A Sort of NEWSLETTER

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Festival 2005

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Editorial

There could have been no better way than this Festival to show that there is still life in the Trust after the Centenary in 2004!

Our thanks go to Mike Hill who brought it off and gave us an excellent selection of talks and films. For some of us the Festival started with a quiz – set by Mike Hill of course – held at a local school to benefit The Hospice of St Francis in Berkhamsted. It was a very good quiz, and the only possible improvement would have been if my team had won. At the Festival we were all winners. In addition to the events reviewed in this issue we saw the film of *The End of the Affair*, which was reviewed at an earlier Festival, and a very interesting documentary about the making of that film.

Once again we met old friends and made new ones and everyone clearly enjoyed the mixture of erudite talks, personal reminiscences and some very good films.

It takes a lot to run a successful Festival and very many people give of their time to make sure it runs smoothly. Prime movers are Mike Hill and Ken Sherwood, and there are in addition all the people Ken organises to do front-of-house duties as well as work behind the scenes. We owe a big thank you to them all as well as the speakers, familiar and first-timers.

Yan Christensen

Hot off Hesperus Press! We have 20 copies of *No Mans Land* by Graham Greene. RRP £9.99. To our readers £8.00. Please contact Hazel Ward on 01442 875899 or hazelward@btopenworld.com to place your order.

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Your comments and letters are always welcome.

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Mark Bryant and Festival Director Mike Hill

REVIEWS

Reviewers in alphabetical order:
Christine Bryon, Yan Christensen, Hope Gilbert, John and Ros Partridge, Ramon Rami Porta, Alan Porteous, Jenny Sherwood, Anne Vickers.

FESTIVAL 2005

The Art of the Matter

Mark Bryant

Mark Bryant is the leading authority on cartoons in this country. He has several publications to his credit and assembled the Trust's collection of Graham Greene cartoons - The Art of the Matter- which were on display in the Town Hall.

A picture paints 1,000 words. The cartoon picks out the idiosyncrasies of its victims but it is a sign that they have arrived. The cartoons in the collection look at the person of Graham Greene, the actors in his films and the characters in his books.

The Greene characteristics which have attracted the cartoonist are his height, his bushy eyebrows, his sagging jaw, his interest in alcohol.

Greene himself appreciated the power of cartoons. He used them in *Night and Day,* the short lived magazine he edited in the 1930s. Mark Bryant went on to set the context of many of the cartoons. Most of the cartoons looked at one of his works or at Graham Greene as a writer. The latest cartoons focused on the whole body of his work.

Innocents Abroad?
The Quiet American and *Our Man in Havana*

Tom Aitken

An intriguing way of viewing Pyle in *The Quiet American* and Wormold in *Our Man in Havana* is as 'Innocents Abroad'. The expression was notably used by Mark Twain satirising Americans in Europe but the concept has a long literary pedigree, arguably from Joseph and Potiphar's wife in the Bible through *Don Quixote* and *Pickwick Papers.*

Pyle and Wormold were both 'innocent' in their own ways. Each was out of his depth amidst the



Neil Sinyard and Tom Aitken

havoc caused by internal and external politics and rather than opting for detachment, as does Fowler in *The Quiet American*, they naively try to control their situations. Characteristically with 'innocent' people the attempts in both cases lead to disaster; in Pyle's case for himself and in Wormold's for Raul and Hasselbacher.

Of course the two characters have different kinds and degrees of naiveté. The humourless and rather priggish Pyle is totally committed to his cause but is a simple thinker and this combination – as Fowler realises – means that he needs looking after. Wormold is rather different. He regards all strangers with suspicion and is oblivious to his daughter's manipulativeness, but he also has streaks both of cunning and obtuseness (Aitken surmised that much of Wormold's character was dictated by the plot). His response to the imbroglio into which he is drawn is to act with simplistic cunning. The personalities are different but in both there is a kind of insensitivity.

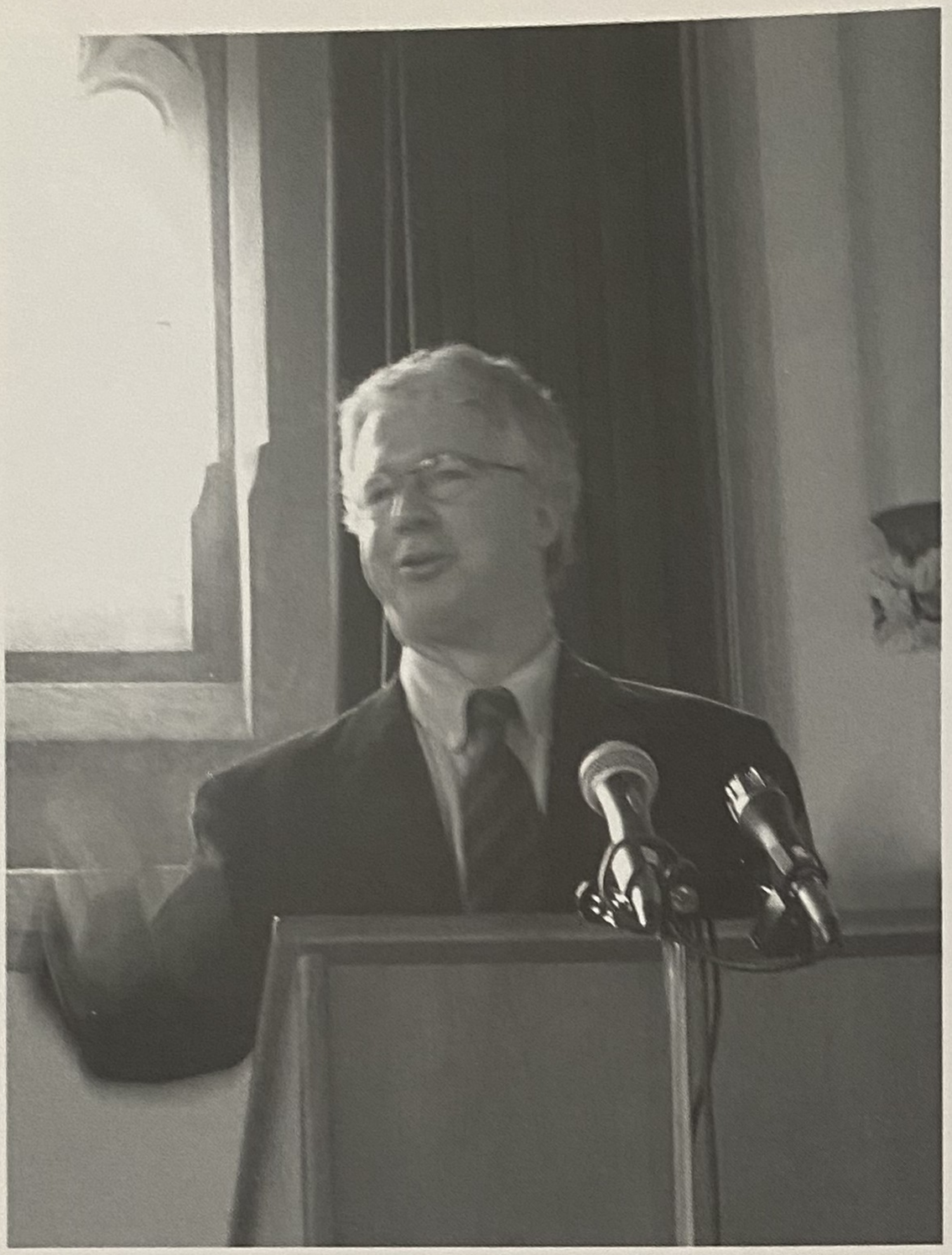
Aitken gave us some interesting asides. Notably, *Our Man in Havana* was the last of his books that Greene described as an 'Entertainment'. Was this a turning point for Greene? Maybe in writing the book he found that comedy and irony could be mixed and did not need to be held at arm's length. This talk was a fascinating and – at least for some of us – novel perspective on the two books. Many of us are now going to re-read them.

God exists only for leader writers: Graham Greene and the changing of *The Times*

Sir Peter Stothard

Sir Peter Stothard was editor of *The Times*, although long after Greene worked there as a sub-editor before becoming a full-time writer, but he has a thorough knowledge of the organization and internal political structure of the paper during Greene's time. He gave us his thoughts on how Greene would have fitted in and on how things have changed since.

It was a different world. The aristocrats on the paper were the leader-writers, a clique which resembled the College of Cardinals (hence the title of the talk which comes from reflections by Fowler, the journalist, in *The Quiet American*). The leader-writers were a law unto themselves. They saw a huge amount of copy from the then numerous foreign correspondents much of which



Sir Peter Stothard

concerned secret or semi-secret matters in overseas regions ('confidential memoranda'). This was not published but formed a store of information comparable to that available to the Foreign Office.

Sub-editors such as Greene also saw themselves as important. Although they could not touch leader-writers, they oversaw all copy other than 'confidential memoranda', ruthlessly condensing and culling clichés.

Sir Peter believes that Greene was clearly annoyed by life at *The Times* with its 'metronomic regularity' and pomposity. (The annoyance was reciprocated: at one stage after he had left Greene made approaches with a view to getting his job back but *The Times* didn't want him). Nevertheless he always took a great interest in newspapers and their coverage, especially that of *The Times* and his journalistic experience informs many of his books, particularly *The Quiet American*. He also wrote constant complaints to *The Times* about alleged misleading reports, particularly those covering various foreign regimes: he had bitter rows with the former editor Charles Douglas-Home about international views. Newspapers are different nowadays. Then a newspaper had fewer pages and a large staff: today, we have the reverse. Leader-writers are far less important and authoritative ('no one reads leaders now' – Sir Peter). The front pages of the tabloids are effectively their leaders. Newspapers no longer have carefully weighed positions on issues but publish columns putting forward conflicting views about everything. With so much space to fill, there is much less work for sub-editors to do. Greene's world has gone.

An informative and engrossing talk!

Childhood in the fiction of Graham Greene

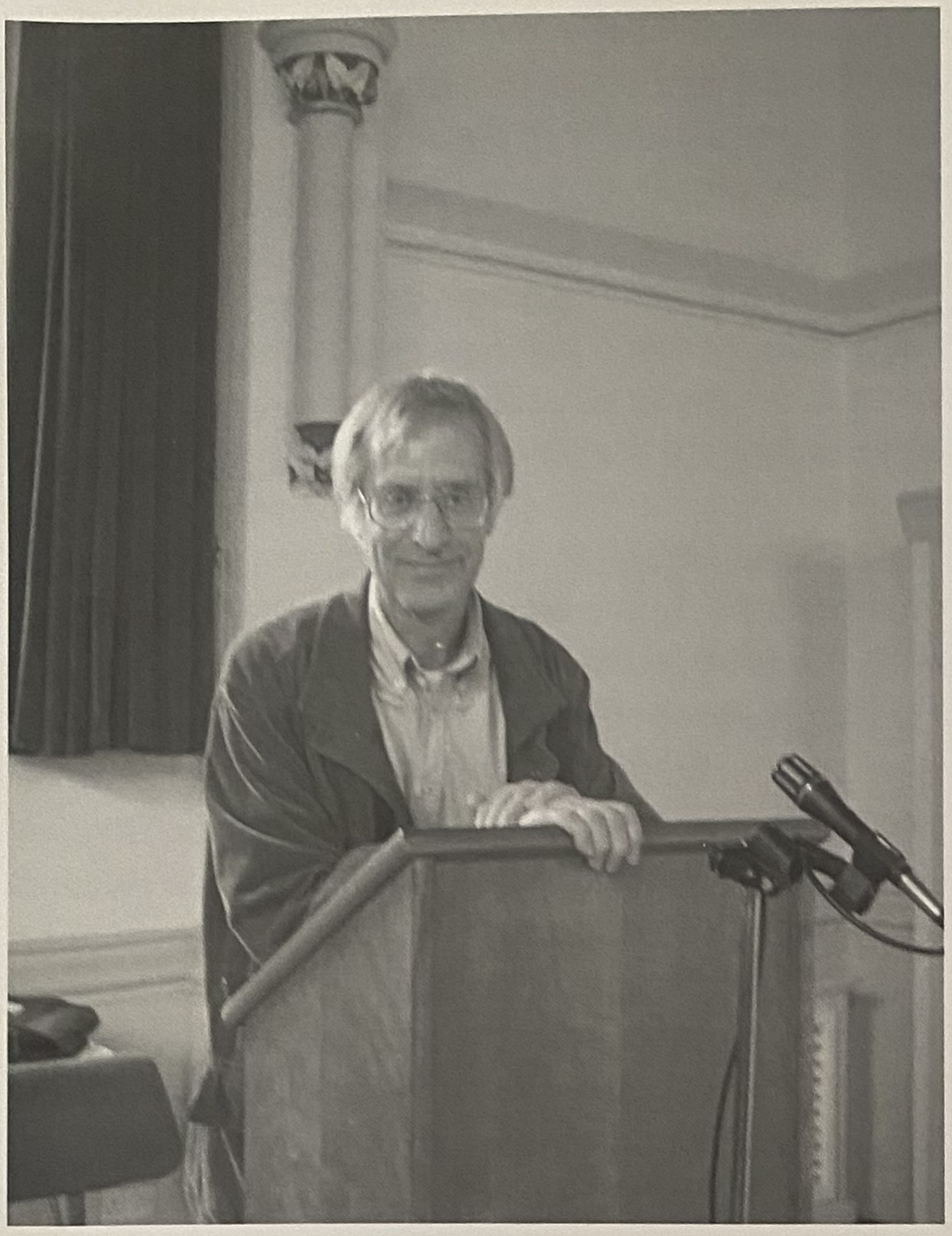
Martin Corner

Dr Corner claimed that knowledge of the structure of his characterization of childhood is essential for understanding Greene's fiction. His model was *The Fallen Idol* which he discussed in some detail, as it has one of Greene's strongest images of childhood. It shows clearly the moment when childhood ends. Secrecy, evasion, fear and constraint are aspects of childhood to which Greene constantly returns.

Corner described *The Fallen Idol* as an Edenic story, more obvious in the film than the short story, *The Basement Room*, from which it is taken. With the inclusion of the snake, McGregor, *The Fallen Idol* is a remodelling of The Fall, with Man, Woman and Snake and the prohibition of certain foods all represented. Until the essential events take place, Philip has the perception of a child; he sees the world as good and therefore acts lovingly because he expects the world to be good. For Greene this is the heart of being a child. As he becomes aware of Mrs. Baines' cruelty - her disposal of the snake - and Baines' deception he realizes that there are adult rules other than truth. Mrs. Baines, seen by Dr Corner as a Jehovah figure, effectively expels Philip from the Garden of Eden.

In his novels Greene explores the different routes down which the disillusioned child, now the adult, can go: Philip is overwhelmed, he shuts out the world and his life shrivels. Minty, in *England Made Me* does the same.

Another reaction is to see the world as no longer benign, but ugly and evil. In *The Comedians*,



Martin Corner

Captain Concasseur demonstrates this, as does Mrs. Baines herself.

The sentimental path is another way. The Presidential Candidate, also from *The Comedians*, dealt with the world by cocooning himself in beautiful principles; a divorce from reality. Greene was a progressive but not a liberal; he did not think principles should replace the real world.

The speaker also considered the Quixotic and cited a number of Greene's characters that fall into this category including Anthony Farrant in *England Made Me*. He is the 'no hoper' whose old public school tie dependence did not help him to success, a flawed character who behaves heroically in the end. He never lost his childhood delight and trust in the world. Aunt Augusta and Monsignor Quixote himself also fall into this category. They were not naive, though eccentric; in spite of all they had retained their attitude of goodwill to the world.

Thomas Aquinas said that the will to good makes good real. So a child's sense of the delightfulness of the world makes him act well. Among Greene's characters there is a middle ground inhabited by those who, while despairing, still act well. Such men as Castle and Scobie retain their goodwill; they still retain that sense of childhood. Is it accidental that Fowler and Bendrix, usually considered autobiographical characters, belong in the latter group?

All who heard him must have been fascinated by Martin Corner's journey into the childhood of Greene's adults and mentally classified Pinkie, Pyle or the Captain. But what became of Greene's other children, such as *The Destructors* or young Baxter in *The Captain and the Enemy*? Perhaps we now have some clues? During a Festival which seemed to concentrate more than usual on the Man than the Message, it was good to hear such a thought-provoking talk based firmly on his writings. Our knowledge of Greene's own childhood is still largely derived from *A Sort of Life*, but this talk has provided an unforgettable new perspective on his creations.

Graham Greene and the cinema

Adrian Wootton

The talk given by Adrian Wootton was masterly. He showed us clips from Greene films as well as extracts from the acclaimed television Arena documentary of Greene's life. Thus we were introduced not only to one of the literary giants of the twentieth century, but also to a script-writer whose influence on the development of the American and British *film noir* was, Wootton considers, his greatest legacy to the cinema.

Wootton was an early film addict whose introduction to Greene was through television adaptations of his films. This obsession led to a career in the cinema, The Court; he is now Chief Executive of Film London. Greene's visits to the then newly opened cinema in Berkhamsted led to his reviewing films whilst at Oxford and later working as film critic for *The Spectator*. His novels show the influence that the cinema had on his work in plot, definition and atmosphere.

As a film critic Greene was brilliant but often harsh, particularly in the case of Hitchcock whose every film he savaged. Hitchcock's production of John Buchan's *The Thirty Nine Steps* had, in Greene's opinion, wrecked the story, so much so that he blocked every attempt Hitchcock made to acquire the film rights of *Our Man in Havana*.

Wootton considered that this was sad, bearing in mind the undoubted talent of both men and one can only speculate on what might have been the outcome had they co-operated. Not even Alexander Korda escaped Greene's acerbic criticism but this did not prevent them collaborating on *The Green Cockatoo* and *Twenty-One Days* in 1937. Both films met with Greene's scathing criticism but, as Wootton pointed out, he served his film apprenticeship in a creative environment working with actors of the highest calibre.

The first of Greene's novels to be adapted for the screen was *Stamboul Train* in 1933. This gave him not only the financial stability he needed to quit his job at *The Times*, but also an entrée to Hollywood where he was to have a dramatic influence on the development of the American crime film. In 1940 Paramount adapted his novel *Gun for Sale* under the title *Gun for Hire* with Alan Ladd and Veronica Lake. Although the scene was switched from Nottingham to Los Angeles the resulting *film noir* was, in Wootton's opinion, very fine and quite close to Greene's original. Fritz Lang directed *The Ministry of Fear* in 1943 but this too disappointed Greene although some thought it one of Lang's best Hollywood films. The last war-time film of a Greene novel was *The Confidential Agent* starring Lauren Bacall and Charles Boyer which, in spite of the distinctive Greene episodes and atmosphere of menace, was not well received at the time.

By the end of the war Greene was an established writer and, in Hollywood terms, highly bankable. But it was the Boulting brothers who bought the rights to *Brighton Rock* for which Greene wrote the script; thus was born one of the classics of British cinema. It was fascinating to hear that Greene was strongly opposed to Richard Attenborough playing the part of Pinkie – a misjudgement for which he was later to apologise. In the light of the success of this film in Britain it is interesting to note that it flopped at the box office in America.

Just after the war Korda invited Greene to work with him and Carol Reed in two outstanding films – *The Fallen Idol* and *The Third Man*, both of which appear near the top of any poll of the Hundred Best Films. The combination of Greene, the writer, and Reed, the director, was one of the greatest creative achievements of the British cinema. Whilst Greene believed *The Fallen Idol* was the best film of any of his books (it was nominated for an Oscar), it was *The Third Man* that saw Greene reach the pinnacle of his film career.

By the 1950s Greene's interest was swinging away from the screen towards the theatre but his adaptation of Shaw's *St Joan* was not a success. When Joseph Mankiewicz directed *The Quiet American* in 1957 Greene condemned it as 'complete treachery'. There was one final collaboration between Greene and Reed in 1960 with the production of *Our Man in Havana*, but the old magic was not there and Wootton does not feel that any of his novels that were filmed in the 70s and 80s lived up to the earlier successes. This, he thought, is due in part to the removal of religion from Greene's original works.

This was a fascinating talk by a master of his subject, who provided us with background information on Greene and the cinema which will enhance our understanding and appreciation of his films.

The Fallen Idol

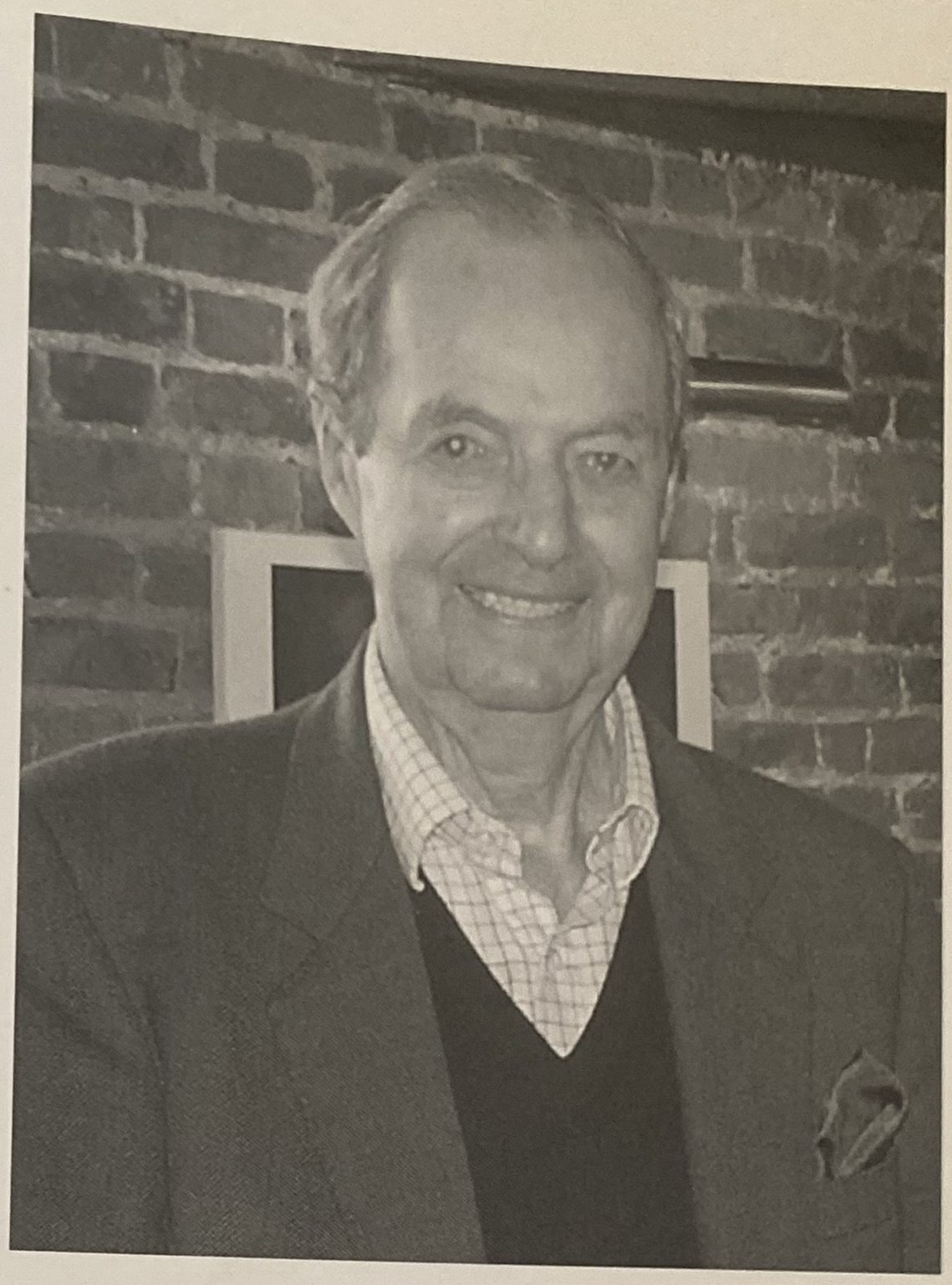
This was the first film - released in 1948 - on which Graham Greene and Carol Reed collaborated. Their method of working was for Greene to write the screenplay in the morning and polish it in the afternoon together with Reed.

Reed deliberately chose a boy who had no acting background. He coaxed a performance out of him by unconventional methods e.g. he had a magician off-camera to make him laugh.

Philip hero worships the butler Baines (Ralph Richardson) but hates the bullying Mrs. Baines (Sonia Dresdel). The plot darkens as Philip becomes aware of Baines' affair with his 'niece'. He promises to keep a secret but accidentally reveals it to Mrs. Baines. When Mrs. Baines falls to her death, Philip runs away, not seeing that it was an accident. The sequence where he is running through wet streets at night is the precursor to similar scenes in *The Third Man* one year later. Carol Reed now lightens the atmosphere by a comic sequence when the police try to use Dora Bryan (a tart with a heart) to comfort the boy and find out where he lives.

Home again, Philip finds himself forced to tell lies, to protect Baines. The tension builds. Baines makes matters worse by trying to keep his 'niece' out of the investigation. The police are on the point of concluding that Baines is a murderer when Reed allows the tension to drop. A clock winder comes in to wind up the embassy clocks, totally unaware of the surrounding crisis. Shortly afterwards the police find evidence completely exonerating Baines. The boy, telling the truth, is dismissed as unable to tell the difference between truth and a lie.

The film is a study of the end of childhood. Philip, who believed everything he was told, finds that Baines has been telling him stories which were not true. He finds himself on the threshold of the adult world where he has to tell lies and where he is regarded not as a child but as a liar. It is a deeply moving film seen through the eyes of an 8 year old boy.



Guy Hamilton

Guy Hamilton interviewed

by Neil Sinyard

Neil Sinyard welcomed Guy Hamilton, assistant director of *The Fallen Idol* and *The Third Man*, as one of the most successful and distinguished film directors of the last half-century. Neil turned to the early days of Hamilton's career, his work as Assistant Director to Carol Reed in *The Fallen Idol* and *The Third Man*, both scripted by Graham Greene. With the aid of a few well-chosen questions from Neil, Guy Hamilton kept his audience spellbound.

At the age of about 12 his desire to be a film director met with extreme disapproval from his father who viewed it almost as being the 'equivalent of running a brothel'. When he was 17, he was sent to the South of France, where he got a job in the Nice Film Studios as a clapper boy. When the Italians invaded he escaped and was evacuated to England, where he spent 6 months learning to cut newsreels before spending 5 years in the Navy.

On demobilisation he managed to get back into the film industry, starting as Third Assistant to the Director. He then became Assistant to Carol Reed, who was working on *The Fallen Idol*. Working with Reed was wonderful. The two got on well. Great directors like Carol Reed or John Huston make it look so easy, 'like riding a bicycle with no hands.' Reed had been an actor himself. As director he considered every single bit-part actor to be just as important to the film as the stars - very apparent in *The Third Man*.

For *The Fallen Idol* Carol Reed was anxious to find a child who was not a Shirley Temple-type child star. He chose Bobby Henrey, who lived with his grandmother on a farm in France. He barely spoke English and knew nothing apart from life on a farm. Hamilton said the child had 'the attention span of a demented flea.' Guy Hamilton had to stand in sometimes for Ralph Richardson while numerous shots were taken of Bobby. Many of the child's expressions in the film were pasted together or cut into a different scene.

Guy went on to describe the casting and directing of *The Third Man*. Joseph Cotten was a contract artist for Selznick, who didn't want Orson Welles in the film, preferring Noel Coward or Robert Taylor. Carol Reed, backed up by Korda, won the day. Welles then played hard to get. This had the effect of parts of the film being made in the laboratory in Paris and the use of a shadow to depict the presence of Welles. His actual appearances were

shot for one week in Vienna and one in London. When he arrived in the sewers he launched into a tirade and stormed off - 'I come from America where everything is wrapped in cellophane!' This led to a sewer being built on set in Shepperton! Graham Greene had visited Vienna and found many of the locations and shaped the story around them. It was authentic post-war Vienna. Reed re-staged it a little so some extra dialogue was needed from Greene.

Concluding questions elicited further interesting facts and amusing anecdotes making this interview one of the highlights of the Festival.

Graham Greene: The man of passionate extremes

Marie-Françoise Allain

The speaker's father, Yves Allain, had been a friend of Graham Greene, so she had known him from when she was very young.

Her father was assassinated in 1966 in North Africa, but she too had found Greene a good friend, always willing to help whenever she approached him in connection with her journalistic work. She had been given many of his books usually inscribed 'Yours affectionately Graham Greene'. She spoke very movingly about her feelings for her father and her father's friend, whom she had found very giving and full of concern for people.

Allain worked for six years to produce *In Search of a Beginning* when Yvonne Cloetta was desperate to counteract some of the things she had not liked about Norman Sherry's biography. She had thrown an interesting light on all the spy theories by mentioning to Allain that Greene passed some of Philby's letters to the Secret Service. We were also told that after *Our Man in Havana* the Head of MI5 had called the Head of MI6 to say that Graham Greene should be prosecuted under the Official Secrets Act. That suggestion had met with laughter at MI6!

This was a very personal talk by someone who had been fond of Graham Greene and closely associated him with her much-loved father.

A guiding light

Euan Cameron

Again there was a family connection between Graham Greene and the speaker whose father and godfather had both known the author.

But much of Cameron's connection with Greene was through work as he had made his career in publishing and journalism. On one occasion his severance pay from a firm of publishers was increased through Greene's intervention, and on another Cameron was able to obtain an interview after the publication of the last novel *The Captain and the Enemy*. Like all other visitors from Britain he was asked to bring sausages and marmalade to Antibes.

The speaker had known several friends and relations of the author, including Vivien Greene, and a year after Greene's death Cameron was approached to translate Father Duran's book *Graham Greene, Friend and Brother.*

Finally he told us how pleased he was to have been asked to be godfather to Graham Greene's great niece, the daughter of Lucy and Nick Dennys.

This was another interesting talk in the series of personal memories we have been allowed to share. All cast their light on aspects of Greene, the man.

The End of the Affair – two perspectives

Prof. John Sutherland and Kate Mosse

As the title suggests the two speakers provided very different perspectives to this novel which is possibly one of Greene's best and best known. Different as their approaches were, both agreed this had been an important book for them and their view of it had changed at different times of their lives. That was the more dramatically illustrated by Kate Mosse (who was aware that her name sometimes led to misunderstandings!). She discovered Greene on her own along with T.S. Eliot and Iris Murdoch while studying for her A levels and she had been very absorbed by the issues of faith and the passion of the relationship in *The End of the Affair*. Later, when she had become more interested in feminism, she had had a far more negative reaction to the book. In particular she



Kate Mosse

had found Bendrix's attitude to Sarah and women in general quite repugnant. But she had read it more recently and had analysed it as a writer, as she now is, and appreciated it in yet another way and feels it is a novel of considerable substance. When some questions from the audience later tried to probe whether the book was partly, or almost totally, autobiographical, she made the point that all authors write from their experience but that does not mean that all aspects of their work are true in a literal or biographical sense. She said, by way of elaboration, that she did not think she would like Graham Greene as a person but she was still able to admire and enjoy his writing.

Professor Sutherland started by saying that there can be two critical approaches – one is that the words on the page 'suffice', and the other is to find keys to a novel by examining its context both in historical terms and in those of social history. For example, he pointed out that the book opens in 1946 which was a time of great austerity and life was bleak; escapism in the cinema was fashionable as was romance, so in that sense the book was in keeping with a current mood. Another example of 'context' was that Greene writes that Sarah has a cough but won't seek medical help and this was very significant as TB was still a serious illness which often did not respond to treatment. Greene was, the speaker said, a master of insinuation and yet the book reached the limits of what was then acceptable in terms of sexual explicitness.

The two speakers made an interesting, contrasting yet complementary presentation. From Professor Sutherland we had the more analytical and academic perspective and from Kate Mosse we enjoyed the engaging skills of the experienced broadcaster and communicator. As she said 'a book that engages your feelings over a period of time is a great book' and on this they were certainly agreed.

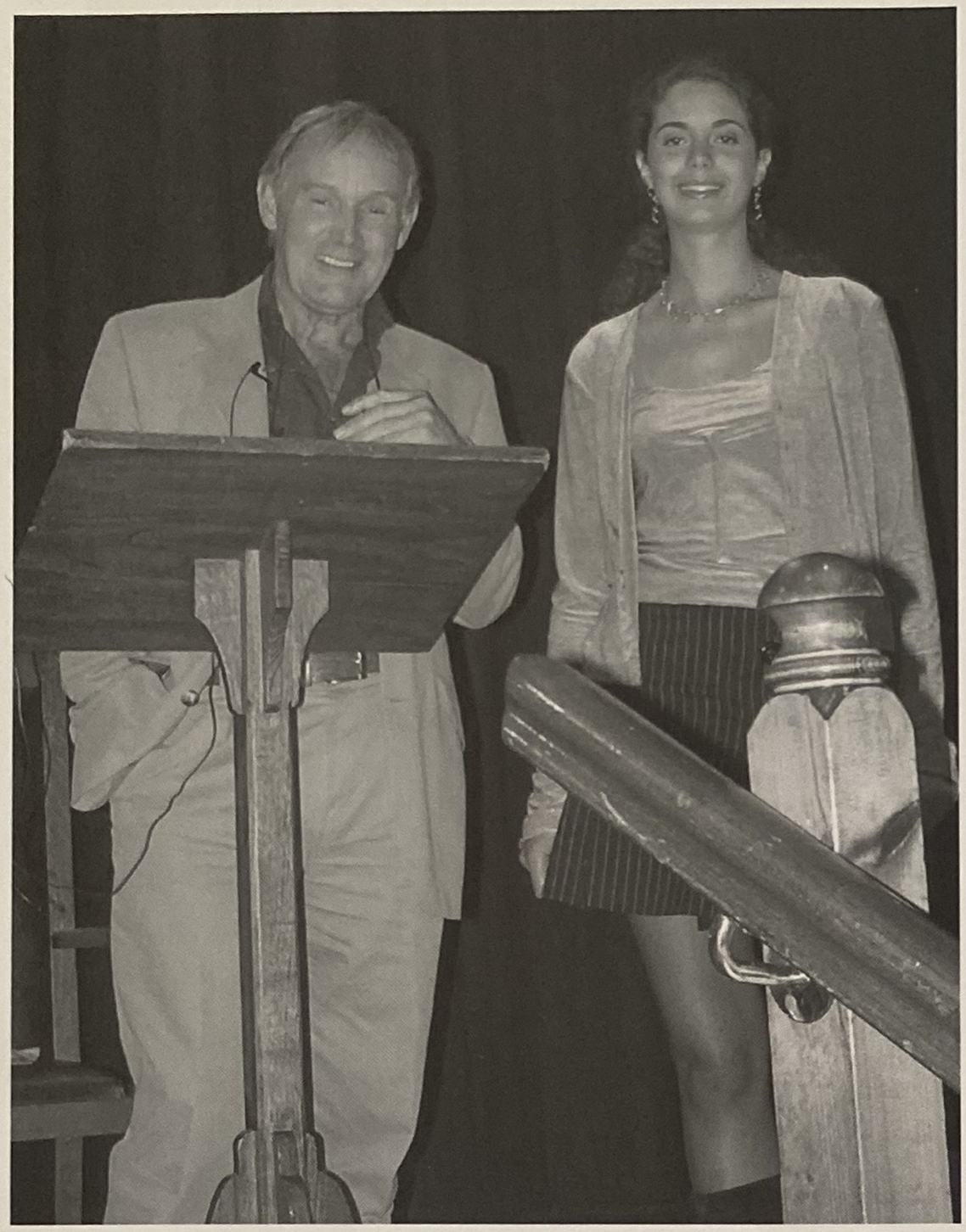
With Great Pleasure

Readings by Clive Francis

Graham Greene's great-niece, Lucy Saunders, introduced the actor Clive Francis who gave a most entertaining performance reading extracts from a selection of Greene's books and writings - many of which had been chosen by members of the audience. The presentation began with examples of Greene's descriptive skills with extracts from *Brighton Rock*, and continuing with a vivid description of London after a night of bombing from *Ministry of Fear*. Berkhamsted from *A Sort of Life* and an with an evocative picture of San Antonio, Texas from *Modern Readings* completed these snapshots.

An extract from an introduction Greene wrote for an exhibition of paintings on Capri described the pictures in such a way as to allow you to conjure them up in your own mind and lead you to Greene's conclusion that 'There is magic in the air' in Capri.

The audience at the Festival was reminded of Greene's wit when Clive Francis, who had played the Aunt in a touring production of *Travels with my Aunt*, slipped back into that character and read her description of a funeral she had been to where she had accidentally sent the coffin prematurely on its journey before the funeral service had begun. Greene's wit was also illustrated by an extract from one of his film reviews. In his summary of actress Louise Campbell's film performance he noted wryly that, when in her former job as a dental assistant, fortunately 'none



Graham Greene's great-niece, Lucy Saunders, and the actor Clive Francis

of those painful scenes lasted more than an hour', in contrast to her scenes in the film under review.

As a playwright Greene also displayed his humour and Francis's performance of an extract from *Yes and No* was particularly enjoyable.

The readings ended with two selections from *The Heart of the Matter* and *Brighton Rock* in which Greene showed his command of irony and pathos.

Memories of Graham Greene

Koo Stark

Koo Stark spoke with warmth about her memories of Greene and said that she was flattered to have been considered his friend. She had met him when she had an important non-speaking role in *The Blue Film* which was made for Thames Television's *Shades of Greene* series. She recalled that Greene was very helpful to her, not only during the making of the film also thereafter when she discussed her scripts with him and got advice, e.g. on how to deal with scenes requiring her to undress.

She also told of valuable lessons he had taught her, in particular when he had stressed the power of the subconscious. When she was going through a difficult time in her life she had visited him in France and had enjoyed long walks and talks with him. He had encouraged her to write about her experiences (advice she regretted she had not taken) explaining that much is stored in the subconscious, often painful experiences. It was accessing these half-remembered or repressed events and emotions, often during sleep, and the process of writing about them that enabled them to be absorbed. Koo Stark had been reminded of the power of the subconscious again recently when, on settling down to prepare this talk, she had fallen asleep and in that state image after image of Greene had appeared. Another lesson from Greene was how to deal with fame, which he knew from his own experience was often very isolating. His view was that it was important to behave normally, to live simply and to keep one's feet firmly on the ground. In Greene's opinion, fame and publicity were superficial and it was only too easy to lose reality and to stop interacting normally with others.

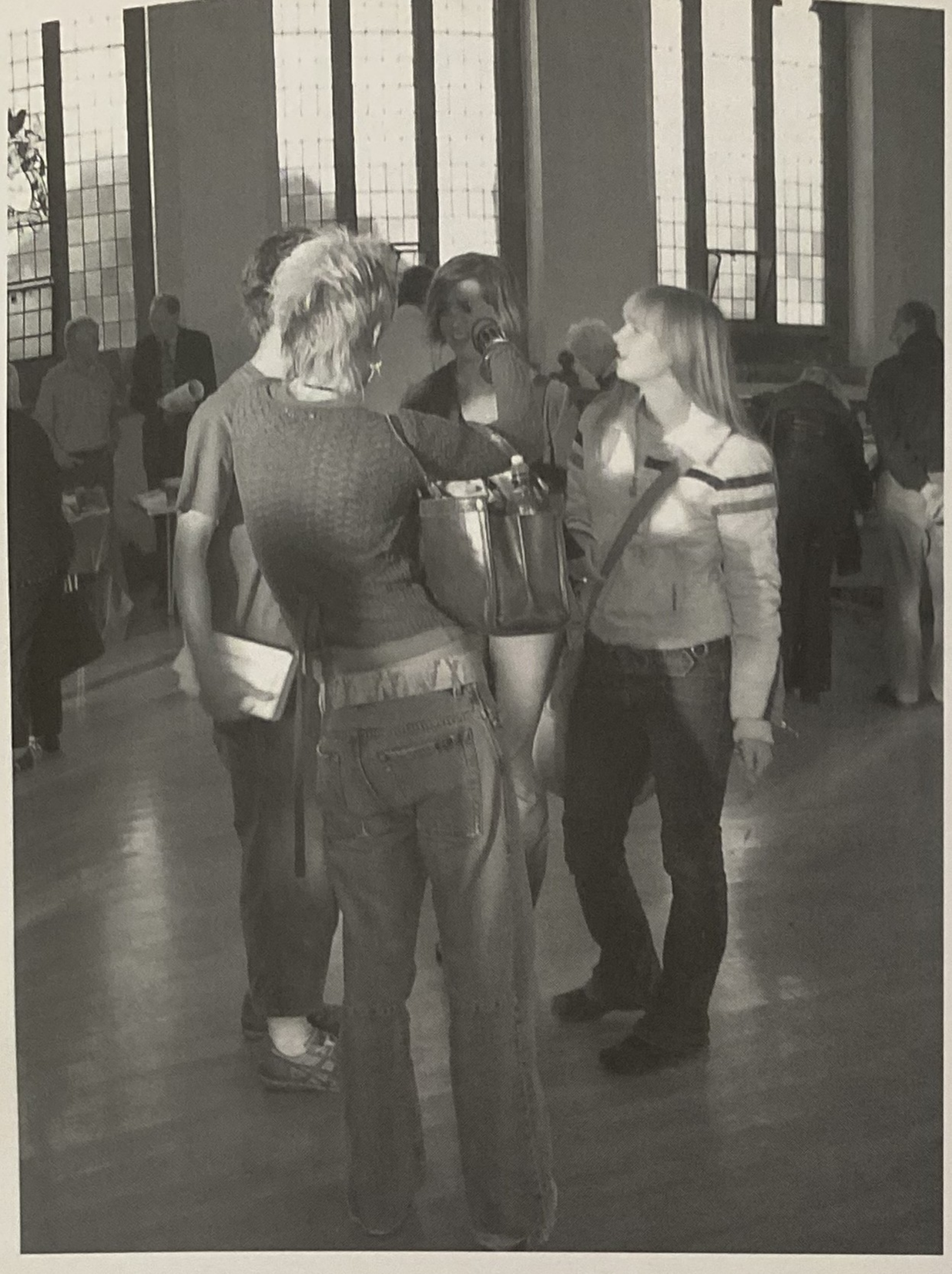
She felt privileged to have had so many wonderful conversations with him, and remembered him with great affection as a friend and one of her most important mentors.

The Splinter of Ice

Dr Rudolf van Dalm

The last day of the Festival began with a lecture by a regular attendee and Greene scholar, our dear friend Dr. van Dalm. Although not a medical doctor, Rudolf van Dalm elaborated a well-researched and documented explanation of Greene's changing mood, one of the characteristics of his behaviour throughout his life, based on the symptoms and signs of manic-depressive illness, also called Bipolar Disorder.

Manic-depressive illness consists of recurrent cycles of mood disorders in which periods of mania, characterised by euphoric feelings, increased sexual drive, and even drug and alcohol abuse, alternate with periods of depression during which the affected person experiences feelings of hopelessness, pessimism, inappropriate guilt and worthlessness, insomnia, and suicidal thoughts and attempts. In the so called mixed state,



Chatting between talks.

symptoms of both mania and depression coexist. The initial manifestations of the disease usually appear in adolescence or early adulthood and may be triggered by a stressful event.

Dr. van Dalm's analytical eye has found extensive parallels between the description of manic-depressive illness and Greene's biography. Starting in his Berkhamsted School years, when Greene was mentally tortured by two of his classmates, Carter and Wheeler, who took advantage of his difficult situation as school master's son and pupil, Greene became aware of the antagonism between Good and Evil, a conflict that would be expressed in all his future works. But it cost him dear: this early conflict triggered his manic-depressive disorder. Greene attempted suicide on several occasions and he was sent to London for a six-month treatment plan with a psychoanalyst. He was not cured, but he became more self-assured and better prepared to face school again. *A splinter of ice in the heart* is the metaphor Greene used to describe the emotional consequences of this adolescent experience.

The increased sexual drive, inherent to manic-depressive disorder, accompanied Greene most of his life. For some time, it could be tamed by courting and later marrying Vivien, but Greene soon felt the need to escape and seek more emotions. He had three well-known lovers and numerous casual encounters before he found his definitive companion, Yvonne Cloetta, who stayed with him for the last three decades of his life, and with whom Greene may have found true love, which 'only reveals itself once it's not a question of sex'.

It would be interesting for future biographers to investigate Greene's ancestors and try to find the origin of his condition because, quite often, the manic-depressive condition is a familial disorder that can be traced back in the family's medical history.

Dr. van Dalm concluded that Greene was a victim of his condition, but his brilliant mind allowed him to channel the consequences of it into productive work which is, after all, his legacy to all of us.

The speaker captured the attention of all present in Newcroft Lecture Theatre during this original lecture.

The Dangerous Third Martini:
Graham Greene's experiences as a film critic.'

Neil Sinyard

With his extensive knowledge of films and his own experience as a film critic Neil was well suited to tell us of Greene's work as a film critic and how writing about films influenced his later work. One could never tell where the 'dangerous third Martini' might lead.

It could be said that 'danger was Greene's speciality' and that he actively sought it. For him 'films were an escape from the hellish problem of construction in Chapter 6, from the secondary character who obstinately refused to come alive, an escape for an hour and a half from the melancholy that falls inexorably from around the novelist, when he is left too long in his own private world.' In reality it was far more than an escape. His experience as a critic had a profound effect on his practice as a novelist. It inspired and released an imaginative energy in his work.

There was also a Faustian danger. Could anything of value arise from this moneyed industry? As Neil

Sinyard put it, never let it be said that Greene sold his honour for an inferior sherry. Greene's satirical essay, *The Film Launch* in which he lampoons film tycoons and pokes fun at other critics, who become 'a little stuffed and a little boozed', from whom all that is required is a 'dried imagination and a dead pen', sums up his feelings.

There was the further real danger of upsetting people to the extent of provoking litigation. His review of Shirley Temple in the film *Wee Willie Winkie*, in which he described her as 'a complete totsy' with the eyes of a coquette of 'dimpled depravity' provoked a lawsuit. He could be devastatingly cruel to actors. Herbert Marshall reminded Greene 'of a large moulting dog which confirms one's preference for cats!' Irene Donne in the film *High, Wide and Handsome* sings beside a farm horse. Greene writes 'Miss Donne is the one without the white patch on her forehead.' But he could write very sensitively about actors whom he admired.

Greene seemed almost to set out to make enemies. He was feared as the severest of critics at that time because he wrote so well and so evocatively and he is the most quoted of all film critics. He brought his imaginative skills into his film criticism. Greene's judgments, perhaps with the notable exception of his views on Hitchcock, have stood the test of time. They are a reliable guide to the films of the 1930s. He had a real feeling for, and knowledge of, the medium. He embraced both the poetic and popular potential of film.He appreciated the power of the camera in capturing mood and feeling, with more 'exactitude and vividness than the prose of most living playwrights'.

Films that etched themselves on Greene's memory turn up later imaginatively in his work. He realised the power of the screen, what images can do and words cannot. 'The thought which takes pages to express arises from one sharply focused picture in the mind.' It had always been his ambition to write and produce a first class film. His screenplay for *Twenty-One Days* received hostile reviews and he swore never to adapt another writer for the screen. Indeed, his three great successes *Brighton Rock* for the Boulting Brothers, and *The Fallen Idol* and *The Third Man* for Carol Reed, were all his own works. The two latter particularly show the clever use of imagery in their evocation of fear and even terror.

For a time Greene's association with the cinema had a damaging effect on his reputation as a writer, but in the last few years it has come to be seen as one of his greatest strengths, and he himself recognised the importance of cinema to his work. Perhaps we should be grateful for the 'dangerous third Martini.'

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.

"In the Press" (page 7 of the Summer Newsletter): *The Vanguard* of Lagos is misinformed. Galsworthy DID win the Nobel Prize in 1932.

Stephen Halliday

IN THE PRESS

Unfortunately space does not permit cuttings this time – but be assured, Greene is often mentioned in all the media, and we shall hear more of this next time. Please keep sending cuttings.

THE TRUST

Roger Watkins, founder Trustee and first Festival Director, retires at the end of December. We are happy to record our heartfelt thanks for his initiative and hard work. And we welcome back David Pearce as a Trustee once more.

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