



The End of the World Newsletter

Preface

This first edition of the *End of the World Newsletter* is in truth a 'Preface' rather than 'Volume 1, Issue 1' which will be published in Autumn, to be followed by semi-annual publications available to IABF members on our website. The *End of the World Newsletters* will contain notes and short articles (as a general rule, under 3000 words) on things Burgessian, as well as information on conferences, seminars, performances of Burgess works, upcoming and recent publications. And, of course, they will also provide members with updates of the activities and initiatives of the International Anthony Burgess Foundation. Members will be notified by email each time the *End of the World Newsletter* is published.



The IABF: So Far...

The International Anthony Burgess Foundation was founded in late 2003 and has two manifestations: one as an organization helping to bring together an international academic community interested in the works of Anthony Burgess, and the other as a Manchester-based research centre housing Burgess's libraries, papers and belongings from his homes in London and Bracciano, Italy.

The official opening of the IABF research centre will take place on June 25th, 2004, hosted by Liana Burgess and Dr. Alan Roughley, Executive Director of the IABF.

The IABF is currently cataloguing its holdings, including books, letters, manuscripts, musical scores and various other items. As the catalogues are completed, they will be made available on the web site.

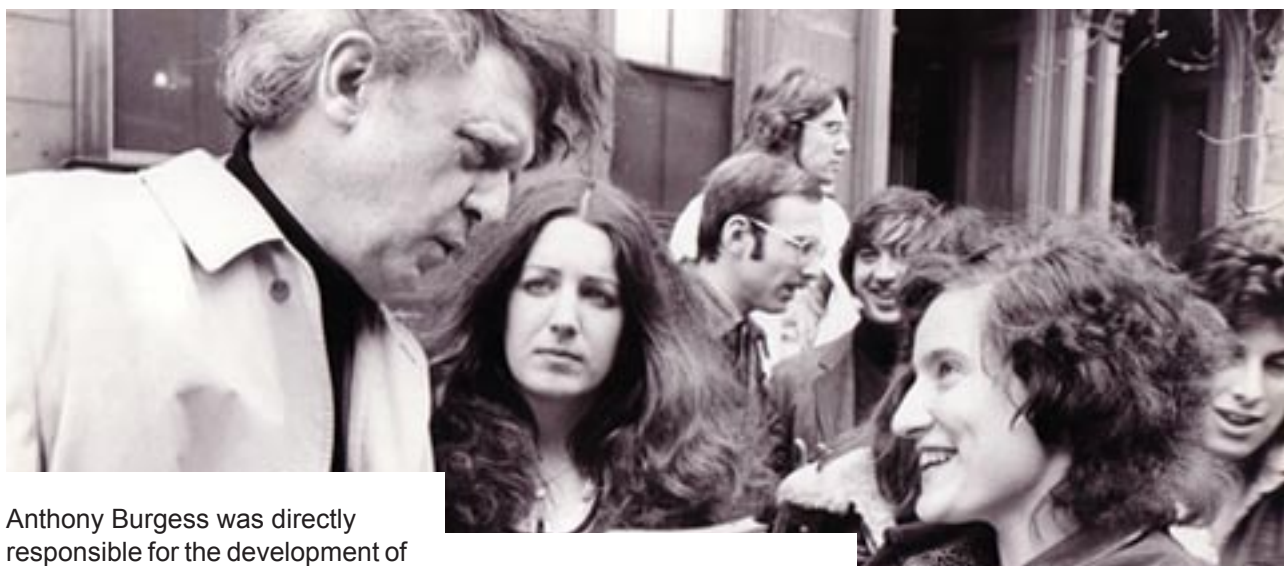
Our Editorial & Submissions Policy

The *End of the World Newsletter* is published twice annually, in the spring and the autumn. Please send submissions to newsletter@anthonyburgess.org

Submissions may include, but needn't be limited to, notes on Burgess and his work, short articles (under 3000 words), and announcements of events, publications, recordings or performances. While the newsletter is not a refereed journal, it does have an editorial board which reserves the right to refuse materials if they do not seem appropriate or to edit them for clarity.

Meeting Mr Burgess

By Alan Roughley



Anthony Burgess was directly responsible for the development of my interest in the works of James Joyce. As an undergraduate student in music at the University of Calgary in Canada, I shared a house with a fellow music student who was also an avid reader of literature. We traded Burgess's novels until we had read almost everything he had written. When I became a literature student and started studying Joyce's work, I began to understand Burgess not as a novelist but as a scholar and critic. His lucid explanations of Joyce's work in *Joyceprick* proved to be an invaluable aid in my understanding of *Ulysses*. When I began studying *Finnegans Wake*, Burgess's *Here Comes Everybody* provided me with a framework with which I could begin to understand Joyce's linguistic innovations. Even after I realized that Burgess's novelistic approach to the *Wake* was a rather limited way to approach Joyce's linguistic and philosophical achievements, I retained a sense of gratitude to Burgess for the ways in which he helped me to understand one of his own favourite writers.

I had the opportunity to thank Burgess for the help he had provided in my attempts at understanding Joyce at the International James Joyce Symposium at Monaco in 1990. Burgess gave an entertaining

and informative plenary address at the Symposium in which his own rather ambivalent feelings about Joyce quickly became clear. He discussed his *Blooms of Dublin* and delighted many of the Joyceans in his audience by using excerpts of the recorded version of the music to illustrate his work. During the course of the Symposium, I had the opportunity to talk to Burgess about his own writings and to discuss Joyce's work with him. It was during the course of these discussions that I discovered how generous yet absent-minded he could be. Before I went to Monaco to attend the Joyce Symposium, I had cast the characters for a production of Edward Albee's *Who's Afraid of Virginia Wolf?* that I was to direct in Australia after the Symposium. I faced a problem with the character of George. I knew an immensely talented Irish actor, Alan Hunter, who was teaching for a year in Australia. He had read the part while I auditioned other actors for the cast, but he was adamant that he was in Australia to see the country and had no interest in taking on such a large role. Shortly before I left Australia for the Joyce Symposium, I discovered that Alan was a keen reader of Burgess's work.

At a reception for the Symposium held in the Monte Carlo Casino,

I told Burgess about my problem and asked if he would write a letter to Alan suggesting that he reconsider taking the role. Without any hesitation, Burgess agreed and quickly penned a brief note telling Alan that he should play the part of George. "Everything for Art," the note concluded. I later faxed a copy of the letter back to Alan, telling him that he could have the original letter when he learned his lines.

It was while Anthony was writing the note that I first met his wife, Liana. As he bent over the top of a large grand piano writing the note, I notice a small, dark-haired and vivacious woman in an elegant black cocktail dress moving rapidly across the room towards us. "Anthony, what are you signing now?" she demanded as she approached us. It was not until he had shown her the note that Liana turned towards me and introduced herself. "It is terrible," she said to me. "When Anthony was teaching in New York many of the student in his class asked for his signature." Liana explained to me that one of the students in the class had stolen Burgess's check book. He had been signing his own checks for the students and had not realized it until after a number of them had been cashed. ■

“Journal of the Plague Year”

The International Anthony Burgess Foundation has a limited but important archive of Anthony's documents, including the scores of musical sketches as well as various literary and biographical items. While Patrick McDonagh and I were working on behalf of Liana to prepare the furniture, books and documents for shipment from the Burgess household in Bracciano to the Foundation house in Manchester, we discovered a small notebook with a faded blue cover. The notebook is about 7" wide and 9" in length. Most of the pages of the notebook are blank, but on those at the front and back, Anthony and his first wife, Lynn, started a joint journal with the title "Journal of the Plague Year."

Like many writers, Burgess failed to keep the journal on a regular basis, but the entries he and Lynn did make provide some interesting details about Burgess's life in the first half of the 1950s. The front pages contain entries made in Adderbury; the entries on the back pages were made when Burgess lived in Adderbury and Malaya. With the generous permission of Liana Burgess, *The End of the World Newsletter* will publish these examples of Burgess's early biographical writings. The notebook also contains several recipes for cocktails that we will publish under a regular "Cocktail Corner" in honour of the lighter and humorous elements of Anthony's character.

Announcements

The End of the World Newsletter will provide announcements of any Burgess-related activities, performances or publications. Please send information to us at newsletter@anthonyburgess.org.

The International Anthony Burgess Foundation will sponsor its first symposium in the summer of 2005. Further details will be presented on the IABF web site this summer.

The Anthony Burgess Centre at Angers is organizing a **December conference** on Burgess, with the unifying theme being 'The lives of Anthony Burgess.' For more information, visit their conference web site at <http://buweb.univ-angers.fr/EXTRANET/AnthonyBURGESS/colloque/ABcolloque2.html>



Performances

The Flyde Coast Players in Lancashire performed Burgess's translation of *Cyrano De Bergerac* at the Lowther Pavilion Theatre in Lytham St. Annes, UK, early in March 2004.

Publications

There are at least **two Burgess-related books** in the works. Paul Phillips (Brown University) is writing *A Clockwork Counterpoint: The Music and Literature of Anthony Burgess*, to be published by Manchester University Press in 2005. Meanwhile, Andrew Biswell (Manchester Metropolitan University) is completing a biography of Burgess to be published by Picador in early 2005.

Penguin has recently re-released *MF*, originally published in by Jonathan Cape in 1971.

Anthony's Cocktail Corner...No.1



Tropical Night:

2/5 Gin
1/5 Curacao
2/5 Fresh Orange Juice
1 Squeeze Fresh Lime.
1 Sprig of Mint
A little grated orange.
Shake & Strain.