

HUMANITIES INSTITUTE
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THE END OF THE AFFAIR 1955

Edward Dmytryk

OVERVIEW

The story is set in London, both during and immediately after the Second World War. Writer Maurice Bendrix meets Henry Miles and his wife Sarah, with whom he begins a passionate love affair. After a 'miracle' that she thinks saves Bendrix's life, Sarah makes a promise to god to never to see him again. A year later, Henry confides in Bendrix about his fear that Sarah has another lover. Bendrix hires a detective, who produces 'evidence' confirming that fear, although it turns out that Sarah is visiting an atheist, with whom she argues about religious faith. Bendrix then reads Sarah's journal, which explains why she left him and how she gained religious faith through the miracle. When Sarah and Bendrix meet again, they renew their affair. Sarah plans to leave Henry but cannot when she realises how much he needs her. In despair, she turns to god and dies in the end.

LITERARY/HISTORICAL NOTES

The film was adapted from a Graham Greene novel of the same name, published in 1951. (A second and equally acclaimed screen version was directed by Neil Jordan in 1999.) Although the 1955 movie makes some major changes in the story (such as shifting the point of view from Bendrix to Sarah and omitting a second 'miracle'), Greene declared that it was the 'least unsatisfactory' of the adaptations of his religious novels. The director, Edward Dmytryk, was one of the so-called 'Hollywood 10,' jailed for contempt of US Congress for refusing to cooperate with an investigation into Communism during the 'Red Scare' of the 1950s. As one critic has suggested, that experience may have enabled Dmytryk to emphasise with the themes of distrust and betrayal in the film. Other critics have added that the film's brilliant depiction of loyalty and doubt owes more to Deborah Kerr's performance as Sarah. Certainly, the claustrophobic and internalised anguish of the story is enhanced by the use of Sarah's journal to narrate key scenes.

MAIN CHARACTERS

Bendrix Maurice Bendrix is a middle-aged writer.

Sarah Sarah Miles is the wife of a civil servant.

Henry Henry Miles is her husband.

Parkis Parkis is a detective hired to spy on Sarah.

Smythe Smythe is an atheist with whom Sarah debates faith.

STORY

The triangle The story begins in London, during World War II. A narrator introduces himself, saying he is a writer, released from military service after being wounded. This is Bendrix who is now doing research for a novel about civil servants, 'the other group of people who were fighting the war.' Bendrix goes to a party given by one of his neighbours and civil servant informants, Henry Miles, and his wife, Sarah. He meets Sarah and they exchange witty, suggestive remarks. When he leaves, Henry sees him to the door and suggests that Sarah could tell him more about his life than he could himself. 'After all,' he says, 'We've been married ten years.' Listening to Henry, Bendrix catches a glimpse of Sarah kissing another man in secret. The triangular drama of love and betrayal has been formed.

Meeting Bendrix and Sarah meet in a bar and again engage in banter, while he asks her questions about the details of her husband's dull life. The conversation is edgy and flirtatious, light sparring, withholding and then revealing the emotions beneath the words. At the end, they kiss and go to a hotel. The affair has begun.

Jealousy The lovers enjoy afternoons in Sarah's house, but the green-eyed monster rears its ugly head when Bendrix suspects her of having a second lover. Even when it turns out that his fears were misplaced—that she went away with her mother and not a man—Bendrix is still jealous of Sarah's

relationship with her mother. A moment later, Henry comes home and the three of chat like close friends, but when Bendrix leaves, he is troubled and says he doesn't want to meet her in her house again.

Frustration Bendrix as narrator tells us that his love for Sarah, which he entered into so casually, grew into a 'deep and abiding passion.' But the subterfuge, the pretence and secrecy required dampens his joy. He wants to know why she doesn't leave Henry and marry him so they can be 'happy always.' But she wants to know why they can't be happy 'just one day at a time.'

Bombing raid The lovers are in Bendrix's flat during a bombing raid. When he wants to go down to the basement to see if it's safe, she begs him not to leave her. They embrace and he rushes down the stairs. The bomb hits and he is knocked down and badly cut. Sarah finds him lying prostrate, motionless and covered with debris. Ten minutes pass before he is able to free himself and walk upstairs, where he sees Sarah on her knees. 'Oh, it's you!' she cries. 'You're not dead! You're alive!'

Mysterious change Something has changed. He feels as if he's in a dream, and she is strangely withdrawn. She leaves without promising to see him again. He is confused by her change of attitude and asks when he will see her again. 'Don't be so frightened,' she says, tears in her eyes. 'Love doesn't end just because we don't see each other.'

Aftermath After the bombing raid, Bendrix is hospitalised with shock and bodily injuries. He tries to reach Sarah on the telephone, but the housekeeper tells him that 'Mrs Miles is not at home.' Bendrix remembers the look on her face when she said 'You're not dead!' He thinks that she had hoped he'd been killed because then she would be free of him and have a clear conscience. He has misunderstood her, but his jealousy turns to hate and he thinks of suicide.

Interval Bendrix stays away from London for a year or more. The war is over, and he returns to his old flat, convinced that Sarah is out of his life. Then, one evening, he sees Henry on the street. His first instinct is to ignore him, but then something propels him into his path.

Confidences Henry says that he is worried about Sarah and asks Bendrix to come back home with him. Alone in the house, while Sarah is out, Henry confides in Bendrix that he suspects Sarah of infidelity. He is ready to employ a private detective to spy on her but lacks the nerve to go through with it. He wants to know if Bendrix thinks she is capable of betraying him, and Bendrix says 'it's possible.'

Caution Bendrix offers to go and hire the detective, posing as a jealous lover. 'But that's absurd,' Henry says. 'One can't spy on one's wife through a friend, who pretends to be her lover.' Henry dismisses the idea and says that he's all right now, having unburdened himself. Sarah enters and sees Bendrix, for the first time after more than a year. They exchange nervous hellos and goodbyes. Days later, he confronts her on the street, and they exchange further cautious words. He wants to know what happened, why she left him, and she says that it was not his fault. He leans in to kiss her, but she pulls away.

Parkis Bendrix goes to the private detective agency and sets a man on Sarah's trail. Mr Parkis, the man hired to follow Sarah, reports to Bendrix. The meek, fastidious man reads his report which uses pompous language to describe 'the party in question meeting the other party in question.' It turns out to be a description of her meeting with Bendrix, in the previous scene, but he captures the strained emotions in both of them.

12 Cedar Road Parkis summons Bendrix to this address, a building with four flats, where Sarah has been a frequent visitor. Parkis also proudly presents a half-torn letter that he has procured (with the help of Sarah's maid) from Sarah's waste basket, which seems to hint at a love affair. Hiding near the address, the two men wait for Sarah to arrive. After she comes and pushes one of the four bells on the outside, they know that she is visiting a Mr Smythe (clever Parkis has sprinkled powder on all the bells, so the one she pushed is smudged).

The letter Bendrix meets with Henry at the former's club and tells his guest what he and Parkis have dug up on Sarah. Henry is shocked, having dismissed his earlier doubts about her as a touch of madness. Bendrix hands him the detective's report, detailing her visits to 12 Cedar Road, but an incensed Henry tears it up and starts to leave. Then, Bendrix shows him the half-torn letter in her handwriting and reads it: 'For the first time in my life, I am not unsure or afraid of the future. Nothing matters but that we should be together. Now and forever.'

Journal Parkis then shows Bendrix his next discovery, Sarah's private journal, which he stole when he crashed one of her and Henry's cocktail parties. Bendrix reads the entries from a year ago, when she came to his flat and he was knocked out by the bomb.

What happened As Bendrix reads the journal, we see her description of what happened. After the bomb fell, Sarah went downstairs and found Bendrix trapped under rubble, bloodied and motionless. Back upstairs, she went down on her knees and prayed to god. 'Oh, god. Don't let him be dead...I love him. I'll do anything. I'll give him up forever. Just let him be alive.' At that point, Bendrix appeared. Her prayers have been answered. At first, she dismissed the miracle as a mirage, writing in her journal that the two of them will soon laugh at her silly prayer. But when Bendrix spoke about his 'dream' and 'trying to remember something', she was convinced that he had been dead, temporarily, and was attempting to recall that transitional state.

Bargain with god Now we know why Sarah distanced herself from Bendrix. It was her bargain with god: If you let him live, I will stop my adultery. Having made that vow, she leaves and makes her way through the bomb wreckage on the street, with people praying and others crying. She goes into a church and speaks with a Catholic father, explaining her promise to god, the miraculous survival and her agony that she must give up the man she loves. She says that she was 'hysterical' and her belief that her prayer brought a dead man back to life is 'absurd.' The Father wants to know why she intends to keep a vow to a god she doesn't believe in.

Confusion Sarah is confused by her prayer and the power of a deity she never accepted. At home, Henry says he saw an ambulance take Bendrix to hospital. Sarah is alarmed, but Henry says it's only delayed shock. In shock herself, Sarah wants to know about Henry's religious faith, as a way of enquiring about her own beliefs.

Mr Smythe Sarah walks by Hyde Park and listens to an atheist haranguing the crowd at Speakers Corner. 'Do you think an all-merciful god would permit these bombings, the deaths of innocent people, these mass murders?' he asks. She takes a card from one of his assistants and reads the name: Richard Smythe, 12 Cedar Road.

Theological discussions Intrigued, she visits Smythe and enters into intense theological discussions with him. Sarah admits that she is, or was, a non-believer and never belonged to a church but now has doubts about her lack of faith. Smythe asks the same question as the Father asked in the church: 'If you don't believe in god, why do you regard your promise as binding?' Sarah struggles to answer. She doesn't want to believe in god, but maybe she does.

Inner crisis Bendrix is still reading Sarah's journal as she describes how, after the war, everyone was overcome with joy and she missed Bendrix. Henry is more jolly than usual, but she can't share his happiness, even when he tells her that he is in line for the Honours List and that she will soon be 'Lady Miles.' Sarah is too preoccupied with her own inner crisis to respond. Henry struggles to understand why she is so distant, but she closes the door on his concern. She again speaks with the Father, seeking a resolution to the paradox of making Henry miserable with her good behaviour. 'Better to be a cheerful sinner,' she thinks. Before she leaves, she lights a candle and presents it to the Virgin Mary.

Love reborn She returns home and finds Bendrix, whom she hadn't seen since the bomb and the fatal prayer. She is tormented by her desire for him and her vow to god to give him up. At this point, reading the journal, Bendrix comes to the words that were in the letter that Mr Parkis got hold of: 'And now, my darling, for the first time in my life I am not unsure of afraid of the future.' It wasn't a letter; it was a page from her journal and it was addressed to him.

Facial scar Sarah visits Mr Smythe and says she no longer needs to talk with him because he is going back to Bendrix. His atheism has helped her, she says, not to give up god but to believe in him. It's a contradiction: she believes in god and defies him by breaking her vow. But she has worked it out in her mind. Smythe says that she can accept the idea of god, but that he cannot because god has made him suffer with a terrible scar, which covers half his face. Sarah kisses the facial disfigurement and leaves.

A second promise Sarah has packed her bags and is about to leave Henry, having written him a letter. Then he comes back home. Afraid to lose her, Henry breaks down and makes an uncharacteristic declaration of his love for her. Moved, Sarah promises that she will never leave him. 'Another promise to keep,' she writes in the journal. 'And once again, the door was closed on Maurice

[Bendrix]. Only I can't blame god this time. I closed the door myself.' The journal entry ends with Sarah wishing she and Bendrix could enjoy their love, as in the old days.

Flight [Here the journal ends and we return to the present] Bendrix calls Sarah on the telephone, but she is ill in bed and says she can't see him. Although she begs him not to come, he goes to her and she flees out on the rain-drenched streets. He finds her huddled up against the doors of the church, cold and shivering.

Reunion? Bendrix says he understands everything (having read the journal), that they can begin again and that he trusts her now. He tells her to go home, out of the cold, and rest. 'I won't come near you until it's all straight with Henry,' he says. She argues that it won't work because of Henry. She is torn, not wanting to hurt Henry but unable to please Bendrix. 'We're going to be happy,' he says. 'We're going away. No one can stop us.' But she says, 'No, Maurice. Don't tempt me.'

Secret baptism Bendrix rents an isolated cottage for Sarah to rest in. Returning to town, he finds Sarah's mother in the house and a doctor attending to Sarah. Quite casually, Sarah's mother tells Bendrix about her daughter's secret religious faith. She, the mother, was Catholic but her husband wasn't and wouldn't allow the family to become members of the church. So, when she and Sarah were away on holiday, Sarah was baptised in a Catholic church. She was only two years old and didn't understand it.

Death As they talk, Sarah dies from the pneumonia she caught while on the rainy streets trying to escape from Bendrix. 'Just before the end,' Henry explains to his mother-in-law, 'she started calling for "father." It couldn't be her own father; she never knew him.' Her mother knows she wanted the Catholic priest. Back in his flat, Bendrix finds a letter from Sarah, in which she explains that she cannot leave Henry. 'I love you and I can't see you again,' she writes and confesses that she is now a full believer. The film ends when the distraught Bendrix says, 'Have it your way, Sarah. I believe that you live and that he exists.'

THEMES

Faith This is a film dominated by religious doubt and religious healing. Even more than the source novel, the story told on screen focuses on Sarah's 'journey' from lapsed atheism to committed belief, passing through astonishment and then dismissal of god's power to a firm faith, which is based on a Jesuitical reconciliation of her love for Bendrix and god. The key scene is the bombing and her prayer, which she half-believes resuscitates Bendrix from the dead. Up to that point, Sarah is an ordinary person of no faith, but now she must reckon with the god to whom she has made a promise of fidelity to her husband. It is a clever reversal of the usual story of religious doubt: she doubts not her faith, because she had none, but her lack of belief.

Back home, she wants to know about Henry's religious faith and then consults an evangelical atheist. Mr Smythe is scathing about her fragile belief in the miracle of Bendrix's survival: 'You mean, above all the sounds of bombing and screams, some supreme being heard your little prayer of hope? You don't actually believe that, do you?' To which Sarah replies, 'I don't want to believe it. That's why I'm here.' The twists and turns of her inner turmoil are dramatised in scene after scene. Aware that she is making Henry unhappy, she says to a Catholic Father, 'Better to turn back and become a cheerful sinner again. Now that I'm what they call "good", I'm no good to anyone.' Confused, she lights a candle to the Virgin Mary, justifying that small act as harmless, but later her belief grows until she no longer needs to debate with Smythe. She has decided to go back to Bendrix. When Smythe points out the contradiction (that she is breaking the promise she made to god), she says that 'it's all very simple. If I can love god after all he's made me suffer, why shouldn't he love me, too? Even if I make some mistakes.' Then she turns the logical tables on Smythe and says, 'You taught me to love god, by your hate. You can't hate something that isn't there.' Finally, she says that you can only hate what you love and, finally that 'I've fallen into belief as I fell into love.'

Trust and distrust The second theme, intertwined in the first, is the importance of trust and the corrosive power of distrust. Trust works on both levels of the plot, the religious journey and the love triangle, which is an overlap between love of god and love of Bendrix, as suggested by Sarah's comments quoted above. Suspicion of one's wife or lover is similar to one's doubts about god. We can betray both our spouse and the Almighty. Distrust, on the human level, is dramatised in the first scene, when Bendrix catches Sarah kissing a man who is not her husband. Thereafter, Bendrix can never quite trust her to be faithful to him, her lover, especially after she coyly says that 'trust is a variable quality.' Later, after the bombing scene, Bendrix feels betrayed when Sarah refuses to see

him (not knowing about her promise to god). Still later, he claims that Sarah will not leave Henry because she has 'no real trust in [him].' For his part, Henry only suspects Sarah for a brief moment, reverting to his unstinting belief in her fidelity. He cannot be jealous of his wife, but Bendrix can be jealous of his lover. As these emotions weave around the three confused characters, it is left to Mr Savage, the head of the private detective agency, to explain the connections. 'There is nothing wrong with jealousy. It is a mark of true love. It completes the circle. One cannot be jealous without being in love. To be in love is to desire, to desire is to want to possess, and to want to possess is to want to protect. And to want to protect is to be suspicious of others. It all comes back to love, man's noblest frailty.' What he neglects to add is that love, whether of another human or god, will inevitably lead to distrust.

CHARACTER ANALYSIS

Bendrix

Character Bendrix is likable, if a little self-satisfied. His main flaw is his passionate love for Sarah, which ties him up in knots of jealousy and distrust. Although often charming and kind, he can also be cruel and vindictive when he is hurt by Sarah's apparent desertion.

Illustrative moments

Cocksure When we first meet him, Bendrix comes across as a self-satisfied man, a successful writer, witty and charming, but almost arrogant in his self-confidence. After their brief introduction at the party in Sarah's house, they arrange to meet in a bar in order for Bendrix to use her as an informant for a book he's writing about a civil servant like her husband, Henry. They sit close together, the youngish man and the attractive woman. He looks directly at her, while she is facing the camera. The camera moves in for a close-up, and Bendrix comments that he's pleased she is not drinking sherry, like at the party, because it's a dull drink. She says that it's right for some people. 'Like civil servants?' he suggests with a wink. He continues to ask about Henry's routine, ostensibly for research but in a mocking tone that hints at his own more exciting personality. The whole conversation is punctuated by his knowing comments and sarcastic questions, belittling her marriage and insinuating that she could do better with him.

Jealous Bendrix is a man consumed by jealousy. Madly in love with Sarah, and knowing from the film's first scene that she is capable of deceiving her husband, he suspects that she might be cheating on him, too. A telling example of his possessiveness is a casual conversation during the two lovers in Sarah's house. Sarah had been away for a weekend, and Bendrix asks, as nonchalantly as possible, where she was. 'Oh, a very dull place. Brighton [a seaside town notorious for illicit lovers spending secret weekends].' Bendrix's face registers alarm but maintains his detached voice and asks, 'Someone you've known a long time?' She answers that she has known the person for a long time. 'Longer than Henry?' 'Much longer.' Now, Bendrix can no longer control his jealousy and asks with annoyance if Henry knew where she was, but before she can answer, he says, 'Secret stuff, huh?' She laughs and he tries to make it all a joke, suggesting that if he were her husband, he would be making a 'jealous scene' by asking more and more questions. Suddenly, his voice shifts back to the angry lover and demands to know what the man's name is. 'His name?' Sarah says with incredulity. 'I was with my mother.' They both laugh, but then Bendrix says, 'I'm still jealous of your mother, someone who's known you so long and so well.' Poor Bendrix. That suspicion will cause him a lot more pain as the story unfolds.

Wounded Made vulnerable by his possessive love, Bendrix does suffer hurt at various points in the story. The most wounding is a scene when they are in the countryside, on a secret weekend away from Henry. Sarah is forced to pretend, to a local woman, that Bendrix is her husband, which brings home the pain of what he is missing. 'If only we were married,' he sighs, 'we could be happy, always.' She tries to console him, but he continues to complain that he 'is not the man for this hole-in-the-corner love.' He hangs his head and says, 'It's the uncertainty. Being a bit player in your life.' She assures him that she loves him, but that is not enough. 'I'm just a passenger,' he says. 'Someone you picked up on the way, someone you'll drop off when it suits you.' Again, she attempts to soothe his pain, saying that they need time, but, again, he is not satisfied. 'Why do you stay with Henry?' he demands. Nothing she can say will salve the wounds of his despair in knowing that he cannot have her all for himself.

Sarah

Character Sarah is a character of contradictions, depths and layers. A dutiful wife, she is unfaithful. A passionate lover, she deceives her beloved. A person without faith, she traps herself with a promise to god. She is the confused emotional centre of the story.

Illustrative moments

Performer On the exterior, Sarah, is a dutiful wife to Henry. She is a charming hostess for the cocktail parties he is obliged to give for his colleagues in the civil service. As she tells Bendrix, she doesn't read much fiction because she has 'a lot of reading to do. For Henry. Files and papers, that kind of thing.' A good illustration of her apparently good wife behaviour occurs in a scene, when she and Bendrix are in her house in the late afternoon or early evening. They kiss but draw apart when they hear Henry's footstep on the stairs. She puts on the lights, smooths her hair and dress, and greets Henry at the entrance to the sitting room. Smoothly, she reaches out a hand, takes his briefcase and leans in for her perfunctory peck on the cheek. He says, 'Hi, darling,' and she murmurs something in reply. She immediately pours him a drink and makes a little joke about 'Henry and his widows' (he works in the pensions department and it is war time). Just the right tone, light and cheery, for a woman who only seconds before was in the arms of another man. No one could fail to appreciate the effortless shift from illicit lover to wifely companion. Sarah is a performer.

Secretive As a consummate dissembler, Sarah is also a secretive person, who confides her deepest thoughts and fears in her journal. To everyone else, including Henry, of course, and at times to Bendrix, she conceals things and sometimes lies. The most important example of her deception is the bomb scene, in which she thinks that Bendrix has been killed and promises god that she will give him up if only god will allow him to live. When Bendrix appears, shaken but alive, she thinks that her prayer has been answered, but she does not explain this to Bendrix. 'What were you doing on your knees?' he asks and she brushes this question away. When they separate, he says he will take her home, but she refuses his help. 'No, Maurice. Please don't.' He says he'll see her the next day, but she prevaricates and leave him no way of understanding why she is drawing away from him. She wants to explain but she keeps her secret prayer to herself. There is no clear reason why she cannot tell him—she has only promised not to see him again—but Sarah is practiced in the arts of deception.

Imaginative Another element of Sarah's character, and one that complements her secretiveness, is her imagination. One day, as she and Bendrix walk arm in arm across the peaceful countryside, she reminds him of another pleasant memory. It was, she says, a wintery day and they were walking in the cold. Then 'you made a little bed of leaves for me to lie down on under a tree. You held me and warmed me up,' she says at the end of the story. Bendrix smiles and says that she made it up. 'But it could be true,' she says with a little smile. 'Anything could be true about us,' she says. 'It's all your imagination,' he says, dismissively, but she replies, 'Oh, Maurice, everyone imagines things. Not only writers.' That same imagination enabled her to think that god saved Bendrix from the bomb, and it will later lead to her deep faith in god. As she admits to Smythe, 'I made a reckless promise to a god whom I invented out of my own fear.'

Tormented By the end of the story, Sarah's deceptions and imagination have produced a religious faith that she does not want. Equally poignant, she is caught in a classic love triangle: loving Bendrix but not wanting to hurt Henry by leaving him. Her romantic anguish is dramatised in several scenes, but none more searing than the quiet talk she has with a Catholic priest. She is in agony that she has brought Bendrix so much pain. 'Someone else could have brought him happiness,' she says. 'All I gave him was misery and suspicion.' She has been unfaithful to her husband, we all know that, but her tormented conscience is what wins our sympathy.

Henry

Character Henry is a civil servant and a husband, which is enough to define this quiet, modest man. He plays the cuckolded husband in the love triangle, although he is not always as meek as he appears.

Illustrative moments

Diffident Henry, the dull civil servant, lacks initiative. Unlike Bendrix, he hesitates, he is cautious and wary of causing a 'scene.' We see this side of his character during his conversation with Bendrix in his house. The two men have just met on the street, after the bombing and Sarah's separation

from Bendrix. Inside the warm house, Henry hems and haws, says he's afraid and that the worst thing a man could ever do is to doubt... But he breaks off, unable to even say that he suspects Sarah of infidelity. That thought is itself a betrayal. He has written a letter to a detective agency requesting them to spy on Sarah, but he has not posted it. It sits on his desk, as inert as he is. In fact, he never does post the letter, forcing Bendrix goes to the agency himself. The cautious civil servant is upstaged by the confident writer.

Proud Buttoned-up Henry is not, however, without his pride. That concealed emotion is illustrated in a tense scene, when Bendrix and Henry talk in the former's club. Henry is happy to see his old friend, unaware why he has asked to meet him. Bendrix explains that he went to the detective agency and that Henry was right to suspect Sarah: she has been seeing someone in secret (who, Bendrix mistakenly thinks, is her lover). Henry shows concern, hurt, disbelief and tells Bendrix it's nonsense because 'there's no proof.' When he is shown the detective's report, he tears it up and throws it in the fireplace. He is so shaken that he has broken his glasses in putting them on a table. Then Bendrix produces a half-torn letter, which appears to be written to a lover, and smugly shows it to Henry. Henry maintains his dignity, refusing to please Bendrix with an outburst of agony. Instead, he picks up his hat and stalks out of the room without a word. He is hurt, certainly, but he is also proud.

Cheerful Despite knowing (or at least suspecting) that his wife has been unfaithful, Henry is often cheerful. He always has a pleasant smile, a chipper attitude and rarely gives in to his inner despair. A perfect example of his sunny nature is the scene when he and Sarah have just heard the King announce the end of the war. Everyone is delirious, cheering and singing. Henry takes Sarah for a walk in a park and says he has some good news. Sarah is too preoccupied with her own turmoil to pay much attention, but he doesn't notice and explains that he will most likely be awarded an OBE (Order of the British Empire). 'It's only the first step, you know,' he expands, 'in a year or two it'll be a CBE (Commander of the British Empire) and then when I retire, they'll probably make me a KBE (Knight of the British Empire).' His smile is radiant, his voice animated by optimism. It is a rare glimpse of a man, who is normally meek and humble.



(Bendrix and Sarah during their first meeting)



(Henry tells Sarah about his imminent royal title)