the quality of this attention and his charming irreverence. Only books and paintings were of material interest to him.

Greene had a fearless engagement with the world, taking on injustice wherever he found it. He operated from a position of sympathy and loyalty, helping other writers, paying Dennys' school fees when her father resigned from his position. As a young publisher Dennys commissioned a book from Greene. He had said he would not write an autobiography, not wanting to 'violate the copyright of others' lives'. But Dennys suggested a collection of his own writing. Greene was pleased with the book: *Ways of Escape*. In a piece of publicity Dennys called Greene a 'great' author. He told her to use 'good' if she must, but to use nothing was preferable.

Dennys was with Greene in Antibes when he received a letter asking him to change the title of *Travels with my Aunt.* He wrote back: 'It is easier to change publishers than to change titles'. Greene didn't know how mechanical things worked. When he was writing *Monsignor Quixote*, he called to ask how a car could break down without blowing up. A palm reader once told him he would die by electric shock - so he never changed a light bulb.

Greene said a writer's duty is to tell the truth, but not to expose anyone. For this reason he never used clichés: it isn't true that one 'trembles like a leaf'. He deplored commas, adjectives, and adverbs, did witch-hunts on 'that' and 'which' and said a writer should achieve simplicity, simplicity, simplicity.

Greene bore witness to the sorryness of the world. 'I do not make a point, or change things. I tell a story. However, the victims change'. His Russian royalties went to the victims of Chernobyl. His Italian royalties went to an orphanage near Naples.

Dennys read from unpublished correspondence between Greene and the Indian writer R. K.

Narayan, a relationship that lasted for 50 years from 1935. Greene said that Narayan's book *Swami and Friends* 'made India alive for me. There is beauty and sadness, human enchantment'.

There is a picture of early literary London in the letters. For instance, Sir Herbert Reade invited Greene to lunch with himself and T. S. Eliot. Greene said it was as though he'd received a message from Coleridge: 'Come to lunch. Wordsworth will be there, too'.

The years of Greene's life covered almost a full century. Dennys observed that Greene had given the century a distinguishing voice.

Chapel Service

On Sunday morning there was a Service in the College Chapel to mark the centenary of the birth of Graham Greene with an address by the College Chaplain, Stephen Golding. Two of the English masters read from *The Power and the Glory* and the Festival Director, a retired master of the school, spoke about the history of the chapel. A fitting time and place to commemorate Graham Greene in the presence of his daughter.

Mortmain and Alas Poor Malling Short Films

Mortmain - 'dead hand' i.e. one that can never part with property. That was how the ex-wife, beautifully played by Eleanor Bron, saw herself in relation to her husband, Ronald Hines, although he now had a new wife. Her way of exercising her claim was superficially so friendly, that the new wife, Susan Penhagligon, was quite charmed at the flowers and full refrigerator awaiting them when they came back from the honeymoon. This was an entertaining tale with the proverbial sting in the Greene manner.

Alas Poor Malling was once more a John Mortimer adaptation and a beautifully made short film in the 'Shades of Greene' series. This time we had a veritable farce; poor Malling's tummy rumbles 'echoed' sounds he had recently heard; the 'playing' of *God Save the King* was seen to clear an auditorium as fast as ever a cinema cleared in the past. During WW II at the time of an important and extremely urgent business meeting Malling's stomach delivered the siren warning of a bomb raid; this signal was repeated many times and the important business men were in consequence incarcerated in their bomb shelter for 12 hours, because Malling's stomach had not learnt the 'all clear'. A frankly hilarious story.

Neil Sinyard
The Novelist and the Tramp

Graham Greene and Charlie Chaplin were friends whose careers reflected one another. This is not at first consideration an obvious pairing but Neil Sinyard, in his usual style that combines the scholarly with the entertaining, and makes him such a popular speaker at these festivals, led us through his thesis in an hour and a quarter of information and delight. With several film clips as illustration, he traced Charlie Chaplin's career from his Victorian impoverished childhood in London ('he lived Oliver Twist') to his emergence as the foremost comic filmmaker in Hollywood and an important satirical force in the American film industry. His views got him into trouble with the Un-American Activities Committee (the so-called McCarthy witch hunts), at which point GG wrote an open letter to *The New Statesman* in his support.

GG's background, while differing from Chaplin's totally in family, education, class and affluence, had led him to a similar view of world order and friction with the establishment. Yet they both remained loyal to their roots as British citizens (Chaplin was to be criticised for not giving up his British citizenship and it was the weapon the US authorities used to exclude him from the USA in the 1950s, when they refused him re-entry). Their personalities, however, differed widely: the self-promoting clown versus the self-denigrating recluse. But they had a deep mutual respect for one another and established a firm friendship, particularly when they both found themselves residents of Switzerland, the ultimate exiles' retreat. (Ironically for GG, cuckoo clocks and 500 years of brotherly love can create a safe, but boring, haven from the world.) GG thought Chaplin a genius (expressing complex ideas visually and as entertainment) and compared his work ('Horrifyingly funny') to that of Conrad.

Their artistic reputations, however formidable, both suffered from their personal ones. Both fascinated with religion (religious iconography is widespread in Chaplin's films) but struggling with their faith, their womanising and their politics put their lives outside the mainstream, and attracted opprobrium. But their importance as artists spanning the 20th century and commentating on its events and personalities cannot be underestimated. They managed to combine the serious with the popular and to offer a commentary on other cultures while entertaining mass audiences. The speaker concluded by contending that Shostakovich's music, Chaplin's films and GG's novels encapsulated the 20th century. Maybe a grandiose claim, but certainly he was right in saying that 'conscience made heroes of them both'.

MISCELLANY

QUIZ ANSWERS

Several people sent in answers to the 1904 Quiz and all got them right. For the benefit of the less adventurous who did not attempt it, here are the answers:

1 Cecil Day-Lewis
2 *Hadrian the Seventh* - Frederick William Rolfe (Baron Corvo/Fr Rolfe)
3 *Peter Pan* - J. M. Barrie
4 *The Golden Bowl*
5 The Nobel Prize for Literature
6 Joseph Conrad
7 Thomas Hardy
8 M. R. James
9 *The Napoleon of Notting Hill* - G. K.Chesterton
10 Sir Leslie Stephen

And the winner is: M J G Pitt of Hemel Hempstead; he will receive a season ticket to the 2005 Festival.

Next Year's Festival

YOUR FAVOURITE GREENE

For next year's Graham Greene Festival, I am considering an entertainment based on readings from some of Greene's works. To give me some ideas and help me shape this, I'd like you the readers to tell me about your best-loved bits of Greene writing - not whole books, please, but favourite passages, even favourite sentences or phrases. Cast your net widely - include as many as you like, and don't just think of the novels: Greene, of course, wrote short stories, plays and screenplays, essays, film reviews, travel writing, autobiography, letters, war reports, poetry and much else. Which particular bits give you most pleasure to read?

Get in touch by writing to me at The Fairways, Keighley Road, Demholme, Bradford, BD13 4JT, or email me at:

mike@michaelhill.plus.com.

Get thinking! I look forward to hearing from you.

Mike Hill

Greene Day in Brighton

As part of the Brighton Film Festival there is a Greene Day on Sunday 6 December with *The Third Man* being shown and a panel of exciting speakers such as Francine Stock, Andrea Sabbatini, Cedric Watts, Steve Chibnail and Brigitte Timmermann. *The Third Man* Exhibition runs 26 November - 12 December.

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.

Please pass along my congratulations to the trustees and everyone else involved in making the Centenary Festival so wonderful.
And, if you would, please pass along my special thanks to Ken and Jenny [Sherwood] for all the emails and kindnesses; to Giles Clark for the rides, the lovely afternoon at his house, and the

delicious grapes; to the Partridges for driving me around; to Sheila [Davies] for the copy of Ramon's Reflections, and..., and..., and...

Please forgive me for all the kind people and their kind acts I've forgotten.

It was wonderful!

Loy Wiley

That's what I call a satisfied customer - ed.

IN THE PRESS

This year there is simply so much mention of The Trust, The Festival, and Graham Greene that it is not really possible to do justice to it. We had professional help with the PR, and the Festival coincided with the publication of the third volume of Norman Sherry's biography of Greene. Both these things helped to alert the press to matters that would normally be mentioned here.

But you need not miss out altogether: any article or review that mentioned the Trust or the Festival, or that referred to our website is now shown on our website: www.grahamgreenebt.org

Do visit it and look at lots of 'cuttings'.

There were, of course, many reviews of Volume 3 of the Sherry biography. Mostly they were critical in UK, less so in USA. The Greene family quarrel with Sherry was also widely reported. In fact Greene matters were featured in all the national dailies, the important weeklies, and even some specialist papers such as *Medal News* where the Centenary Exhibition was mentioned.

Two publications deserve special mention: *The Tablet,* a publication for which Graham Greene wrote, featured a selection of his dispatches in the 25 September issue and a full page review of Volume 3 of the biography on 2 October, making Graham Greene front page material in both issues.

The Gazette, Berkhamsted's local paper, devoted a separate 16 page supplement to Greene and the Festival in September. It included a review of the biography, a feature on the Reading Circle, and much information about the Trust and Greene himself.

Finally several papers reviewed the musical of Brighton Rock at the Almeida Theatre. It was generally agreed that the actors did well, but that the music did not do justice to such a serious theme. All failed to mention Bob Carlton's version of five years ago, which was frankly a whole lot better.

THE TRUST

AWARD SCHEME

It is with pleasure that we are able to announce that this year the Award goes to Rebekah Lattin-Rawstrone, a young writer. The Trust Award will be a contribution to fees for an MA Course in Creative Writing at Birkbeck College. She is currently working on a novel to be called *Correspondence* - look out for it in due course!

NEW TRUSTEE

Leslie Featherstone has resigned from The Trust and in her place the Town Council has nominated Luc Briand.

The Graham Greene Birthplace Trust is a member of the Berkhamsted Arts Trust which is financially supported by Dacorum Borough Council
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