A Sort of Newsletter

THE NEWSLETTER OF THE GRAHAM GREENE BIRTHPLACE TRUST

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Do not forget to visit the website of the Trust which is www.grahamgreenebt.org

Editorial

By the time you read this you will all have had the Festival Brochure and will know that there is much to look forward to.

There is of course also a Festival website which you can find on www.grahamgreenefestival.org where there is all the information you will want together with some pictures.

The Festival's spectrum is very wide with speakers ranging from academics and a Member of Parliament, to theologians and broadcasters. You really would not want to miss any of it but, if you must, it is naturally possible to get tickets for individual talks, meals or events.

This year again we shall have the entire Festival in Berkhamsted with one film at The Rex and two others at the Civic Centre, both of which were used for the films last year.

I don't want to miss any of it, and I shall of course be there looking forward to seeing old friends and meeting new ones.

Yan Christensen

Language, the music with which we charm the serpents guarding another's treasure.
Ambrose Bierce (1842-1914) [The Devil's Dictionary, 1906]

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Your comments and letters are always welcome.

PAUL SCOFIELD
A review of his career and its connection to Graham Greene

With the death in March of Paul Scofield, Britain lost one of its greatest stage actors. Obituaries emphasised his great rôles in Shakespeare, especially his 1962 Lear, and his Oscar for the portrayal of Sir Thomes More in *A Man for All Seasons*. They also pointed to a strong connection with the works of Graham Greene.

The connection began with the theatre version of *The Power and the Glory* at the Phoenix Theatre in Charing Cross Road in 1956. The play, directed by Peter Brook, had Harry H. Corbett as lieutenant of police and the 34 year-old Scofield as the whisky priest. Scofield electrified audiences with the power of his performance. One critic described the character as 'ugly as a monkey, furtive as a rat'; Benedict Nightingale said that Scofield had turned the whisky priest into 'a shrunken, wizened figure, with a shambling walk and a dry, dead voice'; Kenneth Tynan called Scofield's performance 'a prodigious success. Drunk or sober as the hero-victim he had a Goyaesque melancholy.' Laurence Olivier called it 'the best performance I can remember', and Graham Greene recalled John Gielgud weeping in his seat at Scofield's portrayal.

Not surprisingly, Paul Scofield appeared again in Greene's work. In 1959, at the Globe Theatre in London, Gielgud directed a new Greene play, *The Complaisant Lover*. The cast included Ralph Richardson and Phyllis Calvert, with Paul Scofield playing the character of Clive Root, an antiquarian bookseller who cuckolds Victor Rhodes, the Richardson character. The play, a comedy, proved another success, with according to the *Daily Mirror* – 'curtain calls and thunderous applause' at the opening night, with Greene refusing repeated calls for him to make a speech from the stage.

Paul Scofield's remaining parts in Greene roles were for television. In 1976, as part of Thames Television's *Shades of Greene* series, he starred in *When Greek Meets Greek*, a 1941 comic short story in which Scofield's character, Mr Nicholas Fennick, BA, sells fake degrees from St Ambrose's College, Oxford. Then in 1981 Scofield appeared alongside Celia Johnson in Greene's second play, *The Potting Shed*. Scofield's character, James Callifer, is a tormented man who desperately tries to discover what happened to him as a child. Both of these television plays were shown at the 2006 Festival.

With Paul Scofield's Greene credentials in mind, I tried to attract the actor to Berkhamsted for a festival appearance. He lived in his native Sussex and was the antithesis of the modern, often talentless, 'celebrity' – he avoided the whole PR circus of chat shows and interviews; and besides, he always went to the Isle of Mull at festival time. And so, sadly, he never came to Berkhamsted. He did, however, write to me a series of charming, handwritten letters, apologising for not being able to come but offering some thoughts on Greene and his work.

Paul Scofield worked with Graham Greene on both *The Power and the Glory* and *The Complaisant Lover*, and says in one of his letters that this experience was 'a mixture of delight and awe.' 'My own relationship with Graham was a happy one', he says. He comments that 'I think perhaps that he was not an easy man to get to know, but was always cordial and friendly towards his actors'; Greene's 'constant attendance at rehearsals and preparations for these productions was a great source of strength and understanding to all of us who were involved.' Greene was 'immensely interested in the mechanism of staging a play, and...was always constructive and positive in his comments and suggestions.'

Paul Scofield thought *The Power and the Glory* 'for me the most rewarding contemporary play I have done.' He says 'I found *The Power and the Glory* very rewarding and fiendishly difficult. It was a wandering play in its construction and sense of movement, a condition that I found most liberating and inspiring. It was not a 'well-made' play I would think because its initial creation was as a novel [but] it offered to the actor a sense of freedom, which I relished. Both he [Greene] and the director Peter Brook seemed anxious and uncertain during rehearsal, both apparently innocent of the tight-rope progress of actors. As for me, I was building a character completely alien to my experience, but always knew that I would reveal the whisky-priest in the end. Finally the production was well-received and deeply satisfying to be in.'

The Complaisant Lover was, Paul Scofield says, 'a completely different cup of tea, a beautifully constructed piece of theatre, with an intriguing flavour of irony, in that it is not only the husband in a ménage à trois who must be complaisant, but the lover also. It was not the exciting and dangerous undertaking that *The Power and the Glory* was for me, but I enjoyed it, and had the great pleasure of working with Ralph Richardson.'

Of the two television Greenes, Paul Scofield is more dismissive: 'I never knew if Graham approved or otherwise of *The Potting Shed*, but since

he wrote it for the theatre I can quite believe that he was not much interested in a television version. I would like to draw a veil over *When Greek Meets Greek* because my own performance was quite dreadful.' (Greene told Quentin Falk: 'Curiously, Paul Scofield gave the only bad performance I've ever seen him give in *When Greek Meets Greek*.')

In one letter, Paul Scofield gives one last glimpse of the Greene he knew: 'Thinking about him, I have always been struck by his preoccupation with decay. [In] My scene in the dentist's chair in *The Power and the Glory*, for instance, 'caries' is a word which crops up often; and his great interest in leprosy, in other works. Perhaps I exaggerate this apparent propensity.'

What a pity Paul Scofield never joined us in Berkhamsted.

Mike Hill

MISCELLANY

At the Festival 2007 we heard from two Hungarians with a special interest in Graham Greene. They were introduced by Ramón Rami Porta and then Dr Tamas Molnar interviewed the journalist László Róbert. For those that missed the interview we bring below an edited version. Dr. Molnar's questions are in bold type.

When you think of the Graham Greene you knew, whose friendship you obviously enjoyed, what seems to be most significant to you?
I was lucky to encounter a number of people throughout my life. I was touched by their personalities. We can call it the human factor. Graham Greene was the most important of them for me. He knew more about me than anybody else did, myself included.

Faith is deeper than confidence. But was it your faith or just a belief which connected you with Graham Greene? Have you been a believer or a person with a deep trust in something or somebody?
I was in Paris in 1948; I had been a devout Communist since 1944, and I had been sent by the Party to study at the Institut d'Études Politiques.

A Polish collegue gave me Koestler's novel *Darkness at Noon.* I considered it an interesting and well written novel about invented political trials in Moscow. The book is a simple provocation, I said. I was a blind believer in communism. Even at the time of the trials in the late forties in Hungary I remained a Communist. I read *The Power and the Glory* at that time, but it did not do anything for me then. Later on, I lost my job and was interrogated in one of the political trials and I became critical of the regime just before the death of Stalin. But I still trusted the Communist movement. Many years later I met Graham and I learned to accept his opinion. During our friendship Graham became a source of faith for me.

How did you meet Graham Greene?
It was in Saigon, 1973. The Vietnam War was nearly over – as far as the American involvement was concerned. The Quiet Americans left South Vietnam. I was a member of the Hungarian Contingent of the international peace monitoring corps (International Ceasefire Comission, Saigon), under the aegis of the UN, to observe the armistice between the Viet Kong and Thieu's Army. It was an obvious choice to take Greene 's book with me. Sitting on the terrace of the Hotel Majestic I looked at the same square. The idea of a film was born, in which I send a sort of film letter to the author of *The Quiet American*.

It was the Film Letter to Graham Greene?
I was deeply moved by the parallels between the reality and of what Greene wrote in *The Quiet American*. Something like repeating or rather living the life of a hero of a novel. Following in somebody else's footsteps. Of course, there were many differences. But the feeling I think, was the same.
Returning from Saigon I wrote a letter to Mr Greene introducing myself using the headed letter paper of the Hotel Majestic.

Why Greene? What other Greene books had you read? You, as the reporter of the Hungarian Radio to Italy and France, had easy access to a long list of equally famous contemporary artists, writers.
Greene was a challenge for me. Maybe I was captivated by his faith, or rather by his ambiguous attitude towards it. His Catholicism opened me, moved me.
By that time I started to make a series of TV interviews, called *The Reverends*, about the contemporary Catholic Church and the different movements within it. It was the time of Teilhard du Chardin, Theology of Liberation, Second Vatican Synod, just to mention some important topics of the time. I was in Rome from 1961 till 1966. *The Reverends* totalled 38 films on Hungarian TV..

GG replied to my letter: 'It gave me quite a pang to see the notepaper of the Hotel Majestic, Saigon.' He proposed a meeting in Paris. I was stationed in Paris by the Hungarian Radio at that time.

Where did you meet him first ?

It was in January, 1975. The meeting was arranged in a small pub. Graham Greene was with an old friend of his, a photographer from the Saigon days. It was a veterans' meeting. Listening to the list of my past destinations, he joked that I was following in his footsteps. For example in 1958 he was in The Congo while I was at the same time in Leopoldville. But returning to our French pub talk, I wanted to know more about *The Quiet American* and the origins of the characters. The French Officer gave me the address of Phuong who actually worked in Paris as a mask-maker in a theatre... I rang her, but her response was: 'J'ai tournée la page...' Which meant: 'That page of the book remains closed forever'.

On the following day I took my TV crew with me and ambushed Graham Greene in his Paris flat. It was a gamble, I knew, how he hated interviews. Reluctantly he gave an interview in his home.

How many times did Greene visit Hungary and how long did he stay there?

Twice. The first visit took place in the last week in August, 1975. It lasted for 4 days. The next was in October 1986 .

Could you talk about his first visit to Hungary ?

He wanted to stay in an old style Hotel. Therefore I choose Hotel Margitsziget – an old XIX century building on the Margit-Island, in Budapest.

We spoke French – except the TV interviews. My wife is French, they understood each other easily. He visited my home – and we had long and interesting conversations. But back to the Film-Letter. I showed him the rough version. By chance, a stage adaptation of *The Quiet American* was on in Budapest. Therefore I incorporated the stage performance into my film. I took Greene to the theatre and he was less than impressed. Greene also had some reservations about my film. But finally he agreed to give a short interview at the end of it.

You mentioned the Kim Philby story in your book. Could you tell us more about that?

His first visit to Hungary was nearly over. I gave him a lift to Ferihegy Airport. Whilst talking about how he liked Budapest, he changed to another, unexpected topic: '"Did you know that Kim Philby was my boss in the secret service in London, working in the section of the Iberian Peninsula.during WW2?' I knew about Kim Philby, but I did not understand why GG raised this just before his departure? But he carried on: 'You know, just before I came to Budapest, I read an interview in *The Sunday Times*. The reporter asked Kim Philby: what would you expect from life any more? Philby answered something like: to drink a bottle of good red wine with my old friend, Graham Greene.' Funny. I tried to keep a straight face. But I did not respond specifically – our conversation returned to the events of the previous days.

We stood in the queue at the check-in counter, when GG had a look at his wristwatch and asked:

'I wonder whether you might ask somebody who could help me arranging – this wine thing, you know. It just came into my mind'. We had more than 40 minutes till boarding time.

I was stunned. What to ask and whom – these thoughts ran through my head.

The Soviet Embassy at Budapest looked an obvious choice, or to contact the Soviet Department of the Hungarian Foreign Ministry. The airport crew helped me with the telephone numbers. So I called them. I happened to know someone there. But he was not there at the time, so, I told the secretary about Kim Philby and Mr. Greene and the red wine. Tried to explain that they want to meet once more in this life. The secretary knew who Mr. Greene was.

'How many days is Mr. Greene going to spend here' asked the secretary.

'35 more minutes', I answered

'Could you give me your number?' I told her, Ferihegy Airport, desk X. Then we passed the customs.



Dr Tamas Molnar (left) interviewed the journalist László Róbert (right)

How did you do this? The regulations in those days were very strict.
I played ping-pong with the commander of the Border Police at Ferihegy in our Saigon days. Therefore I obtained a special permission to escort GG to the transit waiting hall.
Than the intercom announced: Call for Tovaris Robert. It was the secretary: 'Tell Mr. Greene: we talked to Moscow. He is going to receive a message, about when he could meet his friend'. That was the first time, Greene hugged me. We had time for a farewell whisky.
'I liked Philby as a man and as a boss. I was one of his deputies. We met many times. He was highly effective. The danger of the secret service is, that the game itself becomes the most important thing. I think some old members of the British Secret Service still admire Philby as a great master of the art of spying'.
'Tell me Graham, if you had become aware during the war, that he worked for Moscow, what would you have done?'
'I would have given him 24 hours to disappear.'

Other than Paris and Budapest, where else did you meet Greene?
I met him in Madrid, with Father Leopoldo. Moscow in1986. I visited him in Antibes three times in the late seventies and early eighties.
Once in Nice I was a camera for hire – when he had his fight against the local mafia.

And then there was his second visit to Budapest?
It was in autumn 1986. Another Greene came to another Hungary. We talked about the future of the world in relation to Gorbachov. He said, an aim, a goal and an idea are needed. Not ideology, but ideas – he made a very clear distinction between the two. And the idea is nothing without a person, who can drive and symbolise the whole process. That was his firm conviction. And that was how he saw history. He was very enthusiastic about Gorbachov. Graham made the point that a name, a face is absolutely decisive in the fulfillment of an idea. When we talked about the possible best leader in the European Communist movement we agreed: Enrico Berlinguer, the lonely wolf of the Italian Communist Party, would be the person to choose.

There are rumours about GG and his special relationship with MI5. Did you get any hint to his past in the 'profession'?
Definitely not. All I know is his low respect for John Le Carré. When we talked about *The Spy Who Came in from the Cold* he expressed a quite low opinion.

Our worst enemies here are not the ignorant and simple, however cruel;
our worst enemies are the intelligent and corrupt

In memoriam
Father Leopoldo Durán Justo

Father Leopoldo Durán Justo died at home, in Vigo, on 10th April, 2008, after a short illness. Next day, he was buried in the cemetery of Penedo de Avión, the little village in Ourense province, in Galicia, where he had been born 90 years earlier. A concelebrated mass preceded his burial. He was accompanied by many relatives and friends, including priests and former pupils.

Father Durán was ordained priest in 1943 and was assigned several missions in Salamanca, Cuenca, Marín and Ourense, in Spain; and in the United States of America, Italy, and the United Kingdom. He was chaplain and teacher in a school in Ponferrada, León province, and professor at the diocesan seminary, where he started to experience interest in English language and literature. He studied English literature at the Universidad Complutense in Madrid and theology in Salamanca. Father Durán is one of the rare scholars who had three PhD degrees: in theology, from the Pontifical University Saint Thomas Aquinas, Rome; in literature, from King's College, London; and in philosophy, from the Universidad Complutense, Madrid.

Father Durán devoted all his life to study and teaching literature and theology. He lived in the United Kingdom for nearly 30 years before becoming Professor of English Literature at the Universidad Complutense in Madrid. It was in London where he completed his thesis on *The Crisis of Priesthood in Graham Greene*, which he later published in Spain *(La crisis del sacerdote en Graham Greene)*. While Durán was researching for this thesis, he wrote a letter to Greene to ask him several questions about *The Power and the Glory*, which Greene answered. That was in 1964, but they did not meet until 1973, when they had dinner at the Ritz in London. 'It was like love at first sight', as Father Durán would say, and their friendship lasted all their lives. Three years later, they started travelling together in Spain every summer 'till 1989. Their travels in Spain were discreet and along secondary roads to avoid publicity. These travels and their conversations eventually found their way into *Monsignor Quixote*, a book Greene wrote as a tribute to Spain, to Galicia and to his friend, Leopoldo.

Although Father Durán had written several articles in Spanish and English, and two books in Spanish on the novels by Greene, he became internationally known in 1994 when his book *Graham Greene, Friend and Brother* was published first in English and later in Spanish. Not a typical biography, these memoirs are a personal account of their relationship, from the first letters they had exchanged in 1964 to

Greene's death in 1991. This book offers information on many aspects of Greene's life that no other biographer could give: his mood, his manners, his habits, his capacity for conversation and listening, his temper, his religiosity, his generosity, his letters. Father Durán was very critical about the biographies that had been published after Greene's death. He always said that a biographer had to know his character. He felt that none of the biographers that had written about Greene really knew him. He had had the unique opportunity to spend a long time with Greene, in a very relaxed way, with no witnesses, journalists or other writers, who would have curbed the spontaneity of their relationship. This deep and intimate knowledge of Greene and his work made him react vehemently against any inaccuracy or deviation from the true facts about Greene in the press or in books. Festival attendants will always remember his defence of his friend, which he emphasized with a punch on Charles Greene's table at Dean's Hall, Berkhamsted Collegiate School, while Father Durán delivered his lecture at the second Greene Festival in 1999. He could not suffer the slightest mistake, which he could amend with original documentation.

Most of Father Durán's writings are about Greene or his books. However, he also had other interests. His last published book was *Gerald Manley Hopkins, Soledades y sonetos terribles* (1999), about the sonnets by Hopkins of which he made a new Spanish translation. This was no easy task, because Hopkins' poems are very complex. He also integrated the poems with Hopkins' life, his solitude and the difficulties he had to face when he became a Catholic. For more than two years, Father Durán also worked on a long article on *The Dead* by James Joyce. Last year he finished it and left the 50-page manuscript dormant awaiting revision. It remains unpublished somewhere among his papers.

Father Durán's last contributions were his lecture at the Graham Greene Centennial Conference (Spain, 2004) and two papers: *Graham Greene. Recordando, en su centenario* (2005), and *The Human Aspects of Graham Greene Revealed Through our Friendship* (2008).



Father Durán by the Green Baize door

On 6th April, 2008, four days before he died, we had a short telephone conversation. He had been discharged from hospital the day before. His sister answered the phone. He was slow: it took him some time to reach the telephone. But when he talked to me, I was surprised to hear his voice, as strong and vivid as ever before, and I was reassured that he had recovered. We talked about the book Prof. Hill had recently sent to him from Japan, which included his last article. The book was on his desk, still in its envelope, and his sister brought it to him to his delight. Father Durán was a book lover and having this book devoted to Greene in his hands enlivened him more than medicines. His mind was alert; his memory, preserved; his interest in working, alive. For many months, he had been planning a new book. It would be about *Monsignor Quixote*, its genesis, its development, his own contributions to it, the history of the story, which he could document with many of Greene's manuscript letters that had kept him informed of the progress of the book Greene had thought would never go beyond Chapter 1.

Since he cannot tell us this, I am sure he would like me to tell you that he was not the model for *Monsignor Quixote*. This is a common assumption that has no grounds. It is true that the book is dedicated to him and that most of the contents is drawn from their journeys. However, how could a simple parish priest such as *Monsignor Quixote* be inspired by a scholar that had lived all his life in such cosmopolitan cities as Rome, London and Madrid, that had studied in several universities, that had been a university professor with three PhD degrees? It is absurd, Father Durán always said when this issue arose. It was another character who was the inspiration: Father Leopoldo. He appears in the last part of the book and holds a highly intellectual and theological conversation with Prof. Pilbeam. This Father Leopoldo has the intellectual stature of Father Durán, and Greene paid tribute to him, to his scholarship and intellect in this elegant way, although Father Durán tried to dissuade him from doing so.

At the end of the Introduction to *Graham Greene, Friend and Brother*, Father Durán wrote: 'I am being asked, therefore, for a chiaroscuro painting. In the painting, Graham will be the light and I the shadow'. Father Durán was a modest man, a quality he shared with Greene. Those who have known him and are familiar with his work know that he could shine by himself, but Greene certainly changed his whole life. Father Durán often wondered what his life would have been without Greene, but thanks to Father Durán we know Greene and his work much better. The friends are reunited now, planning new journeys, I want to believe, and we are left with the blessing of their memory and their works.

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Ramón Rami Porta.

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.

English Heritage has contacted me and, without going into all the brain stultifying detail, they've made a calculation of all the applications they have and, dividing that by the number of meetings they have, or something like that, they think the report on Graham Greene will be presented to the Panel in either June or October 2009. This is the first time that EH have given me an unsolicited update, and I'm greatly cheered. It's still going to be more than five years after his centenary, but it's on its way.

Martin Jenkins

IN THE PRESS

The Editor cannot keep up with the entire International Press, so please help by sending any press cuttings you would like to see reported. An English précis in case of the more exotic languages would be appreciated.

You will know that a new James Bond thriller came out recently and inevitably Sebastian Faulks' attempt at James Bond was compared to GG in the media.

The Financial Times Magazine earlier this year carried an interesting article about the German-American illustrator, George Salter, and his book covers, especially the American edition of *Brighton Rock*.

The Guide, a Chiltern paper, had an article about a weekend course at Missenden Abbey about Greene. The organisers surely missed an opportunity by not letting us know well in advance.

The Observer recently had a section on hotels associated with authors and included Sofitel Metropole, Hanoi as one with Greene connections.

One blog asks 'Does anyone read Graham Greene any more?' and we

surely know the answer to that. The countless lists that appear on the internet with '100 books to read before you die' all feature one or other Greene novel.

As always there are many books and events that recall some aspect of the author; for example the Equatorial Guinea plot of 2004 is described as 'too outlandish even for Graham Greene'.

This Gun for Hire based on GG's *Gun for Sale* is described on the internet as 'one of the most influential noir works of the 1940s'. **Don't miss it at the Festival.**

TALEPIECE

TEN THINGS YOU (POSSIBLY) NEVER KNEW ABOUT *BRIGHTON ROCK*

Graham Greene's novel was published in 1938, and the film of the book had its UK premiere in Brighton on 8 January 1948. 2008 is thus a good time to celebrate *Brighton Rock* with one or two lesser-known facts…

1. The title *Brighton Rock* has caused problems outside Britain. The long, hard, round stick of candy may be popular at British seaside resorts, but it is virtually unknown to the rest of the world. The film version was thus for a time intended to have the title *The Worst Sin* (from Rose's description of suicide as 'the worst sin of all'), until the original book title was reverted to; even so, the film was given the title *Young Scarface* in the USA. The same problem has sometimes arisen with the novel itself – a French *Livre de poche* edition in the 1960s had the title *Les rochers de Brighton*, with a cover illustration of a steep rock face.

2. When asked in 1999 to nominate their essential 'classic' novels for the next 100 years, the poet Elizabeth Jennings and the journalist and writer Julie Burchill both chose *Brighton Rock*. Jennings commented that 'Greene's easy, straightforward prose manifests the art that conceals art', while Burchill described the book as 'overwrought but majestic.'

3. *Brighton Rock* was discussed on BBC Radio 4 on 28 December 2004, by the BBC's Sue MacGregor and Michael Buerk and by the Dutch

journalist Tine van Houts. Sue MacGregor commented on the book's 'unforgettable opening and closing lines' and said that it 'reads in part like a screenplay for a movie.' Michael Buerk first read the novel and its 'dreary English saturnalia' when he was 19; he commented on its 'complex psychosexuality', and said that although he had enjoyed rereading it, he does not regard it as Greene's best novel. Tine van Houts first read all of Greene's work in preparation for interviewing him in Antibes, and said she thinks that the book is very menacing, with good dialogue – a real page-turner. There was agreement on the panel that, Ida aside, the men in the novel are rather better drawn, and more interesting, than the women.

4. *Brighton Rock* features regularly in literary and film lists. In a 1997 poll of readers by Waterstone's, the novel came in 62nd in the list of 'Books of the Century'. (Greene's other novel in the top 100 was *The Power and the Glory* at 72.) *Brighton Rock* is one of the *1001 Books You Must Read Before You Die*, edited by Peter Boxall, and one of *Time Out's 1000 Books to change your life.* In 2006, a *Guardian* panel of experts put the film of *Brighton Rock* among the top 50 film adaptations of books.

5. In his essay *Godfathers*, John Sutherland looks at whether Colleoni, the 'organised' crime boss in *Brighton Rock*, was the inspiration for Mario Puzo's 'Godfather', Don Corleone. The essay also looks at the associations of the name Pinkie, and briefly raises two intriguing questions about Fred Hale's murder: exactly why, and how, did it happen? The full essay can be found in Sutherland's entertaining *Where was Rebecca Shot?: Puzzles, curiosities and conundrums in modern fiction.*

6. Brighton Rock has featured in much rock and pop music. The novel is one of Pete Doherty's favourites, and his song *I Love You (But You're Green)* is based on a line of Pinkie's dialogue in the book ('You're green' he tells Rose when she says she's been in love), and the song repeatedly refers to the novel. Morrissey's song *Now My Heart is Full* refers to Pinkie's gang in the lines *Dallow, Spicer, Pinkie, Cubitt, / Rush to danger, wind up nowhere*. The rock band *My Vitriol* takes its name from Pinkie's habit of carrying a bottle of sulphuric acid for protection. The Pet Shop Boys planned to do a musical version of *Brighton Rock*, but couldn't get the rights.

7. The television drama series *West Wing*, based on the US political system, quotes from *Brighton Rock*. During the episode *Two Cathedrals*, President Josiah Bartlet (played by Martin Sheen) says: 'You cannot conceive, nor can I, the appalling strangeness of the mercy of God.'

8. *Brighton Rock* has been made into a musical. Directed by Michael Attenborough (son of Richard), with music by John Barry, lyrics by Don Black and based on the book adaptation by Giles Havergal, the musical had its world première at London's Almeida Theatre in 2004. Having opened on 20 September, it closed on 13 October, and never had the West End run that had been hoped for.

9. In the film of *Brighton Rock*, Fred Hale dies by being pushed out of a 'Dante's Inferno' fairground carriage by Pinkie. We see Hale's point of view as he plunges into the sea below. The shot was the idea of Peter Graham Scott, the film's editor: with the film running, the camera was tied to the end of a rope and thrown down towards the water, but stopped just before it reached it. However, this was done not off the end of the pier in Brighton, but in Southend.

10. In 2002, a remake of the film version of *Brighton Rock* was announced. The director was to be Asif Kapadia, the producer Terrence Malik and the writer Don MacPherson (who has also been associated with writing a script for a film remake of *The Heart of the Matter* for Martin Scorsese). Nothing has as yet come of the project.

Mike Hill

We'd forgive most things if we knew the facts

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