A Sort of NEWSLETTER

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WEB SITE

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

www.grahamgreenebt.org

Editorial

It is a pleasure to be able to record that Friends of the Trust keep sending material for the Newsletter - please keep it up, how else will I know you care?

This time I was unable to fit in everything that I have available, but please do not think I have rejected anything that happens not to be in this time; space is limited and although I no longer worry so much about how to fill the columns, I do like always to have something in hand for next time, so do not stop sending!

One of the things that had to be left until next issue is the annual Quiz. Do not despair, it is ready to be set next time, so I suggest you start reading now in order to have the character names at your fingertips.

As you probably know, all who work for the Trust do so voluntarily. We very much appreciate the assistance we get and can always do with more. If you are local and want to get involved, do contact us. There are many ways of helping and I am happy to take this opportunity of thanking Bill Willett for distributing the Newsletter locally which saves the Trust a lot of postage.

Yan Christensen

Newslettereditor@grahamgreenebt.org

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

Another Quiet American by Brett Dakin
Asia Books Co. Ltd. Bangkok, Thailand 2003
Second printing, 2004
279 pages.
ISBN: 974-8303-68-3

Another Quiet American caught my sleepy eye at some minutes past 7am (past midnight for me) at Bangkok airport during a brief stop on my way to Taipei. It was Friday, December 3rd, 2004 and, despite a long and tiring flight, I would never have missed my ritual visit to the bookshops. Airport bookshops are unexpected sources of valuable material. I will never forget my excitement when some ten years ago I found two books on Greene at Heathrow airport: *The Man Within*, by Michael Shelden, and *Graham Greene, Friend and Brother,* by Leopoldo Durán. How avidly I read them on my transcontinental flights! Two books on the same person, yet they seemed to deal with two different characters difficult to match.

Another Quiet American is subtitled *Stories of Life in Laos,* which is exactly what it is. The author, Brett Dakin, a graduate from Princeton University and Harvard Law School, spent two years in Vientiane working at Laos' National Tourism Authority with the challenging task of attracting foreign visitors. As Dakin states at the beginning of the book, the stories are not fiction. Each chapter is devoted to one or several persons, either co-workers, Laotian or foreign people he met, out-of-town trips, or to out-of-town trips and local celebrations, such as the forty-fifth anniversary of the founding of the Laos Communist Party. It is not until page 99 that you find the first reference to *The Quiet American. Another Quiet American* also is the title of the chapter beginning on this page and is dedicated to an American expatriate who lives in Vientiane. Dakin calls him Joe and Joe reminds him of Pyle. Joe had been a pilot with the US Air Force in Vietnam, but now in Laos it is not clear what he does or where his income comes from.

Although *Another Quiet American* has little to do with the book from which the title is taken, many of the descriptions on culture and politics that Dakin inserts along the text could apply to Vietnam. For example, Laos and Vietnam fought together in the so-called Vietnam wars, both against the common colonial power, France, and later against the USA. Both countries are relics of Communism, have no free press, and began to open to the outside world in the 1990s, first Vietnam and later Laos. Dakin is not optimistic about the future of Laos. His reflections on the mysterious bombings at key spots in Vientiane (which reminded him of the bombing in Saigon described by Greene), and the skirmishes between Royalists, pretending to restore the defeated monarchy, and the Communists, trying hard to keep an order that favours the cadres and the party members, but condemns the best of their youths to a hopeless future, leave a sour taste, perhaps as sour as that felt by Fowler when he wanted to tell someone that he was sorry.

Another Quiet American is an example of the influence of Greene on other authors and even on people who do not usually write. Fifty years after the publication of *The Quiet American*, the expression still is meaningful and is constantly remembered when presumably well-intentioned US involvement in other countries breaks in the news. Other expressions, such as the human factor or our man in (wherever), are common in normal conversations.

The book is very readable and gives first-hand information on Laos everyday life and customs. I would recommend it to those planning to visit the country, not as a substitute for guide books, but as a complement, and to those interested in present day Indochina. If the book included a map of the country and a simple plan of Vientiane, its reading would be even more enjoyable.

Ramón Rami Porta.
Barcelona, Spain.

OUR MAN IN HAVANA

The opera

One of the first events in the Centenary Celebrations was a revival in early July of Malcolm Williamson's opera, which had had a six-month run at Sadlers Wells in 1963. Trinity College of Music, based at Greenwich, gave four performances of this rarely revived work. I learned later that the orchestral score is in a very raw state and the orchestra had to struggle to interpret it and nearly gave up in desperation! This may explain in part why the original opera was heavily cut for this production.

The music is a mixture of Australian and West

Indian, which many found strange. It certainly suited the mood of the story, which kept very closely to Graham's original book. I enjoyed it, which, for someone who usually avoids opera like the plague, is something of a compliment. Perhaps one of these days we could even mount it at the Festival!

Ken Sherwood

AN UNCOLLECTED SHORT STORY

Article by Jonathan Wise

Over fifty of Graham Greene's short stories have been published. The majority found their way into one or more of the collected editions during his lifetime.[1] One exception is *All But Empty* which appeared only in *The Strand Magazine* in March 1947. However, much later it was included in *The Oxford Book of Twentieth Century Ghost Stories* (1996) and here there is a note which claims that the Greene story *A Little Place Off the Edgware Road* is in fact an extensive re-working of *All But Empty*.

The common theme that links the two stories involves a chance encounter with a stranger in an old cinema. The man starts to give a garbled and gruesome account of a recent murder. The narrator or central character, depending on which version you read, becomes increasingly unsettled and subsequently informs the police who tell him that they have a murderer but have yet to discover a body.

A Little Place Off the Edgware Road first appeared in print in Nineteen Stories (July 1947). Unlike some in the volume this story was not published previously despite having been written eight years earlier (according to the date Greene provides at the end). Norman Sherry is of the opinion that the author was not wholly accurate with his dates:

"For no obvious reason, Greene often dates his activities and his stories wrongly. He is generally out a year and sometimes two."[2]

But in this case Greene also specifies a particular year in the story itself: "...there were still optimists, it appeared, even in 1939"[3]

The most telling indications that *A Little Place Off the Edgware Road* was indeed written pre-war, lie in the text itself and in the central character. Craven is in the mould of Pinkie in *Brighton Rock* (1938) and Raven in *A Gun for Sale* (1936), an angry, resentful figure, very much at odds with himself and the world. This is evident in the first lines as he makes his way up Park Lane:

"... already the cars were lined up all the way to the Marble Arch, and the sharp, acquisitive Jewish faces peered out ready for a good time with anything possible which came along. Craven went bitterly by with the collar of his mackintosh tight around his throat: it was one of his bad days."[4] He crosses into the Edgware Road and, "the Guardsmen were out in couples, great languid elongated beasts - the bodies like worms in their tight trousers. He hated them, and hated his hatred because he knew what it was, envy."[5]

Of course, it is tempting to see traces of Greene's own character in Craven, particularly the young author of the 1930s struggling to support a family and driven by a low boredom threshold to seek diversions.

"All the way up the Park he was reminded of passion, but you needed money for love. All that a poor man could get was lust. Love needed a good suit, a car, a flat somewhere, or a good hotel."[6]

Craven does not appear to be motivated by crime like Pinkie or Raven. Indeed his "moments of happiness in the British Museum reading room"[7], hint at a very different background and personality. Again there is the autobiographical undertone. Greene is unspecific on the exact location of the cinema in his story. Culpar Road does not exist but the side-streets south of Paddington Station seem the most likely area. *"Paddington: Social and Cultural Activities"* (1989)[8] notes the existence of numerous music halls and theatres around Edgware Road, many of which changed hands and function in the early years of the century before disappearing in the 1950s and 1960s. This certainly aligns with Greene's description of the place: "The theatre had been built in 1920 by an optimist who thought the cheapness of the site would more than counter-balance its disadvantage of lying a mile outside the conventional theatre zone." [9]

Craven is driven to seek out this dismal refuge not only through a mixture of boredom, bitterness and self-loathing but also in an attempt to escape from a curious and repeated nightmare in which "he had discovered anew the horrifying fact that the body doesn't decay. There are no worms and dissolution. Under the ground the world was

littered with masses of dead flesh ready to rise again with their warts and boils and eruptions."[10]

He feels he is sliding towards insanity as a result of this disturbing vision and this is exacerbated when the stranger sits next to him and begins to recount some details of a murder in a disjointed and confusing manner that a distracted Craven thinks is a commentary on the film they are watching. "They seemed to have got into an absurd and meaningless wrangle in the dark."[11]

Gradually his impatience with the man and his own pre-occupations with his mental state give way to rising panic as it dawns on Craven that he is sitting next to a murderer. This reaches a climax when the man "laid a hand suddenly and confidingly on Craven's: it was damp and sticky." [12]

The stranger leaves suddenly and Craven's horror at what he has just experienced is mixed with relief as he stares at the smear of blood on his hands, "This wasn't hysteria: this was a fact. He wasn't mad: he had sat next to a madman."[13]

But this relief is short-lived as he learns from the police that it is the body that is missing not the murderer.

"He was back in the horror of his dream - the squalid darkening street outside was only one of the innumerable tunnels connecting grave to grave where imperishable bodies lay".[14]

Greene uses first-person narrative in *All But Empty.* In this instance, his central character is drawn to the deserted cinema, again vaguely located in the Edgware Road vicinity, "because of its almost invariable, almost total emptiness."[15]

He also has designs on the girl who sells the tickets who "had a bright, common, venal prettiness."[16] Indeed, this could be the true motive for him going there as, despite the emptiness of the place, he leaves the seat next to him vacant for her. "I sat almost at the end of a row with one seat free as an indication that I felt like company, but she never came."[17]

There is nothing to connect the narrator in *All But Empty* with Craven aside from this search for sexual gratification. This character is not bitter or pre-occupied. Indeed, when the stranger sits next to him, in the very seat he hoped would be occupied by the ticket girl, he is troubled by his sobbing and "did not grudge him the seat."[18]

At first he thinks the man is blind and perhaps lost or confused in some way. He asks where he lives "and when he gave an address in Seymour Terrace," (Seymour Road and Seymour Street are both close to Edgware Road), "I felt such pity for him that I offered to show him the way to another cinema and then to take him home. It was because we shared a desolation, ..."[19]

The undisclosed nature of this "desolation", coupled with the desire for solitude, has replaced the paranoia that hounds Craven. He listens attentively as the man begins to describe the events leading up to the murder. He is acutely conscious of the close proximity of the stranger "shivering, weeping and shivering"[20] beside him.

When the man describes the murder itself, the throat being cut with his own, newly sharpened kitchen knife, he is left in no doubt.

"Then I saw my duty quite plainly. He might be mad and to be pitied, but he was dangerous."[21] The denouement is the same as in *A Little Place Off the Edgware Road* but finishes with the policeman's comment about the missing body rather than Craven's total collapse as he realises his nightmare has come true.

Apart from the geographical location, very few words or phrases are the same in the two versions. Greene clearly approved of his description of the stranger's close proximity to the narrator as he made his way to his seat in the cinema. In *A Little Place Off the Edgware Road,* Craven "experienced the unpleasant feeling of a large beard brushing his mouth"[22]; in *All But Empty*, he "brushed my face with a damp beard."[23] Also the author seems to relish reusing the rather melodramatic description of the victim's throat that was cut "from ear to ear."

Despite their close similarities, the stories have been treated as separate entities. *The Strand Magazine* introduces *All But Empty* as "A New Story by Graham Greene"[24], which of course it was in March 1947. However, there is no accompanying footnote in Nineteen Stories, or in later volumes, acknowledging the existence of this story. Wobbe[25] merely lists *All But Empty* as a Magazine Story seemingly unaware of its connections with *A Little Place Off the Edgware Road.* Did Greene or his publishers deliberately hoodwink the readership? Although this is highly unlikely there is a near parallel case. The short story *When*

Greek Meets Greek (included in *Nineteen Stories*) was published first in the American Esquire magazine in July 1942 under the cumbersome title *Her Uncle Versus His Father*. The UK publication in *Illustrated London News*, with identical text, appeared in November 1943. The same year, in his *Introduction to Modern Reading 7*, the editor states the aim of the magazine is "to bring you, the reader, the best of hitherto unpublished work."[26] He includes *Her Uncle Versus His Father*.

One can only speculate as to why Greene chose to produce two such similar stories. It is unlikely that he did so for pure enjoyment or even as an intellectual challenge. By his own admission he found the task of writing both difficult and draining and the short story particularly irksome.

"The short story as a form bothered me then and a little bored me. One knew too much about the story before one began writing - and then there were all the days of work unrelieved by any surprise." [27]

Furthermore, it is doubtful if Greene would have had the time, let alone the inclination, to toy with an alternative draft in 1938 or 1939 when he was writing two full-length novels simultaneously, surviving on daily doses of Benzedrine.

"So I determined to write another 'entertainment' as quickly as possible in the mornings, while I ground on slowly with '*The Power and the Glory*' in the afternoons."[28]

So is *All But Empty* the original work? As evidenced above, there is enough to suggest that the writing of *A Little Place off the Edgware Road* is firmly located in the late 1930s. *All But Empty* is undated and harder to place. Therefore, one can only tentatively suggest that this story was written at a later date.

The tone of the opening, where the character of the narrator is sketched for us, is reflective. There is a feeling of nostalgia about the old cinema - "I used to frequent in the early 30's" - and the location - "in the evenings, when the lights went up in the Edgware Road and the naptha flares, and the peep-shows were crowded."[29] There is also a sense that he is seeking to draw a line under a period of his life which is now firmly in the past, "But I haven't visited the cinema for a long time now."[30] But it is the narrator's empathy with the troubled stranger, the shared sense of "desolation", and the use of the word "pity" to describe the man's plight, which seem to contrast most vividly with the self-obsessed Craven, consumed with bitterness and envy. Here is a more mature character who seems to have more in common with a Scobie [31] than with a Pinkie or a Raven.

In the end, of course, the matter of which story was written first doesn't affect our enjoyment of either work. Greene clearly felt that *A Little Place Off the Edgware Road* was the better work and it is hard to argue with his judgement. One can only applaud the fact that the inclusion of *All But Empty* in three publications in the 1990s[32] has meant that its readership extends beyond collectors of back numbers of *The Strand Magazine*.

If any reader can shed any further light on this matter I would be glad to hear from them. My e-mail address is: jonathanwise@ukonline.co.uk.

Jonathan Wise

1 *"The Basement Room and Other Stories"* (1935), *"Nineteen Stories"* (1947), *"Twenty One Stories"* (1954), *"A Sense of Reality"* (1963), *"May We Borrow Your Husband? and Other Stories of the Sexual Life"* (1967), *"Collected Stories"* (1972) and *"The Last Word and Other Stories"* (1990).
2 *The Life of Graham Greene Volume One* 1904-1939 by Norman Sherry (Jonathan Cape 1989, pg. 573)
3 *A Little Place Off the Edgware Road in Nineteen Stories* (Heinemann 1947, pg. 155)
4 Ibid, pg. 153
5 Ibid, pg. 154
6 Ibid, pg. 153
7 Ibid, pg. 153
8 *Paddington: Social History and Cultural Activities Volume IX* (ed. T.F.T.Baker 1989)
9 *A Little Place Off the Edgware Road,* pg. 154
10 Ibid, pg.153
11 Ibid, pg. 157
12 Ibid, pg. 157
13 Ibid, pg. 159
14 Ibid, pg. 159
15 *All But Empty* in *The Strand Magazine* (Volume 112, March 1947, George Newnes Ltd., pg. 66)
16 Ibid, pg. 66
17 Ibid, pg. 66
18 Ibid, pg. 67
19 Ibid, pg. 67
20 Ibid, pg. 67
21 Ibid, pg. 69
22 *A Little Place Off the Edgware Road,* pg. 156
23 *All But Empty,* pg. 67
24 Ibid, pg. 66
25 *Graham Greene. A Bibliography and Guide to Research* by R.A.Wobbe, (Garland Publishing 1979, pg. 247)
26 *Introduction to Modern Reading 7* edited by Reginald Moore, (Wells, Gardner, Darton & Co. 1943, pg. vii)
27 *Graham Greene Collected Stories*, (The Bodley Head & William Heinemann 1972, pg. vii)
28 *Ways of Escape*, (The Bodley Head 1980, pg. 88)
29 *All But Empty*, pg. 66
30 Ibid, pg. 66
31 *The Heart of the Matter* (1948)
32 *The Oxford Book of Twentieth Century Ghost Stories* edited by Michael Cox, OUP 1996.
The Graham Greene Film Reader: *Mornings in the Dark* edited by David Parkinson, The Carcanet Press 1993. Short Stories from "The Strand" edited by Geraldine Beare, The Folio Society 1992.

You may want to note that American Penguin have recently issued a new edition of Graham Greene's short stories with an introduction by Pico Iyer.

THE BRIGHTON CENTENARY CELEBRATIONS

The Brighton celebrations of the Centenary formed part of Cine City, The Brighton Film Festival, which takes place each Autumn. This year the Festival included the touring exhibition of "*The Third Man*- tracing the tracks of a film classic".

'Greene Day' on Sunday 5 December was organised by Cinemas of the Mind, the Arts Forum of the British Association of Analytic Therapists. There were consecutive showings at the Duke of York's Theatre at Preston Circus of *Brighton Rock* and *The Third Man*, followed by a discussion chaired by Francine Stock of BBC's Front Row. Taking part in the discussion were: Andrea Sabbadini, Chairman of the European Psychoanalytic Film Festival, together with Brigitte Timmermann, Steve Chibnall and Cedric Watts.

The discussion compared and contrasted the two films. Both provided an almost documentary record of their host locations. Both have a 'baby-faced' villain as a central character, given immense charisma in the case of Harry Lime by Orson Welles' superb performance. The psychology of the two films was explored - *The Third Man* has many of the elements of a fairy tale, while it was suggested that Pinkie has a castration complex. The films contrast in their endings - the superb final shot in *The Third Man* refuses to give the audience a happy resolution, while Brighton Rock alters the novel's ending, the clicking record leaving Rose thinking that Pinkie loved her.

On the preceding evening there was a reception at The Cricketers, one of Greene's favourite pubs, which plans to open a Graham Greene Room in 2005. Mike Richey, a friend of Greene since 1939, presented the landlady, Annette Day, with a cartoon of Greene and Brighton by Diz Dymott. To mark this very special occasion, Sacher's Hotel in Vienna had provided a 'Torte'. Amongst those present was Angela Allen who assisted Carol Reed on the script of *The Third Man* and Peter Graham Scott, the film editor of *Brighton Rock*.

Mike Richey, who had navigated the Atlantic single-handed many times, spoke briefly of his long friendship with Greene. He concluded with a Hilaire Belloc quotation that he considered was an apt description of the author: 'His sins were scarlet but his books were read'.

Ken Sherwood and Mike Hill

MISCELLANY

Japan

The Trust wishes to draw attention to a notable compendium on all matters connected with Greene and his writing. It is entitled, 'Graham Greene: A Companion and Guide'. This wide ranging work has been written by Japanese academics under the editorship of Dr Kazumi Yamagata who was prevented by illness from speaking at the 2002 Festival. One of the contributors is Professor Masaya Iwasaki who is no stranger to Berkhamsted. The text is illustrated by a number of interesting photographs, some of which are less well-known. The book is in Japanese, but it does enforce the point that Greene's standing around the world is high, and that new studies on him continually appear.

In Production

Thomas O'Connor, whom some of you met at the last Festival, is in the process of producing a new Graham Greene documentary film. It will be narrated by Sir Michael Caine and will feature interviews with a number of people who knew Greene or who have been involved in making films of his books. We hope to write more later.

Mervyn Morris has a first edition of *The Quiet American* in good condition - emma.mm@btinternet.com

Reading Circle

The local Reading Circle is reading the following in 2005:

January - *The Honorary Consul*
February - *Girls of Slender Means,* Muriel Spark
March - *Thérèse*, François Mauriac
April - *Selection of Essays,* by GG
June - *Portrait of a Lady*, Henry James
July - *The Tailor of Panama,* John le Carré
September - *The Mask of Demetrios,* Eric Ambler
October - *Black Mischief,* Evelyn Waugh
November - *The Viper of Milan*, Marjorie Bowen
December - A play by GG to be decided

New Book

That very good friend of the Trust, Cedric Watts, has contributed a chapter entitled "The Heart of the Matter and the later novels of Graham Greene" to a new colume called Companion to the British and Irish Novel 1945-2000. It is edited by Brian W. Shaffer and published this year in Oxford by Blackwells.

CORRESPONDENCE

Why did he die?

In the Winter 2004 issue of A Sort of NEWSLETTER Ms Angela Fox asked why Wordsworth had to die in *Travels With My Aunt*. I believe the answer lies in the other novels of Greene. In practically all of them a major character dies and, strangely enough, it is always one that has our sympathy, either because of his/her engaging personality or strong ideas about something that forms the subject of a major theme in the story, but most of the time it is one that in one way or other personifies true love. I think it is Greene's way of preventing the novel from becoming a common 'happy-ender' and, where the character is one with strong ideas about a subject, to get rid of a 'witness' who might be called upon to account for ideas that the author has put in his/her mouth but that might not necessarily be the author's. In such a case he would then have been able to say: 'It's a pity that the character is no longer there to clarify the matter.' I could give lots of examples but the most suitable is to be found in The Honorary Consul, where Doctor Plarr is killed because he personifies a form of true love and the priest Rivas is killed as he is the character with outspoken ideas, in this case about a double-sided God.

In conclusion, therefore, I can only say to Ms Fox that Wordsworth's only 'sin' was that he loved Aunt Augusta too much and that he was 'punished' for that. The only consolation he has, and one which we share with him, is that his death makes him unforgettable. And that, is what Greene has always tried to impose upon us: remember the ones who tell the truth.

Dr Rudolf E. van Dalm

Muriel Spark's prayers

Here's an odd snippet!

I have just been reading some ramblings of John Mortimer entitled *The Summer of a Dormouse*. He mentions Muriel Spark and says "Graham Greene, who also admired her writing greatly, paid her a small monthly income on condition she promised never to pray for him". I wonder how he would know if she kept her promise!

Colin Garrett

Rumbles

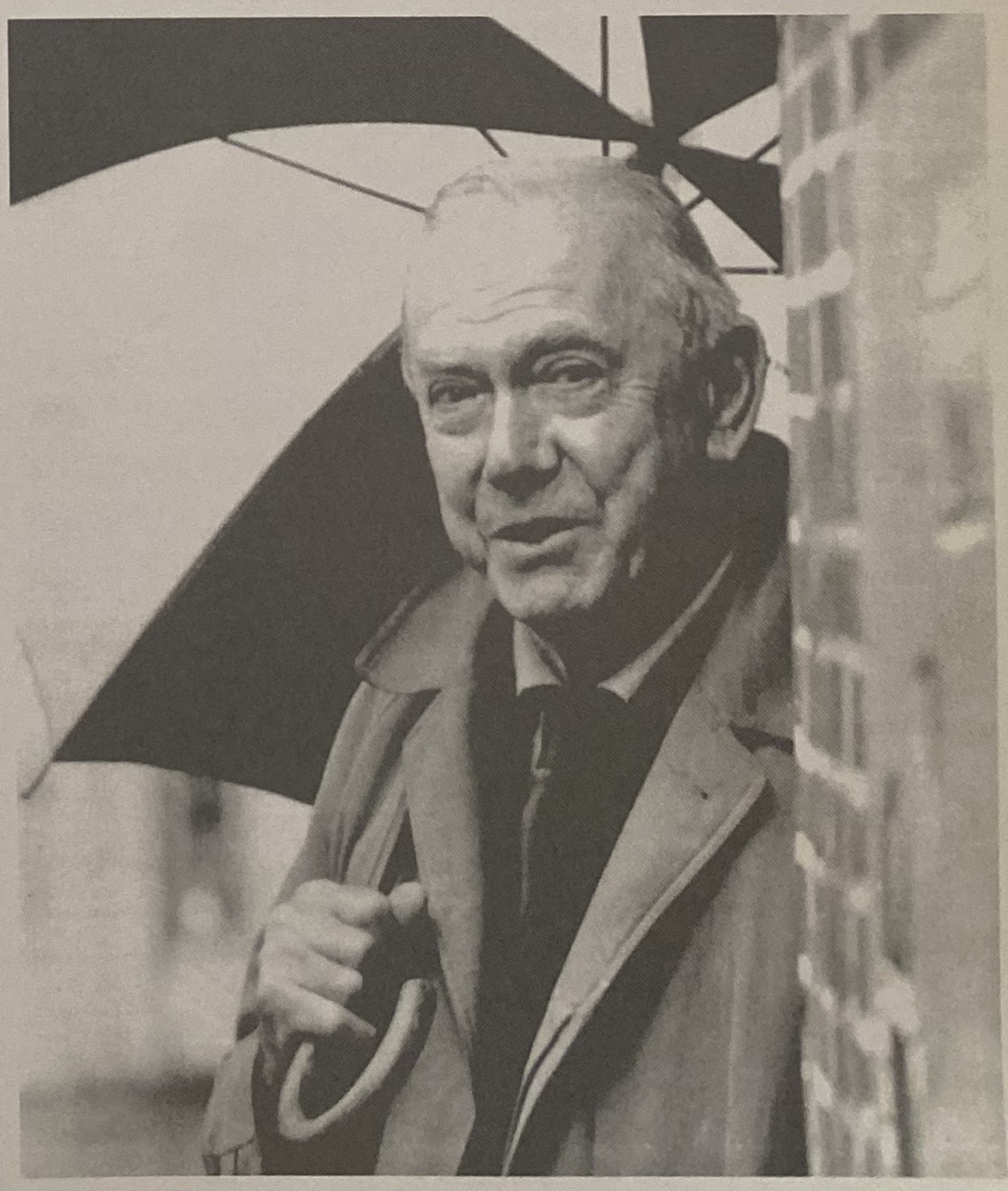
First I must say how much I stood in awe of the really impressive make-up of your latest Newsletter containing accounts of all the highlights of the Centenary Festival. But imagine my horror when I came to the reviews of the short films *Mortmain* and *Alas Poor Malling*! Since the title of 'fussy Dutchman' was publicly bestowed on me by no less a person than the then Festival Director, namely on the subject in hand, I must insist on the name of that pitiable man being spelled correctly, viz. Maling (with one 'l'), just as it is done both in the story as it appears in Shades of Greene and in the title of the film itself. As the poor creature is only a flat character in a short story and an equally short film and thus unable to defend himself, I felt that I must stand up for him and throw down this gauntlet expecting you to take it up and rehabilitate the tarnished name of that unforgettable and endearing tummy rumbler.

I shall then remain as always

yours

'Fussy Dutchman' van Dalm

Mea maxima culpa, but in my defence I was following the example of the Festival Director. In any case, if you have trouble like that it must be rather like living in 'ell and double 'll' might be justified!



IN THE PRESS

A Google Alert service will confirm that Graham Greene's name is often invoked in all manner of connections. Over the last few months especially, but the mentions have been widespread, from a Danish writer, Johannes Møllehave who managed to get almost every fact mentioned wrong, to the *Daily Yomiuri,* Japan that reviewed Vol. III of the biography.

It has been interesting to see its reception: from Australia came comment on the Greene family's unfavourable views; from US papers, generally good reviews, e.g. *The Washington Times* of December 2004: 'Consistently interesting to read'. Other reviews have come from New Zealand, South Africa, India and Scotland.

The US publication *National Catholic Reporter* interestingly described Greene as "...one of the most powerful political novelists." It went on to review the latest volume of the biography and to quote Norman Sherry, who on this occasion credited his editor, Lucinda Cummings with 'ripping' his text into shape."

Graham Greene even managed to get into the business pages when Greene King, the brewery, had good financial reports. It was founded in 1799 by GG's great-grandfather.

A long article appeared in the *Barcelona La Vanguardia* on 23 January, likening Graham Greene to Don Quijote and quoting widely from Ramon Rami Porta's excellent article on the Internet.

Two deaths with Greene connections have been reported:
Nicholas Ardizzone, son of Edward Ardizzone, died at the turn of the year. Edward Ardizzone was the second illustrator of Greene's four delightful children's stories - the ones read by the children at Greenway School.

Aubelin Jolicoeur died at the age of 81 on St Valentine's Day in Haiti. He was the model for Petit Pierre in *The Comedians* and remained an active gossip journalist until his death, as reported by the *Miami Herald.*

Finally, it is interesting to note that the Seattle Opera Season 2005-6 kicks off with the opera *The End of the Affair* based on the book and composed by Jake Heggie. It will also be performed by Madison Opera in USA on 22 and 24 April 2005.

THE TRUST

AWARD SCHEME

This time we have done something a bit out of the ordinary: a local school, Greenway School, wants to add a library to the facilities and new ideas for fund raising are being explored. The Trust was approached and we decided to contribute in a "Greene" way. Graham Greene wrote four children's stories and with those as inspiration, the children were asked to write a story, and the Trust would contribute £10 per entry up to a maximum of £400. Much to everyone's surprise 67 out of a potential 88 children submitted stories - a very high proportion for a voluntary competition. It must have fired the children's imagination. The School adjudicated and prizes were awarded. It is hoped to make the prizewinning stories available at the next Festival - they are certainly worth looking at.

We shall report further when, as we hope, the fund raising is crowned with success.

NEW TRUSTEES

Friend of the Trust and long serving steward Hazel Ward has agreed to become an additional trustee. She will handle "sales" and copies of occasional papers and other items will in future be obtainable from her at Hazel Ward, Littlehurst, Gravel Path, Berkhamsted HP4 2PQ. Tel: 01442 875899

We also welcome Harry Baxendale who has replaced Martin Pett as Berkhamsted Collegiate School's appointed trustee.

Our thanks to Martin who, despite many school commitments, has loyally supported the Trust since his original appointment in April 2000.

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