

PF607218

PF607218

VAN DEN BOGAERDE, DEREK
NIVEN/BOGARDE, DIRK

W
408

SEE ALSO LIST INSIDE COVER

Serial No	Star Designation	Date	Serial No	Star Designation	Date	Serial No	Star Designation	Date
KV2 / 4673								

S. 960 Edn2

PF607218

1.

20.9.62. Ext. from B-48 pages 7-9.

1a

29.10.62. Copy of Brief [REDACTED]

1b

3

28.11.62 Loose Min. to F.4/Lord Clanmorris

3a

4

8.1.63 Source report 46994 F.4/C re Dirk Bogarde

4a

5

23.1.63 Loose Minute from F.4

5a

29.1.63

Copy of Loose Minute to D.4/FGE

6

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	7		
8.2.63	Source report from D.4/PGB		7a
		8	
11.2.63	Source report from D.4/PGB		8a
		9	
21.2.63	List from D.4/PGB		9z
22.2.63	Note for file		9a
		10	
25.2.63	To D.4/PB		10a
27.2.63.	D4/PGB Loose Mintue.		10b
		11.	
25.6.64.	To Foreign Office.		11a
		12.	
2.7.64.	Note for folder		12a
19.8.64	Note for folder	13.	12z
9.7.64.	Copy of Brief for D.1/ASM		13a. 12z
		14	
*19.8.64	Note for folder.		14s.
24.8.64.	Note for folder		14a
* 21.8.64	Copy of interview with		14sa.
Aug.1964	Information extracted from F.O. files.		14b.

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7F 607, 28

Reference..... ~~Pages 158~~

		15	
31.8.64.	Loose Minute to F1A/MOM		15a
		16.	
21.9.64	Loose Minute.		16a.
		17.	
23.9.64	Loose Minute - Moscow International Film Festival.		17a.
		18.	
5.10.64	"Daily Worker - August 1959".		18a.

20

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13.9.67. DI/RY: Note for file

20a

22a

22

Note for file

11.10.67

Code 18-75

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23

18.10.67. To GPO/VL on Adams Farm

24

18.10.67. D.4 source report

24a

25

27.10.67. From GPO/VL re Adams Farm

25a

26

~~D.1/Inv.~~ *KS*

406 + 143a
show that 18's
visit to
Moscow is now
not confirmed.

With reference to our recent conversation, there appears now to be very little doubt that BOGARDE was the man referred to by HAGO, vide 1a and 2a. We know from the interview with [redacted] vide 143a, that BOGARDE was in Moscow at the relevant period. Enquiries made show that BOGARDE's present address is Adams Farm, Sweetheaws, Crowborough, Sussex.

2. You considered that BOGARDE should be interviewed and presumably therefore you will wish to pass the file to D.3.

P.M. Small

P.M. Small.

D.1/Inv.

30th October, 1967.

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27.

~~18~~

May we please discuss at your convenience? I think there is a strong case for believing that BOSAREGE is the man KAPO had in mind; but before we interview us. Samma we clear about the objectives of the KGB in such a commitment, & the manifestations we should be looking for if it was successful. I am not anxious to embark on a full scale investigation - which would, I think, be very difficult - but we ought to be aware that we may be on to an Agent of Influence.

St. Ives.

15. 11. 67

P. A. Stewart -

Reference

	28	
5.1.68	Loose minute to A.1.C.	28a
	29	
29.2.68	Loose minute	29a
	30	
18.4.69.	K.5./SHCD loose minute to K.5.	30a.
	31	
31.3.70.	Note for file	31a
	32	
18.5.70	LM to K3	32a

Note:-

Spencer - Taylor who
contains that he is still
living at address on his
file, what is address of
house in agency? However,
I will have to pass the
proposed statement from
records in view of my
temporary transfer
6/15/70.

K.5

With regard to your note for file
at 31a, has the opportunity to talk to
yet arisen? I think that if he can
confirm that BOGARDE visited Moscow at the
relevant time there would be very little
doubt in my mind that he is the best candidate
for KAGO's allegation.

[Signature]

P. F. Stewart

K.3

10.6.70

10.7.70

Copy of minute

34a

10.7.70

Extract from Note for file

34b

24.7.70.

Note for file

35

35z

april 8.
K7/IM through K6B/RP
[Signature]

We spoke about 34a:

2. It might be worth checking the date of BOGARDE's visit to
Moscow with the date handed over his name to 'IVA OV'
(WEARY) in Leningrad. This was believed to be early in May,
1959, as although cannot remember the exact date in April,
1959, that he arrived in Moscow, he does remember that it was
shortly before May Day. The party stayed eleven days in Moscow
before moving on to Leningrad.

[Signature]
P. H. Scrutton

K6B/2

29th July, 1970

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Reference

36

17.9.70.

Note for file

36a

37.

K.2./MF

Reference minute 33.

2. I have spoken to K.3. about BOGARDE.
K.3. is happy that further action in this
case should be taken by K.2.

C.J.L. Elwell
C.J.L. Elwell

K.2.

18th September, 1970.

38

23.9.70.

Note for file

38a

25.9.70.

To DHSS

39

30.9.70.

To CC Sussex.

39a

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	40	
15.10.70	Interview report with [redacted]	40b
	41	
21.10.70.	From CC Sussex.	41a
	42	
11.11.70	Letter and Enc. from C.C. Sussex	42a
	43	
18.11.70.	To CC Sussex.	43a
	45.	
23.2.71	Copy of letter to American Embassy	45a

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*Source will not
be back until
the week* 46.

I should like to interview BOGARDE in connection with a current investigation (serial 39a) but serials 41a and 42a show that he is now resident in Majorca when not film-making in Italy.

2. Would you have a source who might be able to tell us if BOGARDE is about to visit the United Kingdom.

[Handwritten signature]

K2
25th February, 1971.

F. M. Verifield
W 632

47.

5.3.1971

Press cutting.

47a.

48.

14.4.1971

Note for file re arranging to interview BOGARDE.

48a.

49.

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14.4.1971

Note re seeing BOGARDE's passport papers.

49a.

50.

14.4.1971

Note for file.

50a.

51.

16.4.1971

Copy of loose minute to K2.

51a.

52.

19.4.1971

Note for file.

52a.

53.

20.4.1971

Note for file.

53a.

54.

26.4.1971

Record of an interview with BOGARDE.

54a.

Reference 77. 607,218

55.

27.4.1971

Note for file.

55a.

56.

K2

Please see the report of my interview with BOGARDE at serial 54a.

(57)

2. I am making enquiries through Special Branch, who have a contact, about the showing of Cambell's Kingdom in the Soviet Union.

3. I have sent a note to the Consul General thanking him for his help. You wished to write to Paul Holmer who was most helpful in arranging my visit.

F. H. Kerifield

K2/5
27th April, 1971.

F. H. Kerifield
MS 632

57

27.4.71.

Note for file

57a

58.

30.4.71

To F.C.O. Security Department

58a

59.

K.2./PMM
K.2./GEE 62. 1/5.

Reference minute 56.

2. This is satisfactory. I have written to Paul Holmer as at serial 58a. When the interview with [redacted] has been completed and we have heard what he is able to add about BOGARDE, this file should go back to K.J. for any further enquiries they may wish to undertake in connection with the KAGO lead.

C. J. L. Elwell
C. J. L. Elwell

K.2./0

30th April, 1971.

60.

10.5.71.

Xerox copy from Films and Filming.

60a.

11.4.71.

Interview Report

62.

15.9.71.

File Summary of PF.607,379.

62a.

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Passport papers for BOGARDE

APPLICATION FORM "A" To avoid delay, answers to all relevant sections should be completed in ink by the applicant. Except in the case of physical disability, failure to comply may lead to delay in the issue of the passport.

Whenever possible, seven days' notice should be given (fourteen days during May, June, July and August)

Note.—Do not sign this form until you have read the notes on Page 1

1 TO BE COMPLETED BY ALL APPLICANTS		PERSONAL DESCRIPTION	
Surname (State whether Mr., Mrs., Miss, etc.) VAN DEN BOGARDDE		Profession or occupation ACTOR	
Christian or other names in full BECK NIVEN (DICK BOGARDE)		Residence (Country) G.B.	
Age* last birthday 47	Place and country of birth (See note 4 on page 1) LONDON ENGLAND	Date of birth 28.3.21	Height 5 ft. 10 in.
* If applicant is under 21 years of age, written consent of legal guardian must be produced (see note 4 (b) on page 1 and Section 11 on page 4)		Colour of eyes BROWN	
Marital status Single <input checked="" type="checkbox"/> Married <input type="checkbox"/> Widowed <input type="checkbox"/> Divorced <input type="checkbox"/> (cross out words which do not apply)		Colour of hair BROWN	
Maiden surname (if applicant is a woman who is or has been married) (None)		Visible peculiarities nil.	
Has name been changed (otherwise than by marriage)? (answer yes or no) NO	If so, state original name (in block capitals) (See note 4 (f) on page 1)		
Private address (in block capitals) ADAMS FARM SWEETHAMS CROWBOROUGH SUSSEX			
2 TO BE COMPLETED BY MARRIED WOMEN (including widows and divorced persons) applying for separate passports. (This need not be completed if a previous British passport in the same identity is surrendered with the application.) (See note 4 on page 1.)			
(A) Place of marriage	Date of marriage	Husband's (or late or former husband's) nationality	
State whether married more than once given in Section 12 on page 4. If so, particulars of former marriage(s) must be			
Particulars of husband (or late or former husband) His surname and Christian or other names in full		His place, country and date of birth	
(B) The following sub-sections (i)-(iii) (if applicable) should be completed ONLY if applicant, or applicant's children to be included on the passport (see Section 7 on page 3) were born in a country mentioned in Section 3 below or in any foreign country.			
(i) If husband born in a country mentioned in Section (3) below or any foreign country.			
Full names of husband's father		His date of birth	
His place and country of birth*		His date of birth	
(ii) If husband is a citizen of the United Kingdom and Colonies by naturalisation or registration.			
No. of his document		Place of issue	Date of issue
(iii) If husband's father is a citizen of the United Kingdom and Colonies by naturalisation or registration.			
No. of his document		Place of issue	Date of issue
* If husband's father born in a country mentioned in Section (3) below or any foreign country, the place, country and date of birth of husband's paternal grandfather, or husband's paternal grandfather's claim to British nationality, should be stated in Section 12 on page 4.			
3 TO BE COMPLETED BY PERSONS BORN IN Australia, Canada, Ceylon, Cyprus, Ghana, India, Jamaica, Kenya, Malawi, Malaysia, Malta, New Zealand, Nigeria, Pakistan, Sierra Leone, Southern Rhodesia, Tanzania, Trinidad and Tobago, Uganda, Zambia, Irish Republic, a British Protectorate, Protected State, Mandated Territory, or ANY FOREIGN COUNTRY. (See note 4 (j) on page 1.)			
(A) Full names of applicant's father			
His place and country of birth*		His date of birth	
If applicant's father a citizen of the United Kingdom and Colonies by naturalisation or registration			
No. of his document		Place of issue	Date of issue
(B) If applicant born in Ghana, Kenya, Malawi, Malta, Nigeria, Sierra Leone, Tanzania, Uganda.			
Full name of applicant's mother		Her date of birth	
His place and country of birth		Her date of birth	
(C) If applicant born in a foreign country and the birth was registered at a British Consulate.			
Name of British Consulate		Date of registration	
* If applicant's father born in a country mentioned above or any foreign country, the place, country and date of birth of applicant's paternal grandfather, or applicant's paternal grandfather's claim to British nationality, should be stated in Section 12 on page 4.			
4 TO BE COMPLETED BY PERSONS WHO ARE BRITISH SUBJECTS OR CITIZENS OF THE UNITED KINGDOM AND COLONIES BY NATURALISATION OR REGISTRATION			
No. of document		Place of issue	Date of issue
5 TO BE COMPLETED BY ALL APPLICANTS			
Passport required for travelling to the following countries ALL COUNTRIES			
Purpose of travel BUSINESS AND PLEASURE			
These questions should be answered correctly in order that advice may be given in appropriate cases.			

completed
in the issue
August.)

ALBANY TRAVEL

ALBANY TRAVEL SERVICES LTD.

7 PRINCES STREET · LONDON W.1 Telephone: 01-499 7050
Telegrams and Cables: Aalseve, London W.1 Telex: Lex London 21870

29th May, 68.

DRM/CG

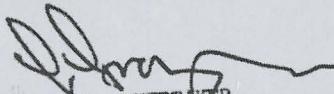
H.M. Passport Office,
Clive House,
Petty France,
London, S.W.1.

Dear Sirs,

Enclosed please find passport number 384128, together with
photographs, application form and description form in favour of our
client MR. D. N. VAN DEN BOGAERDE.

We would appreciate you processing Mr. Bogaerde's new passport
by tomorrow afternoon, as he has to leave the U.K. on Friday morning
31st May.

Yours faithfully,
ALBANY TRAVEL SERVICES LTD.


PP. DAVID R. WHITTAKER.

ENC.

Associate Company: Albany Freight Ltd., 73/79 Station Road, West Drayton, Middx. West Drayton (WE3) 2226
Directors: R. Chinn (Chairman), R. P. Stead (Managing Director), N. Chinn, T. E. Chinn, R. P. Bennett

A MEMBER OF THE LEX GROUP OF COMPANIES

All passages and reservations are booked subject to the terms and conditions of the carrier(s) and/or principal(s) concerned, and not otherwise.



Office Stamp (for use by Police
Officers, Bank Officials, &c.)

Passport (see note 2 on page 1) *384128*
Address *36 Ventnor Road, London W.1.*
* The number of years must be stated. Date *20 May 1968*

FOR OFFICIAL USE					FOR OFFICIAL USE	
Documents produced to be noted here						
Applicant's birth certificate	Wife's birth certificate	Husband's birth certificate	Child's (or children's) birth certificate(s)	Marriage certificate	Other documents	
<i>pt.</i>					<i>[Signature]</i>	

6 TO BE COMPLETED BY HUSBAND IF PARTICULARS OF WIFE ARE TO BE INCLUDED IN THE PASSPORT (and signed by wife in space provided). (See notes 1 and 4 (d) and (e) on page 1.)

Surname (IN BLOCK CAPITALS)		PERSONAL DESCRIPTION OF WIFE	
Wife's Christian or other names in full (IN BLOCK CAPITALS)		Profession or occupation	
Maiden surname (IN BLOCK CAPITALS)		Place, country and date of birth	
Place of marriage	Date of marriage	Residence (Country)	
Particulars of any previous marriage(s) must be given in Section 12 on page 4		Height ft. in.	
National status of wife—		Colour of eyes	
(i) If British subject or citizen of the United Kingdom and Colonies by descent details must be given in Section 12 on page 4		Colour of hair	
(ii) If by naturalisation or registration		Visible peculiarities	
No. of document	Place of issue		
Date of issue			
I declare that I have not lost the status of British subject (or British Protected Person) and have not renounced citizenship of the United Kingdom and Colonies.			
I further declare,			
A that I have not previously held or applied for a passport* of any description,			
or B that all previous passports* granted to me have been surrendered, other than passport* or travel document No. _____ which is now attached, and that I have made no other application for a passport* since the attached passport* or travel document was issued to me.			
Signature of wife			
* In this section the word passport includes a British Visitor's Passport.			

7 TO BE COMPLETED IF CHILDREN UNDER 16 ARE TO BE INCLUDED IN PASSPORT (No photographs required). (See notes 1 and 4 (f), (h) and (i) on page 1.)

Christian or other names (in full) (IN BLOCK CAPITALS)	Surname (IN BLOCK CAPITALS)	Place and country of birth	Date of birth	Relationship to applicant

Note.—If applicant is not the legal guardian, written consent of the legal guardian must be produced. (See note 4 (h) on page 1 and Section 11 on page 4.)

8 TO BE COMPLETED BY ALL APPLICANTS

DECLARATION. I, the undersigned, hereby apply for the issue of a passport. I declare that the information given in this application is correct to the best of my knowledge and belief, that I have not lost the status of British subject (or British Protected Person), and I have not renounced citizenship of the United Kingdom and Colonies.

I further declare,

A that I have not previously held or applied for a passport* of any description,

or B that all previous passports* granted to me have been surrendered, other than passport* or travel document No. 358-12-37 which is now attached, and that I have made no other application* or a passport* since the attached passport* or travel document was issued to me.

Cross out "A" or "B" whichever does not apply

Signature: Wendell Rogers Date: 25 MAY 1968

Note.—If you have had a passport* which has been lost or is a British Visitor's Passport, complete Section 10 on page 4.

* In this section the word passport includes a British Visitor's Passport.

IMPORTANT.—Applicants and persons who countersign applications (see Section 9) are warned that should any statement made in connection with this application prove to be untrue, the consequences to them may be serious. The application should not be countersigned until the form has been completed, dated and signed by the applicant.

9 TO BE COMPLETED IN ALL CASES

COUNTERSIGNATURE. (See notes 2 and 3 on page 1.)

I certify that the applicant has been known personally to me for 16 years*, and that to the best of my knowledge and belief the facts stated on this form are correct. I am a British subject.

Signature: [Signature]

Profession (see note 2 on page 1): [Signature]

Address: 36 Beaufort Street London W.1.

Office Stamp (for use by Police Officers, Bank Officials, &c.)

* The number of years must be stated. Date: 28 May 1968

FOR OFFICIAL USE				
Documents produced to be noted here				
Applicant's birth certificate	Wife's birth certificate	Husband's birth certificate	Child's (or children's) birth certificate(s)	Marriage certificate

FOR OFFICIAL USE

[Signature]

10 TO BE COMPLETED IF PREVIOUS PASSPORT HAS BEEN LOST OR IS NOT AVAILABLE FOR PRESENT USE (See note, Section 8 on page 3)

No. _____ issued at _____ on _____
 Bearer's names at time of issue _____
 Circumstances in which passport was lost or destroyed, or other reason for its non-availability _____
 Place and date of loss _____
 What measures were taken at the time to report loss and to obtain recovery? _____
 Has loss been reported to the Police? _____ If so, state where and when _____

I certify that the above particulars are correct and undertake in the event of the passport coming again into my possession to return it to the Passport Office, London, to a British Consulate or to a British High Commissioner's Office for cancellation.
 Signed _____ Date _____

Note.—The Declaration in Section 8 on page 3 should also be signed in all cases.

11 LEGAL GUARDIAN'S CONSENT

I, (full names) _____, residing at _____
 _____, the legal guardian of (name(s)) _____
 hereby give my consent for him/her/them;
 (a) to hold a passport,
 or
 (b) to be included in the passport of _____
 Signature _____ Date _____
 *Relationship to child(ren) _____
 * If other than father state in Section 12 below how legal custody was acquired. (See note 1 (h) on page 1.)

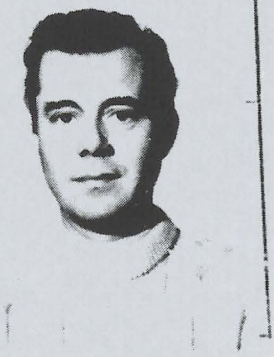
12 SUPPLEMENTARY INFORMATION

*In order to avoid occasional confusion of identification
 it would be appreciated if my stage-name of
 DIRK BOSARDE could be included on the passport
 as well as my legal name.*

FOR PASSPORT OFFICE USE ONLY

*Obs page 5
 FO 384128/58
 bears valid visa
 Obs page 31
 FO 384128/58
 attached*

*Issue
 BSUKC
 Chantford
 20 MAY 1958*



Photographs of:

Stanley BAKER
Robert BROWN
Michael CRAIG
Finlay CURRIE
John LAURIE





62a

189/1a

FILE SUMMARY

The Case of

"This file summary does not necessarily include all significant information and should not be used as a substitute for study of the whole file if a comprehensive picture is required".

Basis of Investigation

1a In May, 1964, we received

about a British citizen from London named [redacted] who sported a small goatee, and who had been recruited by [redacted] in Leningrad in June, 1959, on homosexual grounds. The K.G.B. homosexual agents, "SHMELEV" and "GRIGORIY" were used in this operation. [redacted] was subsequently contacted in London, but refused to have anything further to do with the Soviets, stating that he did not want to hear from them again, and adding that he had consulted his lawyers on the matter.

The Identification of

2. Between June, 1964 and September, 1967, [redacted] made ineffectual efforts to identify [redacted] This was because we had assumed the name was [redacted] and had failed to search Passport Office records under [redacted] A request to C.I.A. 9a [redacted] for further particulars from [redacted] was made in August, 1964. Despite reminders no reply was received, and in September, 1967, [redacted] we wrote directly 18a to C.I.A. in London, eliciting a reply in October, 1967 that [redacted] could provide no further details.

3. In November, 1967, the Passport Office was asked if it would 22a be possible for them to let us have a list of all men with the name of [redacted] or [redacted] who had held valid British Passports in 1959. We learnt that there were only four such persons. 23a and on receipt of their Passport Papers, 25a [redacted] then of London, and sporting a small goatee beard, was readily identified.

The Course of the Investigation

4. Once [redacted] had been identified his background was established 32a through his former employees [redacted] (he retired in 1963 and went to live in Guernsey), and it was learned that he had visited Russia in April/May, 1959 on a 23 day tour organised by Mrs. Sophy SKIPWITH & Princess DOLGORUKI of Progressive

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1..... HK/AS
5/10/17
2017.7

b2a

1a Tours of London. He was one of a party of eleven who went to the U.S.S.R. by ship from Tilbury on 25th April, 1959. The list of passengers on this ship which had been sent to us in April, 1959 came to light in connection with this case in July, 1968 in PF 76,666 Supp A. Vol2, "Individuals Travelling under the Auspices of Progressive Tours, Ltd." The list included [redacted] name, and it was noted, somewhat ruefully, that a file had been made in 1959 for everyone on this trip to the U.S.S.R., but that a decision was taken that making files for participants on tours to the U.S.S.R. was no longer called for, and the file for [redacted] was then destroyed.

Min 48.

37a 5. [redacted] was invited by letter in January, 1968 to an interview but declined on the grounds that he had personal reasons why he could not offer his services at present. He later volunteered the information that he had refused our invitation to interview initially because he was afraid that we wished to use him as an agent, and he did not wish to become involved for fear that the R.I.S. would learn of this.

167a

41a 6. After police enquiries had established that there were no valid reasons why [redacted] could not see an officer of this Service, he was interviewed in June, 1968 at his home in Guernsey, without appointment, by a member of the Police Liaison Section. At this interview he confirmed the story given by [redacted] in June, 1964. He said that he had met Princess Sophia DOLOGORUKI early in 1959, learnt that she personally arranged and conducted tours to Russia, and decided to go. While in Moscow he had attended the Bolshoi Ballet, and during the interval "a young American" (not in the party, but whom he had met) introduced him to two Russians who compromised him homosexually at their Hotel, The Metropole. [redacted] professed to have no clear recollection of what took place, but a few days later, while staying at the Hotel Astoria in Leningrad, the alleged Manager IVANOV faced him with homosexually compromising photographs taken while he was with the two Russians at the Metropole and, under threat of exposure, secured his written undertaking to co-operate with the Russians. He agreed to meet in London a Russian agent who would ask him to carry out activities in the interests of peace between the U.K. and the U.S.S.R.

42a

43a

7. In August, 1959, [redacted] was duly contacted by an agent of the R.I.S. by telephone and arranged to meet him outside Park Royal Tube Station. [redacted] handed the agent a letter he had written addressed to IVANOV in which he stated that he had consulted his Solicitors, that he had left with them a full account of what had happened in Moscow, that he did not wish to co-operate with the Russians or be approached again, but that he would not mention this meeting to anyone. [redacted] was asked for identifying particulars

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/.....

b2a

of this agent, but apart from describing him as a Peasant type he was unable to provide much information.

46a
/graph
8. [redacted] said that he was not again approached by the Russians, an assertion that carried conviction with his interviewer. He identified "SIMILEV" (Anatoly VOLKOF, PF 839,076) as one of the Russians involved in compromising him, but surprisingly did not recognise a photo/of [redacted] as IVANOV.

61a
9. It was felt that a further effort should be made to identify some of [redacted] Russian contacts and in July, 1970, with the assistance of the Guernsey Police, he was again seen at his home without appointment. At this interview he revealed that IVANOV had suggested that on his return to the U.K. he might be required to act as an L.L.B. Later on the same day [redacted] sought out the interviewing officer at his hotel, and told him that he had remembered that he had given IVANOV the names of six practising British homosexuals. These were:-

[redacted]
VAN DEN BOGAERDE, Derek Niven (PF 607,218)

On this occasion the interviewing officer (another member of the Police Liaison Section) was not satisfied that [redacted] had told all he could.

10. Police enquiries had previously established that [redacted] was acquainted with a senior member of the Diplomatic Service who had had a homosexual adventure with a Russian when he was in the British Embassy in Moscow. This suggested the possibility that the diplomat's name and other homosexual officials' names might have been passed to the K.G.B. by [redacted] This, together with certain obscurities in his story, made it desirable for the investigation to be prolonged and intensified. First the British diplomat and one of [redacted] fellow tourists were interviewed but without significant result. In the meantime we applied on 24th September for telephone and letter checks on [redacted] address in the Channel Islands. Here we encountered formidable legal and constitutional difficulties which took many months to resolve. The checks were not imposed until 3rd March, 1971.

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(121a,
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11. The object of the checks was chiefly to intercept any reactions to interviews with the six homosexuals whose names [redacted] had given to the R.I.S. and to a further interview with himself. The six homosexuals were interviewed by the [redacted]

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case officer during April. One of these, Dirk BOGARD, the film star, had been a candidate for a KAGO lead, and since he lives in the South of France the case officer was obliged to interview him at H.H. Consulate at Nice. None of the homosexuals added to our information about [redacted] though one of them [redacted] revealed that he had had a homosexual adventure - apparently without K.G.B. intervention - during a visit to Moscow.

167a

12. [redacted] was seen for the third time in Guernsey in May, 1971, through arrangements made by the Lt. Governor, and was anxious to co-operate in filling in details of his case. In particular he emphasised that he had been asked to provide the names of the six practising British homosexuals as a token of goodwill, and that he had carefully selected six of whom the Russians would probably already know and who held no official position. He did in fact move in circles in London to which many important people belonged but he had not mentioned their names. He had given only the six names and no other details. He had not warned his six friends that he had given their names to the Russians. He was unable to add anything further of significance to his previous accounts of his brush with the K.G.B. The checks on [redacted] produced no reactions to the interviews with him and his friends and were cancelled at the end of May, 1971.

The Outcome of the Investigation

13. This was in some respects an unsatisfactory investigation. In the first place we should have identified [redacted] sooner than we did. In the second place a considerable amount of time and effort was expended to apparently little purpose. We were left at the end of the investigation with very little more than we had learned at the outset. It is arguable that had we done in 1964, at the time of [redacted] report, what we did six years later we might have done better. At all events the [redacted] story is yet another example of the interest the K.G.B. take in the world of homosexuals.

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FF.607,373

Record of an Interview with

I interviewed [redacted] in Guernsey on 14th May, 1971. He met me at the airport and drove me in his motor-car to an isolated part of the island where we sat on a bench on a cliff top. He was at great pains en route to emphasize (a) that he had signed a paper when interviewed by IVANOV in May 1959 to the effect that he would not talk about his being approached by the Russians to act for them, and that for this reason he had been hesitant in divulging fully what had occurred at the time to our officers on previous occasions, and

3a,
1a, 93b.

(b) he told me that in 1964 when he was in Nassau he had been in conversation with a Captain of a Royal Navy vessel and the Captain had told him that he should contact "our man in Washington" because he might be of interest to him.

He claimed that he could not remember the name of the Captain or the subject under discussion, but when he was first approached by us for an interview he felt that we might be wishing to use him as an agent against the Russians, and because he did not wish to be involved he had not been keen to be contacted by us. He said he had a great respect for the Russian Intelligence Service who seemed, when he saw them in 1959, to know so much about him that he felt an approach from us might well be known to them.

2. I assured him that we had no intention of recruiting him as an agent and that his contact with us would not be revealed to anyone.

Reasons for the Interview

1a, para 8

3. I wished to interview [redacted] in order to find out if he had any idea why the Russians would have been seeking to compromise him, and to ask him if he had any idea of anyone who might have given his name to the Russians. I also wished to obtain more details concerning the identity of the young American who had introduced [redacted] to the two Russian homosexuals in Moscow in 1959, and to find out the circumstances leading to his handing over the names of six practising British homosexuals to IVANOV, and to find out if he had given other names in addition and in what detail.

4. I asked [redacted] to think back to his first contact with any Russians. He mentioned that from 1st May, 1945 when serving as a Lieutenant-Commander in the Royal Navy he had been stationed in Kiel and was concerned with the handing over of surrendered German warships to the Russians, and during the period September 1945 to October 1946 he had had close professional relations with the Soviet Admiral, Admiral PAUL (pa), commanding the Russian ship Lugar. He also met a succession of Russian officers who were concerned with taking over various ships. He stated that the relationship was a purely professional one.

5. During this time, however, he became intrigued with the idea of learning Russian and started to teach himself the language from a book and also he learned

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to sing some Russian songs. After his return to Britain he decided to study for the Naval Interpreters' Examination in Russian and in about 1948 or 1949 he started to study Russian under Professor S. C. BOYANUS of the School of Slavonic Languages. He claimed that BOYANUS died shortly afterwards and that he dropped his Russian studies for a couple of years.

6. In the early 1950's he decided to resume his studies under Madam YAPOLSKI, a graduate of Leningrad, who was then running a course at Queen's Gate which was attended by British Service officers of every rank who were keen to learn Russian. Madam YAPOLSKI's course was moved to a centre in Smith Square in London after a short period and he remained studying with her for two to three years. He was rather vague about actual dates. He claimed that he did not meet other Russians on the course, but that he did become friendly with Madam YAPOLSKI and met her husband who was a Professor at London University. He also met Princess Sofia DOLGORUKI through Madam YAPOLSKI.

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a, para 4.

7. Princess Sofia DOLGORUKI (Mrs. SKIPWITH) was a Russian emigre who had set up a business organising Russian tours in Britain and British tours in Russia. He described her as a very formidable person with considerable organising ability, whose advice had been sought by INTOURIST on the best way of running these tours. It was through Mrs. SKIPWITH that [redacted] became interested in visiting Russia and he also stated that he met the first group of Russian tourists coming to Britain and assisted in entertaining them with Mrs. SKIPWITH. He claimed that he did not know her very well and the relationship was purely casual.

Visit to the Soviet Union

8. Once again, [redacted] was unable to state precisely when he went to Russia, and furthermore, though he looked for it subsequently, was unable to find his passport for that period. This was not surprising as he was not meticulous in putting away his previous passports, which were lying around in odd book-cases. He stated that he had not known any members of the party before departure, with the exception of Mrs. SKIPWITH, the party organiser. However, he soon found out that two members of the party had been in Russia before; that is Mrs. SKIPWITH and Mrs. SKRIPT (PP.790,966). He mentioned that while he could not remember any names there had been two American men in the party, both young, one whom he took for a Fascist and one for a Communist. He said that the "Fascist" had been extremely obnoxious in his handling of relations with the Russian lady guide who was attached to the party, and that on several occasions he, [redacted] had reprimanded the young man for his rudeness. He felt that for this reason the Russians would form the impression that he was friendly towards them, and in addition the fact that he could speak some Russian and sing traditional Russian songs made him popular with the Russians whom he came across.

9. While in Moscow and Leningrad he had several times been invited to parties, usually with other members of the group, and was always asked to sing. He was invited to one party by a Russian Commissar in Moscow but he could not remember the identity of his host, and his relationship with all of them had been on a casual basis.

10. I asked him why he had said at a previous interview (ser. 43b) that a young American in the party had introduced him to the two Russian homosexuals

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whom he met at the Bolshoi Theatre and then said that the young American who performed the introduction was not part of the party. He said that he had been rather confused at the time but was sure that the person who had performed the introduction had been a young American who was staying at the Hotel in Moscow whom he had met casually and whose name he could not remember. He said that the introduction to the two Russian homosexuals had been made during the interval at a performance at the Bolshoi Theatre and that the meeting did not appear to him to have been contrived, although with hindsight he felt this might well have been the case.

11. I asked him for more details concerning the young American. [redacted] stated that he could not remember him very well, but he thought he was probably between 20 - 25 years of age, possibly nearer 20 than 25; that he was a nice looking man, well dressed, cultured; that he was of medium build, probably fair-haired; that he was on a private tour; that he seemed to have a lot of money; that he had an interest in and knowledge of ballet and opera and, for some reason that he could not specify, felt that the young American might have been from California. He was quite certain that he was an American.

Compromise by young Russians

12. [redacted] said that a couple of days after attending the Bolshoi he went to see a film at the Cinerama, and that as he was coming out through the foyer on his way to catch a bus, he met the two Russians concerned. They asked him how he was going back to the Hotel and offered him a lift as they were proposing to take a taxi. They then went to the Metro Hotel, where he was entertained in their room. [redacted] admitted that he had a homosexual relationship with them but did not wish to go into details, and I did not press him. He claimed that vodka flowed freely at the time and he did not have very clear memories of the evening or of how he got back to his own Hotel. He said that both the Russians concerned were quite pleasant but typically Russian looking. He felt that the one who claimed to be a Doctor would have been not much more than 35, about 5' 8" tall and that the other one had been about 10 years younger in his estimation and about 5' 5" tall.

Interviews with IVANOV

13. [redacted] stated that a day or two after his meeting with the two Russians he was in the Hotel foyer in the Astoria Hotel, Leningrad waiting for lunch to be served, when he was asked into the Manager's office. The Manager asked him to sit down, asked him how he had liked the tour so far, questioned him about the young man who had been rude to the Russian guide earlier on in the tour and then asked him if he had indulged in homosexual activities since coming to Russia. [redacted] denied any involvement and was then horrified when IVANOV produced compromising photographs taken on the evening spent with the two Russians in the Metro Hotel in Moscow. He then said that IVANOV threatened him in two ways: (a) with imprisonment in the Soviet Union, as this was an offence which might lead to several years imprisonment (b) exposure in the United Kingdom.

He said that he would not make trouble for [redacted] if [redacted] would agree to co-operate. [redacted] said that he was not prepared to do anything traitorous,

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but was told that anything that he was required to do would be in the interests of friendship between the Soviet Union and Great Britain and would not damage Great Britain's interests. While [redacted] was not told precisely what would be expected of him, he said that the Russian (IVANOV) obviously knew a great deal about him and about the circle that he moved in in London.

14. He then pressed [redacted] to sign a paper stating that he would co-operate with the Russians and that he would not reveal the approach that had been made to him to the British, which he agreed to do as he was by then an extremely frightened man. He was told that if he co-operated he would be given every consideration in the Soviet Union, including visits to Tashkent and anywhere else that he might want to go and this would be without cost to him. He then left to have his lunch, joining the rest of the party.

93b

15. After lunch he travelled with IVANOV in a large motor-car to a place called Tsarsho-Celo because he had told IVANOV that he wished to go there in order to collect a pot of soil to take back for Madam YAPOLSKI. He was with IVANOV in the car for approximately four hours, and during this time no mention was made of the incident which had been discussed in the morning, and their relationship was purely a friendly one. However, he said that IVANOV had told him before he left his office in the morning that as a proof of his good-will [redacted] should be prepared to reveal the names of half a dozen British homosexuals and that he was told to produce this list by next morning.

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16. [redacted] claimed that he did not sleep that night but spent the time trying to work out the names of six homosexuals to pass over to the Russians who were (a) well known and (b) would not be dangerous to British interests. He claimed that the names that he handed over were those of very well known British homosexuals, and he thought that the Russians would probably know of them anyway owing to the depth of their knowledge revealed to him at the interview in the morning.

C. 346

17. [redacted] told me that he had moved in a circle in London involving many important people, some of whom were Members of Parliament, whose names he did not wish to divulge either to the Russians or to us, and it was his aim to protect these people as far as he could. I asked him if he had warned the six people named that he had divulged their names to the Russian Intelligence Service. He said he had not, and did I think it was necessary for him to do so. I assured him that this was not necessary at this stage, in fact extremely inadvisable, but that I merely wished to know if he had warned them. He said that he did not think they were likely to have been approached by the Russians because as far as he knew they had not left Britain and would not be in a position to be compromised.

18. I told him that this seemed to me a naive assumption to make, especially after what had happened to him. He agreed and was rather embarrassed about the matter. [redacted] stated that he had handed over only the names of the six concerned and had given no further details concerning their addresses or activities. He got the impression that IVANOV was quite pleased with the list, but made no reference to it. [redacted] spent only a couple of minutes with IVANOV when he handed over the names and was told that he would probably be contacted subsequently in London.

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Meeting with Russian Agent in London

para 5. 19. [redacted] said that several months after his return from Russia he received a telephone call in his office from a man who said that Mr. IVANOV sent his greetings and that he would like to meet him. They arranged to meet at a Tube Station in North London whose name [redacted] had forgotten. He said they met by the ticket counter and went for a walk in the park and sat side by side on the grass in the open. He said that he could not remember well the appearance of the Russian, but thought that he was from the Embassy and described him as a peasant type.

Ob. 20. I then showed him the photograph of MELKOBRODOV (ser. 118b) and asked him if this was the person concerned. He said that it definitely was not as the photograph was of a much more sophisticated, cultured and sinister type of person than the one who had interviewed him. He was quite positive about this. He said that the interview was quite short and that he handed over a letter addressed to Mr. IVANOV stating that he had left a letter with his Solicitor giving all the facts of the interview with IVANOV and that he wished to have no further contact with the Russian Intelligence Service, and had no intention of assisting them in anyway whatsoever. He explained this to the Russian who was interviewing him who appeared to accept the situation and said he would explain it all to Mr. IVANOV.

21. [redacted] told me that his main motive in this was not to start assisting the Russians because he felt that once he had given them any sort of help at all he would then be hooked and that his involvement would grow deeper and deeper. He said that he did not report any of this to the British authorities at any time, firstly because of the undertaking he had signed, secondly that he did not want to be involved in any activities against the Russians and thirdly he had infinite respect for the efficiency of the Russian Intelligence Service and felt that they might indeed carry out their threat to expose him should it be known that he had reported to the British authorities.

22. [redacted] and I then went to lunch in town in Guernsey, after which we went back to his house because he wanted to check the name of Professor BOYANUS who had been his first Russian teacher. When we got to his house he produced a book which had been written by Professor BOYANUS and which was inscribed in Russian which [redacted] translated for me as being a gift to him from Kadam YAPOLSKI, who was now dead.

23. [redacted] told me that he now had no contact at all as far as he knew with the Russians. He stated that he was a highly respected member of Guernsey society and he wished the situation to remain as it was. He hoped that this would be the last interview that we required with him and emphasized that he had nothing further to add, but would pass a message through the Governor if he subsequently thought of anything, and he stressed that no further approaches had been made to him by the Russians, but that he would let us know if any moves were made.

24. [redacted] said he had never met VASSAL or William Stanley WILBY (PF.789,684).

K2/5
18th May, 1971.

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Xerox Copy of an interview with Dirk Bogarde
from
Films and Filming, (May 1971)

Extracted by K2/ APL - 10.5.71.

K2/APL
10.5.71

ROMANTICISM

DIRK BOGARDE in an interview with Gordon Gow

THE ROMANTIC LEADING MAN of British cinema in the 1950s has matured. Dirk Bogarde today is established beyond question as a film actor of international consequence. Recognition was granted in 1963 when he played the title role in Joseph Losey's *The Servant*, but his value had been noted over the years by numerous critics, not least in films and filming, who perceived amid the varied characterisations he brought to mainly conformist films that here was a major talent straining at the leash.

Never a really angry young man, he was probably a disgruntled artist throughout his days with the Rank Organisation, the days which enabled him to live comfortably in the countryside, with an open fire to warm the bathroom and champagne to hand if he felt like a change from Guinness. But the glossy image, smooth of face in the photographs that graced utilitarian cinema foyers throughout the UK, was never to his taste, one felt. It took time and change to bring him to the point he has reached now, with two films in succession for a long-established master, Luchino Visconti: as Friedrich Bruckmann, conspiring to profit from the social disorders of Nazi Germany in *Götterdämmerung* (*The Damned*), and as Gustav von Aschenbach in *Death in Venice*. Making the first of the two in 1969, Bogarde was dubious about his own contribution but quick to appreciate Visconti's persona.

'It was immediate rapport of direction plus actor, although I didn't have the best part. In fact, it was a rotten part—difficult because there was no substance to it, but the magic of working with Visconti made it absolutely worthwhile. And I use the word magic advisedly, too. Of course, my character was swamped, but it was supposed to be swamped. There were two parts of consequence in the film, and I didn't have one of them—but that's not important. I think Ingrid Thulin's performance in it is one of the most marvellous that's ever been given on the screen, and it's shameful to think that nobody gave her an Oscar for it, or

Dirk Bogarde as Gustav von Aschenbach in Luchino Visconti's 'Death in Venice'

Bogarde previously worked with Visconti in 'The Damned' in which he played a man conspiring to benefit from the social disorders of Nazi Germany. With Helmut Berger and Ingrid Thulin

even suggested that she might get one. The boy, Helmut Berger, gave a sort of manufactured performance but he did try enormously hard and was tremendously loyal.

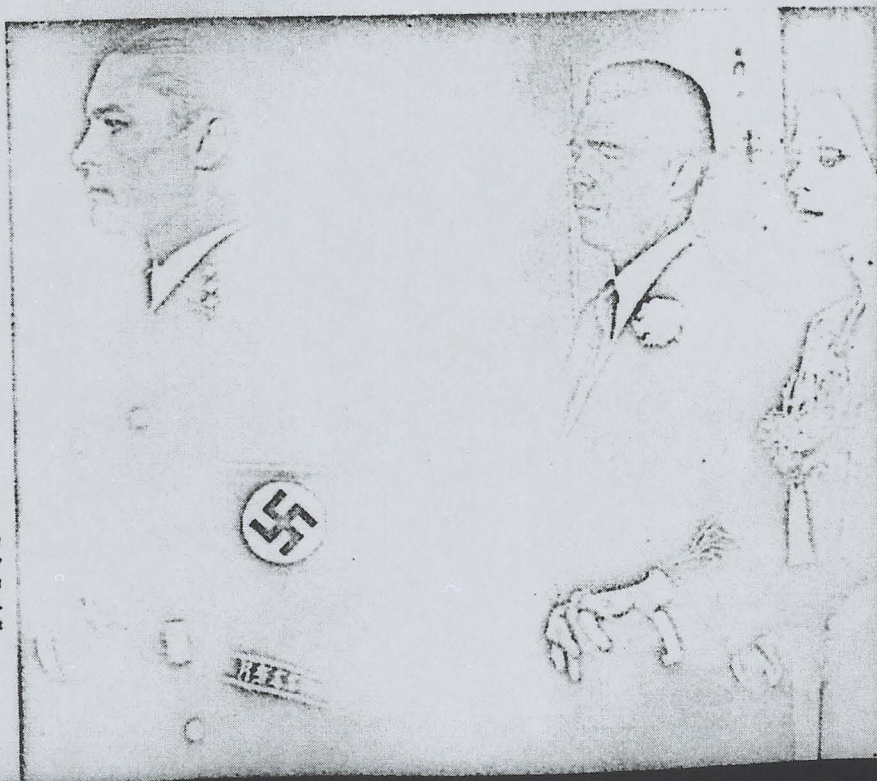
'I knew, of course, from the moment I started, that I'd got the wrong part, and I wasn't sure that I could do anything with it—but with Visconti I knew that I could. The first time I was really overwhelmed by his work was when I saw *Senso*. By then, I had seen *La terra trema* about four times, but probably I was not quite attuned to that when I first saw it. Then *Rocco* absolutely shook me off my feet—and I saw it in its proper version, not the English-American cut and dubbed one. But *Senso* was the one that threw me for a loop. I thought if anyone could make pictures with that kind of heart and feeling I would like one day to work for him. Then there was a sort of eclipse during which I didn't see anything else of his, probably because I was too busy doing all my *Doctors* and all that rubbish. I didn't go to the pictures very often.

'I kept seeing *Senso*, though, all over the place, when I was on tour with a play. I caught it in Brighton, and again somewhere up north. Film societies all over England would have it and whenever I saw it advertised I always went.'

Senso was set in the period of the Ris-

orgimento, and centred upon the romantically doomed love of a countess (Alicia Valli) and an Austrian officer (Farley Granger). It drew upon symphonic music by Bruckner, and was distinguished by magnificent colour photography, especially in its opening sequence in an Opera House, and in superb location work in Venice and Verona. It is easy to understand how *Senso* aroused in Bogarde the ambition to participate in a Visconti film.

'He has an aristocratic manner. If you go to dine at Visconti's, you have a footman to each chair, wearing white gloves with a crest on them. You also have the most fantastic meal. But, on the few occasions I've been there, he never wore a tie to dinner. He's quite a paradox. Despite this aristocratic air, he has the most extraordinary understanding and sympathy for people. He's an arrogant bastard at times, one can say. He's princely in his bearing, and very conscious of the fact that his great-great-great-great-fifty-million-times-grandfather was Charlemagne of France. He has a lot of German blood in him. He is utterly regal—yet he has this remarkable awareness of people's feelings, and who they are and what they are—like the fishermen in *La terra trema* and the two people in *Senso*. He knows the family in *Rocco*. Sometimes I think,





Richard Attenborough with Dirk Bogarde in 'Boys in Brown' (1949)

As the young criminal in Basil Dearden's 'The Blue Lamp' (1950)



As a hunted man befriended by a small boy in Charles Crichton's 'Hunted' (1951)

as with *Vaghe stella dell'Orsa*, he doesn't quite succeed—he's entirely too romantic.

Vaghe stella dell'Orsa, known in Britain as *Of A Thousand Delights*, was made in 1964 and was a variation upon the Electra theme with Claudia Cardinale in the lead and Jean Sorel as the Orestes figure. Although both were shown to be deglamorised by lust and fear, it was indeed a highly romantic study—but the dream-state of the incestuous lovers was spasmodically broken by shock-zooms of realism.

'To work with him is like a dream, because he is the most extraordinary mortal. He's almost a living immortal—I know that sounds like gush. You see, I hardly know him socially. I go to his house very seldom. I've only dined with him when we've been on location, or if there was some special occasion and he was giving a dinner party. I'm not in his clique. We have no relationship beyond work on these two films. He wanted tremendously to make *Death in Venice*, and I think—although he may not agree with this—that in some extraordinary way he probably found, quite by chance, that the work that I was doing in *The Damned* gave him the feeling that I could do *Death in Venice*. That—and perhaps my work for Losey, and also for Jack Clayton in *Our Mother's House*. It was my performance in *Our Mother's House* that got me cast

in *The Damned* in the first place, I know that.

'So I was offered *Death in Venice*—at my age and my standing in the cinema. I mean, I'd pulled myself out of the chrysalis of crap. I hope I had anyway. I was a bit soon, as a butterfly, to have a go at *Death in Venice* which was, after all, one of the modern classics. Most people would say I was too young and not experienced enough. In fact the character's age was left rather loose by Thomas Mann in the book. He simply wrote that Aschenbach had passed his fiftieth birthday. So we worked on the basis that he was just over fifty—as I am.

'One is never allowed to see any rushes on a Visconti film, and he himself never sees any for the first two months—then he sees them in a block. I found a lot of changes had to be made from what I was used to—I had to do without a stand-in, for example. And I'd always gone with a director to rushes—but doing without that is not important if you trust the director—after all, I'm an old experienced man.

'Yet, when I arrived in Rome to do *The Damned*, everybody threw up their hands and said to me, "Oh, Visconti is finished—talking about Visconti is like talking about Tennyson—he's dead". They said he was marvellous still at opera, but he was essentially a theatrical . . . a romantic. But he is a romantic—and I

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think it's marvellous to find this on the screen again. Because the great romantic directors, like George Cukor and Visconti—and, if you like, Fellini—are very hard to find now. There are very few left. John Ford is one. Sam Peckinpah, I think, is a sort of romantic. Very few great romantic directors exist—most of them are coming from television and doing terrible pictures about musicians. There are some dreadful things happening at the moment in the cinema.

'I don't think that Losey, whom I worship and revere, is a romantic in the true sense. But I do think there is a need now for a great splendour of romanticism, even if it is sometimes a little bit silly. Even if it's a little bit dated. In Vienna, about three years ago, I went to see Zeffirelli's production of *La Bohème* in the Opera House. Well, I'm told this is not pure opera. That the sets are too much and the costumes are too much, and there's real smoke and real acting. But to me it was the most magical romantic night. I don't know what the singing was like because I'm not a very good opera person, but the singers were making a very nice noise and they got lots of applause. And it was really a marvellous way of seeing that boring old *La Bohème* done by a romantic. Now, Zeffirelli's film of *Romeo and Juliet* is a romantic picture.'

Zeffirelli, it must be remembered, was assistant director to Visconti on *La terra trema* (1948), *Bellissima* (1951) and the aforementioned *Senso* (1954), spanning the range from neo-realism to romanticism.

'In the case of *Death in Venice*, Visconti has worked from the slimmest of stories. There is hardly anything there in the way of plot. But it is an evocation of a Venice that is no longer, alas, with us. The period is 1911. We shot it in Venice as it is today, working at four in the morning so that there weren't any tourists. It is an utterly romantic picture. And if that American thing called *Love Story* catches on, we're all going back to romance and Visconti has got a deal.'

Romanticism is an elastic word. It almost stretches to some of the hack fabrications of soap-opera, and it certainly reaches towards the Gothic tales of vampires, but Visconti is of the breed who can still apply it as a means of pointing out the realities of life and the helpless yearnings of the spirit. Bogarde knows the distinctions well, and appreciates the symbolic high romanticism in *Death in Venice*.

'It is about an era of time which was just running out—1911. History is coming up to that Sarajevo bit, when a tiresome student went and shot somebody and changed the world—not always for the better, in my opinion. There are too many students running around with guns. Anyway, when that one killed the archduke, a period ended. Visconti has caught, I think, this extraordinary feeling of the last summer ever, really, of peace. After that things begin to boil and build up. And this summer evokes romanticism and nostalgia. Whether this is going to be of

1: As Sydney Carton in the 1958 'A Tale of Two Cities', directed by Ralph Thomas

2: As the black leather-clad bandit of 'The Singer Not the Song', directed by Roy Baker

any value to an audience today, I simply don't know. Perhaps there isn't time. Today's romanticism, it seems to me whenever I travel about, is just sitting herded together with funny frocks on—and, God, do they wear some funny frocks!—with beads and bangles and bows...sitting in airports, waiting in crowded bars until it is time to fly somewhere else. The leisure, the gentleness, the time...seems all to have gone.'

Before Bogarde determined upon an acting career, he had been an art student. His father, Ulric van den Bogaerde, was art editor of the *London Times*, and it was at his behest that Bogarde in his teens attended the Chelsea Polytechnic and then the Royal College of Arts.

'Among my teachers were Henry Moore and Graham Sutherland. They were vast romantics. They still are. But they were ahead of me in their thought, of course. I was going back all the time to rather prettier pictures. I remember once we had a subject in class—seven blocks of stone...to make a composition out of that and a hill, so everybody plumped for Stonehenge. I made a dam out of mine, and put weeds and grass around it, and made a waterfall. I remember Henry Moore coming up to me and making a wonderful design, and afterwards Graham Sutherland came and made the most beautiful Stonehenge with a mound in the middle and the seven blocks of stone and the sun rising—and I wish to God I still had it today...I'd be worth a million. But their pictures to me were not romantic, then. My picture with ferns and a trout and water and my seven blocks of stone made into a waterfall was romantic—to me. I was a retarded romantic, in effect. I liked the impressionists, and if you ask me to go further I'd say Holman Hunt or someone like that.'

Naturally enough, Bogarde began his theatrical career as a scenic designer. Today he can note objectively that a director like Visconti gives priority to visual qualities in a film. 'He, and many other directors in Italy, choose an actor for how he looks. They're not interested especially in the words. Visconti hates words. I don't think Zeffirelli gives a damn about the words. They're all dubbed, as a rule. And in Italy the audiences don't care—they're eating sweets all the way through the film, anyway, so it doesn't much matter. But I think Zeffirelli's *Romeo and Juliet* was the most beautiful picture to look at, and all was well as long as you closed your ears. I've heard myself dubbed into Italian and French, and it sounds great. It wasn't my performance. It sounds different. But it joins the pictorial event—in *The Damned*





As the 'north country bastard' of Joseph Losey's *The Servant*, with James Fox

especially, but also in things I made for Losey. *The Servant* is absolutely spine-chilling in German, for example. But one thing that Visconti and Losey know backwards is how to handle actors. Not that actors are really all that hard to handle. They're like horses—racehorses, to borrow Visconti's own term. He used to train racehorses, and he says you can always tell what kind of actor you have in the same way that you can judge a racehorse when you open the truck in the morning, by the way the forefeet come down on to the ground—whether or not it's a nervous animal. So he knows exactly how to handle actors in so far as he knows how to handle horses. I don't consider that I'm a horse all the time. Visconti does. So we arrive at differences occasionally, for that reason. But they're always good-humoured differences.

He is wildly ruthless, tremendously selfish. All that matters is the film. Nothing exists but the film, while he's making it. And when *Death in Venice* was finished, which happened precisely at five minutes before noon in a plum orchard up in the Swiss Alps, he just said to me

"Congratulations" and walked away. And I drove off to France in my car. There was no sentiment, nothing. The film was finished, gone, done. But I think the kind of romanticism he uses is a plethora of beauty on the screen. He fills rooms with flowers—well, they were filled with flowers in 1911 if you were rich enough. You had beautiful mirrors, you had lovely floors, you had real wood, doors that were made of walnut or mahogany. You didn't have plastic cabins. It was elegant and charming and precise. They did things in a different manner, and it was much more romantic.

"Today, you see, the whole bias is back—back towards Rita Hayworth, towards all the old stars of the 1940s and early 1950s. It's the glossy red lips, the Andy Warhol bit; it's the sequin dresses and the dreadful shoes all the girls are wearing now. The last Yves Saint Laurent collection was a throwback to the French occupation by the Germans. It's all 1940s, it's all escape, a romantic thing—away from this grubby sort of pitch-your-tent-and-be-a-gypsy-with-me bit. And of course, although it's a matter of degree,

all this is romantic. Claudette Colbert was romantic. And don't tell me Norma Shearer wasn't, because I won't believe you and you can leave this room immediately."

This jumping about through the decades needed reining in, it seemed to me, although I refrained from using such a horsey expression, all things considered. But from red lips and Warhol art to Norma Shearer is quite a leap, as Bogarde conceded when I pointed it out. "Well, of course, Marilyn Monroe with her red lips in Andy Warhol's paintings, is not romantic. Marilyn was carrying the burden that followed the war years. She had this intangible wistfulness of a lost time—and died, because there was nothing else she could do. In *Bus Stop* she was magical, but that certainly wasn't a romantic film. That was a mirror of its time, the middle of the 1950s. What I worry about is the grotty youth of today—poor old loves who never got it. They're sort of clumping around dressed up as fake Theda Baras and Carole Lombards, searching for something in their dreadful wedgy shoes with mirrors all over them and their headbands. At Orly airport recently I saw about eight million of them, stuffed to the gills with pot, looking for some form of romanticism, some form of loveliness, which they can't recognise. This is the terrible thing. Do you remember the scene in *Bus Stop* where Marilyn Monroe gets her tatty old train ripped off her by a man at the cafe table when she's doing her act? Do you remember her look of pain and rage and despair? Well, these girls I saw at Orly wouldn't know what the hell that's about, unless you tore their own clothes off.

"If they see the Visconti film, and if they like it, they will see a beauty and stillness which no longer exist because everything is going too fast. But anything like *Love Story* which becomes awful and sob-stuffy, they will absolutely glut on. Because it's the equivalent of the *Crystal's Weekly*, and they need it now. But what makes me so mad is that I made so many of those bloody films when they were out of fashion. I died all over the place—looking for God, as the critics used to say. Having cerebral haemorrhages or cancer or some dreadful thing. But people didn't want that kind of romance at that time.

"There's always been a demarcation, anyway, between romanticism and glamour. I mean, Jeanette MacDonald singing "Beyond the Blue Horizon" was glamorous—and she was also glamorous singing in the ruins of San Francisco, and so was Spencer Tracy with a little bit of dust on his shoulder after the entire building had collapsed. I re-run those old movies—and when Miss MacDonald's eyes filled up with tears, she was bloody glamorous. . . . I defy you to say she wasn't. But was that romanticism? It certainly was not truth. And when she sang "Beyond the Blue Horizon" in *Monte Carlo* in 1930, and Lubitsch cut to the wheels of the

In Lewis Gilbert's *'HMS Defiant'*,
Bogarde played a ruthless naval officer

train carrying her away, that was glamorous, you see. But nowadays we travel by plane. That's not glamorous. The loo is so crammed you can't get into it.'

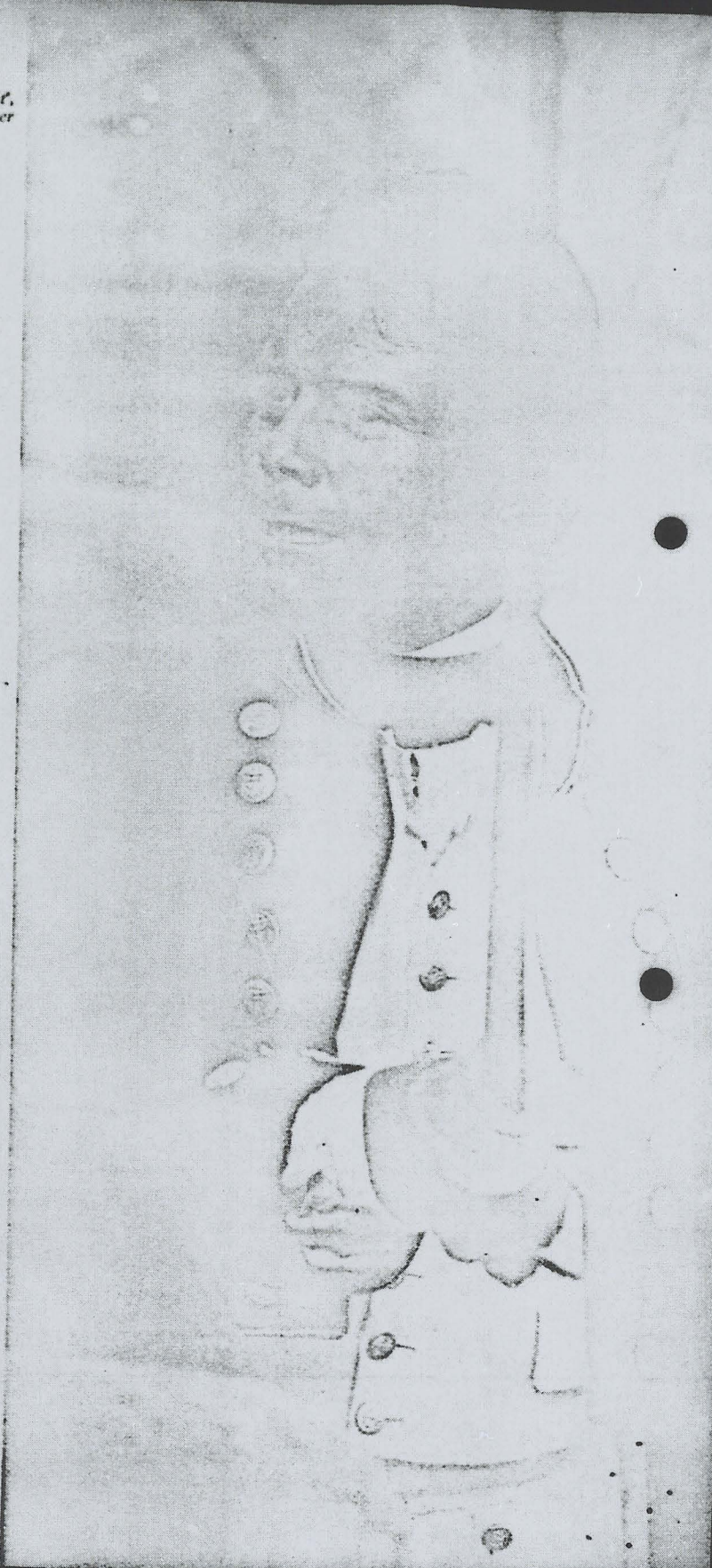
Throughout his own unfashionable period, mostly at Pinewood, plenty of people were conscious of Bogarde's quality as an actor, whatever the subject. And, on occasion the subject was all right. He began in films, after a reasonable background of stage acting, in 1947. He made much of his opportunities in the *Alien Corn* episode of the omnibus Somerset Maugham film, *Quartet*. The role of a young criminal in *The Blue Lamp* (1949) and of another criminal who befriended a small boy in *Hunted* (1952) affirmed his talent quite emphatically.

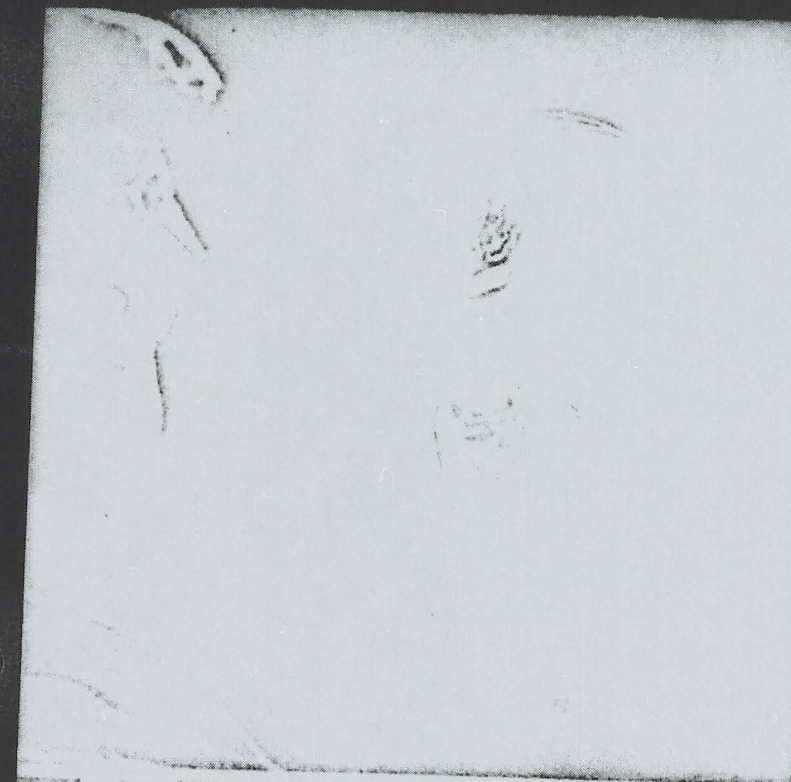
'Hunted' was completely dismissed in England. The rest of the world liked it. It still runs in cinemas in France. It still plays—almost every night, it seems—on television in America.

The Sleeping Tiger (1953) was a psychological melodrama, notable in retrospect as the first film in which he was directed by Joseph Losey, with whom he would attain success in the 1960s. And *Doctor in the House*, directed by Ralph Thomas in 1953, was not only a joyful light comedy in a virtually documentary format but also an indication of Bogarde's ease with a tricky kind of character, the comical-likeable leading man, perplexed and beset but gamely forging on through his tribulations as a medical student with sexy hazards on the side. The lightness of this performance was remarkable, although Bogarde himself seems to place no value upon it and is generally dismissive about the subsequent films of the *Doctor* series. He was in several of them, and as they grew broader and broader in style the laughs seemed to come less naturally.

He was incorporated, as well, in various war films whose very titles make one flinch: the mind boggled at the sight of *The Sea Shall Not Have Them* spelled out above a cinema marquee, not in the quaint old silent era but in 1954. *The Spanish Gardener* (1956) was another matter: a work that contained in the outcome some traces of delicacy while hedging awkwardly around the psychology of its subject.

'Fake-romantic, that was. It could have been genuinely romantic but they fought like steers not to have it that way, because in those days they wouldn't have anything to do with homosexuality. And the whole premise of the original story was that a small boy, without any sexual knowledge, fell in love with the gardener because he had no love at all from parents. He had no mother and a perfectly foul father. This sort of thing so often happens. The whole story tilted on the fact that the father became incurably jealous because he was sexually in love with the gardener. And of course that didn't come through because then we were supposed to be making nice wholesome pictures. In the end nothing worked out. I wasn't killed,





1 as the gardener was in the book, because that's what happened in all good moral books of that tone. We made it all nice for the Odeon circuit, so everybody could go and have a good old cry—and I broke my arm in the course of the shooting, falling off a train. It was so absurd and shameful that I didn't go to see it, but old aunts and uncles loved it.

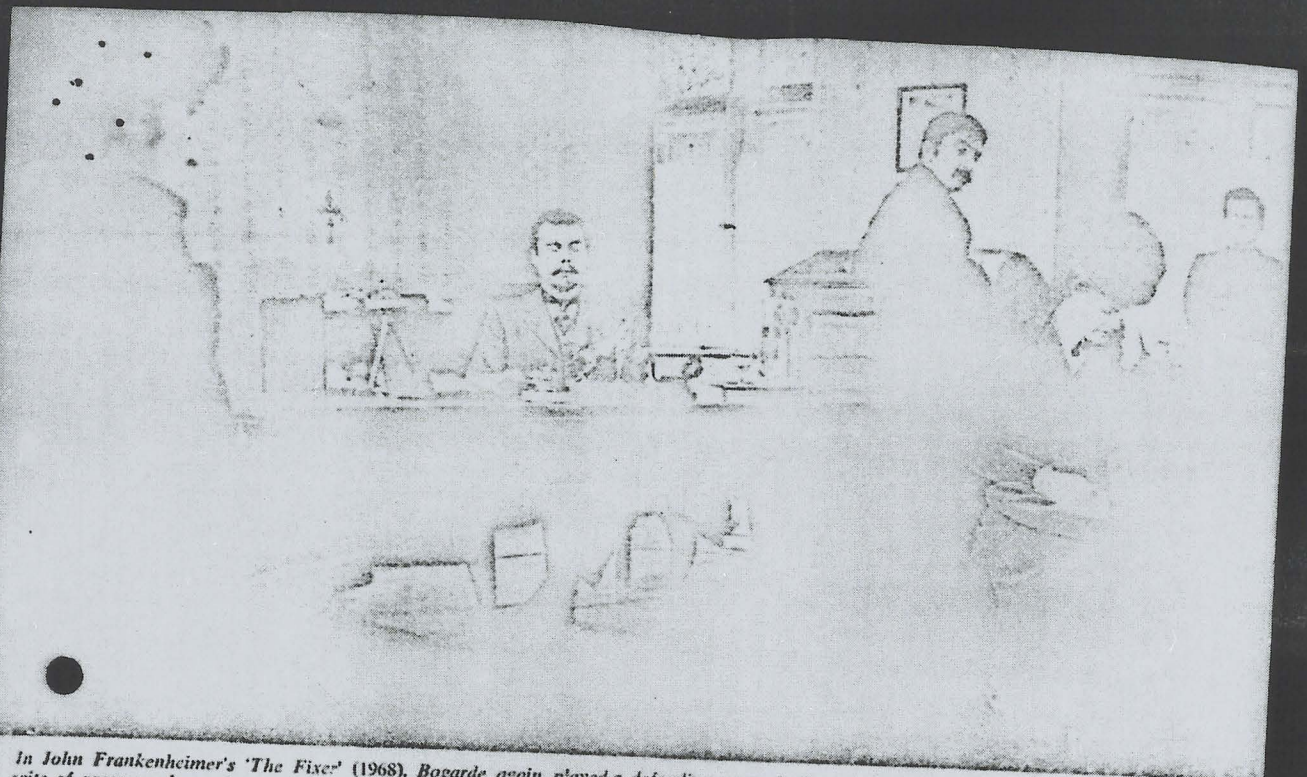
The people who used to read stories for Rank, and make reports on their suitability, were legion—and very strange. I wouldn't have allowed one of them to chop my parsley. Oh—there was just one who was all right, but the rest were sitting there looking for family stories that their superiors would approve. And *The Spanish Gardener* as a novel was a very big best seller, and at that point I presume—although they always denied it—that I was making a certain amount of money for them, so they permed my hair and put me into it.

Homosexuality was also extremely muted in *The Singer Not The Song* with Bogarde as a bandit in slinky black leather, but the breakthrough on this subject came with Basil Dearden's *Victim*, a very script-bound but forthright plea for tolerance, rather daring for its time—1961. Bogarde sets considerable store by it, and considers that it marked a decided progression in his career as well as contributing strongly to legal reform.

2 Surprisingly, in view of his high esteem for Joseph Losey, he is not especially fond of his own work in *The Servant*: 'It amuses me. It was enormous fun to do. It was no effort. It was entirely technical to act. I'd been trained for many years by that time and I knew what I was about. Harold Pinter had written it so unfailingly that you couldn't put a foot wrong in it. I was surrounded with only the very best people, and considering Losey's dedication to the camera and everything else—it was as easy as falling off a log. But *The Servant* will be a classic film for all time. I know—whatever happens to me, I'll be in the archives because of *The Servant*. In its entirety, of course, it's an important film. Especially now that we know all about LSD—surprise, surprise. Apparently audiences didn't know about LSD when the film was first shown, and none of the critics did either, and the whole ending is LSD—the boy is on a trip. I've seen it again in America recently, and it stands up—more than that, it's a towering picture. But from my point of view it cost me very little emotionally, because I'm nothing to do with the man I played in *The Servant*. So therefore it was much easier to expand my realms of fantasy and imagination and become a north country bastard called Barrett.

1: As the defending officer who tries to save a 'coward' (Tom Courtenay) during the First World War in Joseph Losey's *'King and Country'* (1964)

2: A complete change of pace and mood for Bogarde and Losey with *'Modesty Blaise'*, in which Bogarde played the outrageous villain



In John Frankenheimer's 'The Fixer' (1968), Bogarde again played a defending counsel who tries to save an innocent man in spite of pressures from the state, and is in turn himself destroyed

"It was much harder to be in *Accident*, because that has got something to do with me. I think it's the best film Losey and I ever made together, although I don't know whether he'd agree with me. In *Accident* I had to sublimate my own personal feelings, because I don't believe in actors *being*—actors have got to act. So there I had to take the essence of my own feeling, and act it. *Accident* was close to me. Barrett in *The Servant* wasn't. I knew about that kind of man, and his compulsion to dominate. I'd seen it happen. I had a batman in the war. He was from a brass band in the north of England. He was like Barrett. But he went to pieces eventually—and he was killed in the war. Later in life, I had a servant of my own and he was another Barrett. If I hadn't had seven years of the army he might have got away with it. But he was creeping up. He said to my parents, "Never mind—I'll make a proper little gentleman of him yet." That was when I was at least 30. He had shoes that squeaked. He had hair like Barrett. I modelled the whole performance on him.

"The character in *Accident*, as distinct from a gentleman, is a really gentle man. A loser-out. A quiet man who is lost and settles for something. I'm a loser, but we all are, aren't we? I don't think anybody's a complete gainer. I'm a loser in hundreds of ways. I was very aware of the emotions of the man in *Accident*, and I was almost in a trance for about four months after I'd finished it. Because the

film was finished and he'd gone and I didn't have to work him and use him any more. The vacuum that was left was so enormous that it took a long time to fill. I put all the clothes and the shoes that I wore for the character into a trunk and locked them up. I wore them later in *Justine*, the whole gear, and left them all behind me there in Hollywood, so they may come up for sale in 20th Century-Fox's lot. I got rid of them, you see, because the man that I had been in *Accident* was dead and I didn't want his clothes—locked them away as you would with the clothes of anybody who has died in a sudden car crash. *Justine* was much later, and Pursewarden was a different man. Yet the same sort of man. I tried to do as much for Lawrence Durrell's original writing as the Americans tried to undo. I tried to stay faithful to Durrell. Pursewarden in *Justine* was very much a failure, a losing man. So the clothes that I had worn for *Accident* fitted him very well.

"Now, Aschenbach in *Death in Venice* is the ultimate loser. He's a dying man. He goes to Venice for the last months of his life. And after years of rigorous and strict belief—a ruling passion, really—that beauty is created by man, he suddenly finds at dinner one night that God, quite alone by Himself, all up there in Heaven, has created a piece of beauty sitting across the soup plate . . . a youth of such beauty that Aschenbach can't believe it. All his foundations of fact are gone. And

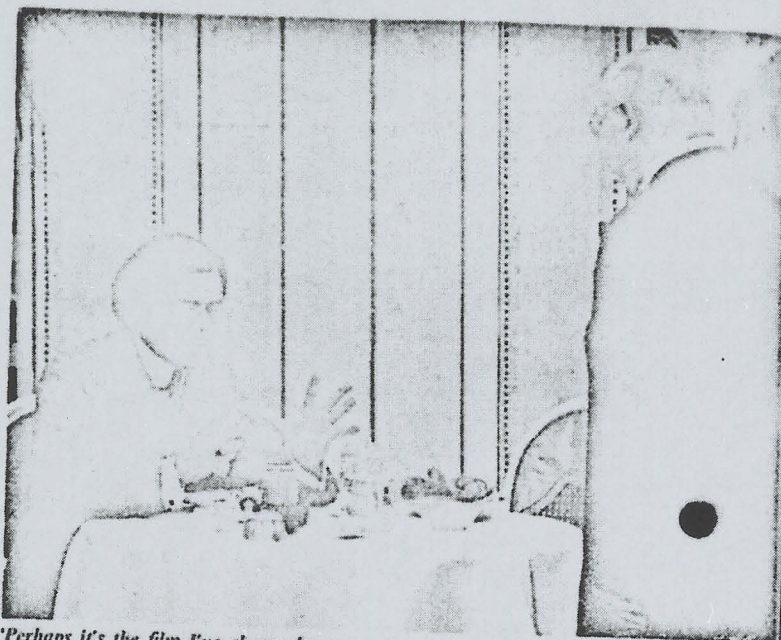
die he does. But before he dies he does see that God was right and that man was wrong. That God in fact is the creator of beauty, and man desecrates it, or is capable of using God's beauties to help to create for God further beauties. If this sounds like religion, it's not, I promise you. I don't believe in Jesus. That's a lot of rubbish: the Virgin birth and all that stuff. But I do believe that there's a higher power, and I don't know any other word for it but God. I think our future is formed: whether you go and play golf on the moon or get squashed by a truck on a French bypass. It's all shaped. I wish I could believe it enough to stop worrying. But I don't."

Since *Death in Venice* was completed, Bogarde has been waiting for Alain Resnais to give him the word to start work on a film about the Marquis de Sade, but money has been difficult to raise. It might or might not happen. Meantime, Bogarde lives in his house in France, at Grasse, eschewing the crowded beaches below and settling for a hose-down in his back garden. He writes essays and poems, which he doesn't think anybody would ever want to publish. And he is financially secure enough: "I've got a very pleasant place to live in now. Sufficient money to exist for the rest of my life if I'm very careful—very careful. I can manage. And, what's worse is that I don't want to work any more. *Death in Venice* could very well be the finish for me. I don't want to go back to the things I did before. I'm

not back-tracking. If *Death in Venice* fails, I'll stay with it as a failure. If it's a success, and if my performance in it has worked, then perhaps it's the film I've always been wanting to make—and I might someday go and do another somewhere. But I'm not anxious.'

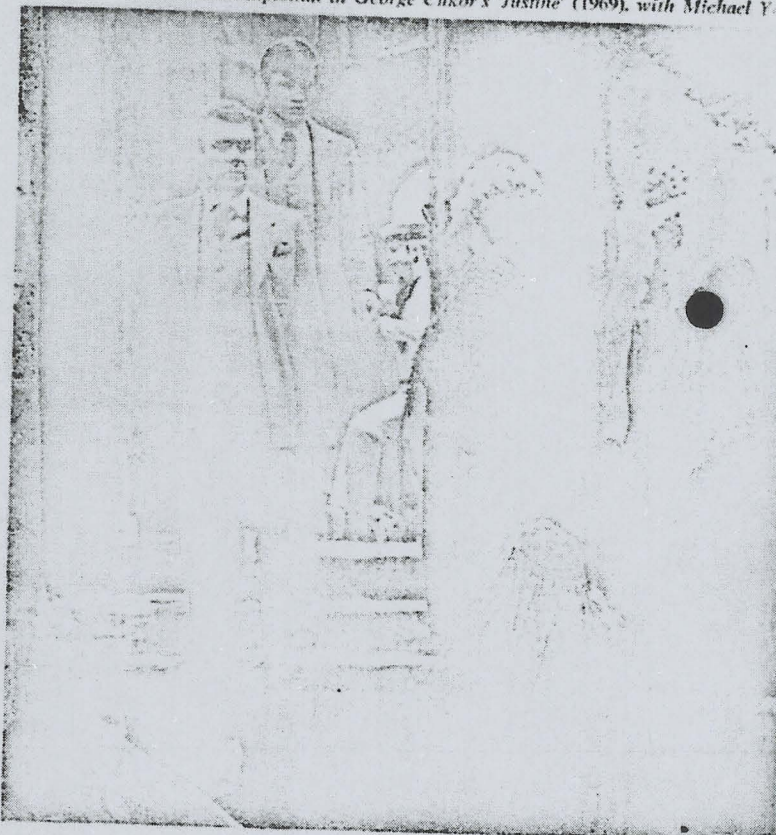
filmography

Esther Waters (1947).
Quartet (1948).
Once A Jolly Swagman (1948).
Dear Mr Prohack (1949).
Boys In Brown (1949).
The Blue Lamp (1949). Directed by Basil Dearden.
So Long At The Fair (1949).
The Woman In Question (1950).
Blackmailed (1950). Directed by Marc Allégret.
Hunted (1951). Directed by Charles Crichton.
Penny Princess (1951).
The Gentle Gunman (1952).
Desperate Moment (1952).
Appointment In London (1952).
The Sleeping Tiger (1953). Directed by Joseph Losey.
Doctor In The House (1953). Directed by Ralph Thomas.
They Who Dare (1953).
The Sea Shall Not Have Them (1954).
For Better, For Worse (1954).
Doctor At Sea (1954). Directed by Ralph Thomas.
Simba (1955).
The Spanish Gardener (1956). Directed by Philip Leacock.
Doctor At Large (1956).
Ill Met By Moonlight (1957). Directed by Michael Powell.
Campbell's Kingdom (1958). Directed by Ralph Thomas.
The Doctor's Dilemma (1958). Directed by Anthony Asquith.
The Wind Cannot Read (1958). Directed by Ralph Thomas.
A Tale Of Two Cities (1958). Directed by Ralph Thomas.
Libel (1959). Directed by Anthony Asquith.
Song Without End (1959). Directed by Charles Vidor (completed by George Cukor).
The Angel Wore Red (1960). Directed by Nunnally Johnson.
The Singer Not The Song (1960). Directed by Roy Baker.
Victim (1961). Directed by Basil Dearden.
HMS Defiant (1962).
The Password Is Courage (1962).
I Could Go On Singing (1962). Directed by Ronald Neame.
The Mind Benders (1963). Directed by Basil Dearden.
Doctor in Distress (1963). Directed by Ralph Thomas.
The Servant (1963). Directed by Joseph Losey. With Sarah Miles, Wendy Craig, James Fox.
Hot Enough For June (1964). Directed by Ralph Thomas.
King And Country (1964). Directed by Joseph Losey. With Tom Courtenay.
The High Bright Sun (1965). Directed by Ralph Thomas. With Susan Strasberg.
Darling (1965). Directed by John Schlesinger. With Julie Christie, Laurence Harvey.
Modesy Blaise (1965). Directed by Joseph Losey. With Monica Vitti, Terence Stamp, Harry Andrews.
Accident (1966). Directed by Joseph Losey. With Stanley Baker, Jacqueline Sassard, Michael York.
Our Mother's House (1967). Directed by Jack Clayton. With Pamela Franklin, Yootha Joyce.
Sebastian (1968). Directed by David Greene. With Susannah York, Lilli Palmer.
The Fixer (1968). Directed by John Frankenheimer. With Alan Bates.
Justine (1969). Directed by George Cukor. With Anouk Aimée, Michael York, Anna Karina.
Oh! What A Lovely War (1969). Directed by Richard Attenborough.
Gottterdammerung (The Damned) (1969). Directed by Luchino Visconti. With Ingrid Thulin, Helmut Berger.
Death In Venice (1970). Directed by Luchino Visconti. With Silvana Mangano, Bjorn Andresen.



'Perhaps it's the film I've always been wanting to make', Dirk Bogarde on his role in 'Death in Venice'

As the British diplomat in George Cukor's 'Justine' (1969), with Michael York



CONFIDENTIAL

58a

612

PP.607,212/K.2./0

30th April, 1971.

I am writing to thank you for your prompt and effective help in arranging through David Crichton for Mike Merifield to interview Dirk Bogarde. The interview was most satisfactory and we are most grateful. Mike Merifield has written separately to David Crichton.

C. J. L. Ewell

C.J.L. Ewell

P.C.H. Holmer, Esq.,
Security Department,
Foreign and Commonwealth Office.

CONFIDENTIAL

Handwritten initials and scribbles in the bottom right corner.

PF 607,218

57a

Note for file

In answer to my request at 55a, D.C. MALLETT told me today that the film 'Campbell's Kingdom' was released in the United Kingdom in 1956. It was sold to the Russians on a five year contract in February 1959. The first print reached Moscow in March 1959 and, in accordance with the agreement, it could have been shown anywhere in the Soviet Union between March 1959 and June 1964.

2. It is certain that KAGO was right in identifying the film 'Campbell's Kingdom' as the one in which an actor of interest to the K.G.B. took part. Unless BOGARDE was lying during his interview (54) it is difficult to see how he can be the subject of the KAGO report.

F. M. MeriField

27 April, 1971
K2

F.M.MeriField

~~K2/MD~~
27.4.71

55a

PF. 607,218

Note for file

As we do not have a contact in Rank Organisation, I asked Special Branch if they could help. I put my enquiry to PENDERED (extension 28) who said that he had a suitable contact and should be able to discover when Cambell's Kingdom had been released for showing in the Soviet Union.

F. M.

K2/5
27th April, 1971.

F. M. Merifield
MS 632

K2/5
27.4.71

1. Anatoliy Ivanovich VOLKOV @ SMIRNOV @ YARTSEV
2. } Yuriy Ivanovich NOSENKO @ NIKOLAYEV @ SERGEYEV @ 'George'
3. }
4. Vladimir Aleksandrovich CHURANOV @ 'Nikolay' @ FEDOROV
5. Aleksey Vasilyevich SUNTSOV
6. } Anatoliy Venyaminovich GORSKIY @ Anatoliy Borisovich
7. } GROMOV @ 'Henry' @ 'Al' @ 'Vadim' @ 'Robert'
- 8.(F) Yuriy Vasilyevich KROTKOV (Writer)
- 9.(F) Igor Ivanovich YELTSOV (Producer)
- 10.(F) Roman Lazarevich KARMEN (Film Director)
- 11.(F) Andre NUREYEV (Actor)

51a

Record of an interview with Dirk BOGARDE

48a 51a-53a

As noted on the file, arrangements had been made for me to see Dirk BOGARDE in the British Consulate at Nice on 21st April. The Consul-General (Crichton) told me that he had only once met BOGARDE who now lived in a farmhouse near Grasse. Crichton had introduced him to a solicitor in Nice who was a personal friend.

34b

1a 2a

2. The interview was intended to discover whether BOGARDE was aware that his name had been passed to the K.G.B. by [redacted] after his homosexual compromise in the Soviet Union in April, 1959 and whether the K.G.B. had followed this up: it was also intended to investigate a KAGO lead that the star of a film, believed to be Campbell's Kingdom (in which BOGARDE played the lead) had been a target for recruitment by the K.G.B. in 1958-1959.

3. BOGARDE arrived on time, accompanied by his Manager, Anthony FORWARD. I told BOGARDE that I thought it would be better if I saw him alone and he asked FORWARD to wait outside. Our meeting lasted about one hour.

7a

Comment According to a D4 report, dated 8th February, 1963, FORWARD, the former husband of Glynis Johns, was BOGARDE's Manager and boy friend.

Reason for the interview

4. I introduced myself as Meridan, a member of the Security Service. I explained that it was our responsibility to ensure that British subjects were not exploited or victimised by East European Intelligence Services. As we had heard from a reliable source that BOGARDE's name had been given to the K.G.B. we considered that he should be warned about this and given an opportunity to say whether, in the light of this information, he had been the subject of any suspicious approaches. I said that, although BOGARDE was living in France, he was a British subject, and, as I was in the area, this seemed a good opportunity to see him. BOGARDE said that he had decided to pay such a short visit to London in March because he was apprehensive about the reception which his new film 'Death in Venice' would receive. Happily it had been considered a masterpiece and he would shortly be visiting Cannes for the Festival. Generally he avoided publicity and lived a quiet life with a very small circle of friends.

5. I went on to explain the context in which BOGARDE's name had reached the Russians and said that his name had been given as a reputed homosexual.

BOGARDE's comments on the information passed by LUKIS

6. BOGARDE said that the report was absurd and he did not know how the K.G.B. could have received this information. He was a man of fifty and able to behave in a responsible fashion. I asked whether BOGARDE had

... /ever visited Eastern Europe

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K.A.R.
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54a

ever visited Eastern Europe and the Soviet Union. He said that he had once visited Budapest on film business but he had not put a foot wrong: he had never visited the Soviet Union. In spite of his war service in the Royal Air Force, which involved Air Intelligence work, he did not like flying and the land journey to Moscow would be too tedious. In any case he had no wish to see the Soviet Union. In the 1950s, his "Doctor" films and others had been popular in Eastern Europe and he had received fan mail mainly from Czechoslovakia, Poland and Hungary. He recalled one correspondence with a Polish girl, who claimed to have worked for the leading Polish film Director (whose name BOGARDE had forgotten). He wrote to her and, later, the girl appeared in London with her mother. BOGARDE said the correspondence had become a bore and he thought the girl's arrival with mother odd, so he dropped all contact. He did not think that this had any intelligence significance.

7. On four or five occasions BOGARDE had been invited to be a member of the International Film Committee at the Soviet Film Festival. Usually the invitation had arrived late but he had no wish to attend and had never been. He had certainly written declining the first invitation.

8. BOGARDE had no idea as to how the report may have reached the K.G.B. and he was clearly disturbed by it. He said he was not a particularly brave man though he had served in the war. I said that the report could have reached the Russians at any time in the last fifteen years but we had recently heard of it. BOGARDE said he was troubled because someone had come from London to talk about this. I tried to explain that I had not made a special journey and that we should have warned any British subject whether he was a well known actor or not.

9. BOGARDE said that he had made "Victim" a pioneer film about homosexuality in about 1959-1960. He had also supported the campaign to amend the law regarding homosexuality in England. He had of course recently made "Death in Venice" on the same theme. I said that the report would certainly be earlier than 1970 and could be about the date of Victim.

10. Since the Doctor films and other popular films in the 1950s, BOGARDE said that he had moved towards more intellectual films, he had worked less and did not think that he was such a figure in the public eye. He did about four films for Joseph LOSEY and recently worked for VISCONTI. Both were said to be left wing but BOGARDE did not believe that the Russians could have learnt of him through them. He had lived quietly in Buckinghamshire and then, near his family, in Sussex, so he had no connections which could have been important.

11. I said that the K.G.B. were known to have mounted homosexual compromise operations against people whom they suspected of being homosexuals. The threat of prosecution in the Soviet Union and of exposure, particularly for a man who may not have been homosexual, was very strong. BOGARDE said that he knew that these things happened and he had some intelligence experience. He mentioned Greville WYNNE's case. He said he had acted in spy films and occasionally he had altered scripts because

/the sort of compromise situations

54a

the sort of compromise situations written appeared incredible. BOGARDE again reverted to his private life and said that he had never courted publicity and had led rather a dull life. He had committed no misdemeanours and always behaved circumspectly. For one thing he had the greatest admiration and respect for his father (I believe he said he had been Art Editor of the Times) and would never do anything which would have upset his family.

12. BOGARDE asked whether he should go to Russia as he might be invited to visit or film there, and said that guests were usually required to drink a lot at parties and he might put his arm round another man. He had always kissed his father and he greeted his male friends in the same way. I said that I thought a compromise would involve much more. BOGARDE asked if this would mean a scene on a bed or couch and I said that it would.

13. I told BOGARDE that it was for him to decide whether he should visit the Soviet Union but there was no reason why he should not. He had been warned and recognised the dangers of behaving foolishly. He said he was still troubled by what I had said.

The KAGO lead

1a;2a

14. During our discussion I said that we had one rather unhelpful clue about the report to the K.G.B. which introduced the name of "Campbell's Kingdom". BOGARDE thought this was absurd as the film was a Boys Own Paper type of adventure story with no significance whatsoever. I asked if it had been shown in Moscow. BOGARDE thought it might have been shown under a Rank Organisation agreement a few years ago but he had never visited Moscow in this connection. Rank Organisation should be able to supply the dates.

9z

15. I read out the cast list and asked whether other actors had visited Moscow. BOGARDE said he did not know any of them well enough to comment.

Contacts with Soviet citizens

16. BOGARDE said that he had no Soviet contacts and he had not met officials from the Embassy in London or elsewhere. I showed him a number of photographs supplied by K6B (including [redacted] and a member of his homosexual team) but BOGARDE said he did not recognise any. He had a good memory for faces. The only face which was vaguely familiar was number four (Aleksey Vasilyevich CHURANOV) but he could not say where, if at all, he had met him. (List of photographs attached).

Comment CHURANOV (PF. 785,392), an experienced K.G.B. officer, has been involved in several operations against British subjects. He worked in Moscow from 1947-1958 and after 1963: between 1958 and 1961 he was at the Soviet Embassy in Copenhagen. It is difficult to see why he should have been in contact with BOGARDE.

17. BOGARDE was not happy about the report and I tried to emphasise that we wanted to warn him that his name had been given to the K.G.B. so that he would not fall for a simple trap should he visit the Soviet Union.

/It was also important to know

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ACT 1958 JANUARY 2023

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RET

PF. 607,218

- 4 -

It was also important to know whether the K.G.B. had taken any further steps to follow up the report which had been given to them. I said the K.G.B. did not seem to have done so and, in view of what he had told me, (I hoped he would draw his own conclusions from this) he did not seem to be a promising target for them. It was most unlikely that any approach would be made in Western Europe and there was no cause for anxiety.

18. I asked BOGARDE to keep our conversation confidential as it was obviously better if reports of this sort were not given additional circulation. BOGARDE agreed. I thanked him for coming and we returned to the Consul's office where FORWARD was doing other business. FORWARD made an enquiring sound and BOGARDE snapped at him "Nothing to do with you".

19. As BOGARDE was obviously rather disturbed, I told Crichton the gist of the case. If BOGARDE approached him again, I suggested that he should try to reassure him. I also suggested that, if BOGARDE mentioned the matter to his solicitor, Crichton should tell him that there was no need for concern. Crichton thought he could easily manage this without difficulty. I gave him two copies of the Board of Trade pamphlet giving advice for businessmen visiting Eastern Europe in case BOGARDE should ask for further advice.

Conclusion

20. BOGARDE is a retiring, serious man who is probably dominated in his private life by FORWARD. Although the evidence about his homosexuality seems too strong to discount, there was no reason to doubt his evidence on other matters. It is difficult to believe that he would have lied about a visit to the Soviet Union as he would expect us to be able to check on this. The remarks about his character and manner of life, particularly the attachment to his father, also rang true and I doubt whether BOGARDE would easily be led into security difficulties.

21. There is no obvious connection with [redacted] although when he was living in London [redacted] might have heard gossip about BOGARDE. I do not believe that BOGARDE has been the object of further attention by the K.G.B.

(57.)

22. If KAGO's evidence is based on a visit to Moscow by the British actor in question, I do not see how BOGARDE can be the person concerned. KAGO seemed quite certain that the film was Campbell's Kingdom but it would be worth checking this with the Rank Organisation. If this is the correct film, it may be necessary to look again at other actors, possibly James ROBERTSON-JUSTICE, who did visit Moscow in June, 1958 (serial 13a).

F. M. Merifield

K2/5
26th April, 1971

F. M. Merifield
MS 632

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PF. 607,218

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Note for file

After K2 had provided an introduction, I telephoned [redacted] on 19th April and told him about my planned visits to see Dirk BOGARDE in Nice on 21st April and [redacted] of Liverpool in Dinard on 22nd April. I said that I did not expect to ask for any help but, should I need assistance. I asked if I could call on [redacted] (Both officers had been of particular help to K2/C.H.N. on a recent trip to Paris). [redacted] said that he would tell HOWE that I would be visiting Nice and Dinard, but not whom I was seeing, and would ask him to give any help necessary.

48.5m.

[Handwritten signature]

K2/5
20th April, 1971.

F. M. Merifield
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K2/MD
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529

Note for file

Paul Holmer of the Security Department, F.C.O., told me this morning that the Consul General, D. G. Crichton, M.V.O., had spoken to BOGARDE, who was rather alarmed; Crichton had told him to relax as there was nothing to worry about. BOGARDE will be seeing a dentist in Monte Carlo on the morning of Wednesday, 21st April and he has agreed to call at the Consulate at 3 p.m. the same afternoon.

(516)

2. As the Consul General has a lunch party I said that I could easily make my way from the Airport to the Consulate. Holmer gave me the names of two other British officials, R. L. Flanagan, the Consul General, and Hawkins, the Pro-Consul. The Consulate is at Immeuble Le Neptune, 3 Rue Meyerbeer, 06-Nice (telephone 87.12.81-82).

3. Following this conversation I asked BJC to make a booking on a flight which will reach Nice on Wednesday by 1.30 p.m. Until the timing of other appointments has been settled, the ticket will show an open return booking from Nice to Paris to Dinard to Guernsey and London.

F. M.

K2/5
19th April, 1971.

F. M. Merifield
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K2/MS
20.4.71

5/a

Loose Minute

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K2

Interview with Dirk BOGARDE

As I had heard nothing from the F.C.O. I spoke to Paul Holmer on 16th April. (480)

2. He told me that, although he had dictated a letter to Nice on Thursday, 8th April, it had not left the F.C.O. until noon on 16th April owing to the Easter Holiday and timing of the bag to Nice. He had however learnt that Nice knew how to contact BOGARDE and would be able to telephone him when the letter arrived.

3. As the letter would reach Nice tomorrow, Holmer thought that it would be advisable to wait until Monday morning when he could telephone and try to arrange an appointment with BOGARDE.

4. Later on 16th April, I told Holmer that I should be able to reach Nice by 13.30 on Wednesday, 21st April. I would prefer a mid afternoon appointment with BOGARDE and I would return to Paris the same evening. I asked if he could telephone Nice giving these timings and asking if they could go ahead with arrangements for an interview when the explanatory letter arrived. Holmer said he would try to raise Nice this afternoon. (820)

5. From Paris I hope to travel to Dinard and on to Guernsey to see

F. M. Merifield

K2/5
16th April, 1971.

F. M. Merifield
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Note for file

At serial 1a KAGO states that an actor, on the brink of recruitment by the K.G.B. when he visited the Soviet Union by invitation or in a cultural delegation in 1959 or 1958, was "possibly" in a picture with a name like 'The Kingdom of something'.

2. Subsequent interrogation established that this film was 'Campbell's Kingdom', which KAGO had seen, and proceeded to deduce that the leading star, BOGARDE was the actor in question.

3. In spite of detailed enquiries about visitors to the Soviet Union, no evidence has been found to show that BOGARDE visited the Soviet Union at this time. Although a statement by (serial 14za) had previously been understood to suggest that BOGARDE was in Moscow in 1959, a recent interview (serial 40b) has shown that this was incorrect. It is quite possible that the name BOGARDE was introduced to () by the interviewing officer (serial 14za and 30a).

4. We now know, from a () lead, that BOGARDE was named to the K.G.B. as a homosexual by () when compromised in Moscow in April, -May, 1959. This could have made BOGARDE vulnerable to compromise if he had visited Moscow later in the year. KAGO did not know the basis of the actor's compromise but did not suggest homosexuality (serial 2a).

5. There is little doubt that the film CAMPBELL's Kingdom and Dirk BOGARDE as the star have been correctly identified. However I am not confident that the transcription at 1a suggests, beyond reasonable doubt, that KAGO has identified the film in which the actor of interest to the K.G.B. was appearing. It would be useful to know why KAGO believed that this was the film - was it because the actor appeared in a film recently shown in Moscow, and if so was it a film connected with the Festival or one seen by KAGO in other circumstances? Had he perhaps been told that the K.G.B. was interested in an actor in this particular film?

6. Serial 18a shows that other films (not apparently Campbell's Kingdom) were shown at the August, 1959 Moscow Film Festival and a large delegation, including Tommy STEELE and Peter ARNE (serials 17a and 16a) visited Moscow. According to () Peter ARNE, a British film star, was probably compromised homosexually during this visit. () also described another member of the delegation, probably not a film star, who was a homosexual - it seems unlikely that he was well known or () would have remembered his name. According to () STEELE had probably behaved homosexually early in his career.

/7.

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- 2 -

7. Unless we know more about KAGO's reasons for linking Campbell's Kingdom with the British actor, there seems some reason to doubt whether his information refers to BOGARDE. If BOGARDE did not, in fact, visit Moscow, perhaps ARNE, or another person, was the actor of interest to the K.G.B.

8. Further efforts will be made to discover whether BOGARDE has ever visited Moscow.

FM

K2
14th April, 1971.

F. M. Merifield
MS 632

49a

PF. 607,218

Note for file

On 8th April I spoke to MALLETT in the Passport Department about BOGARDE's passport papers. I said that we had received papers with an application for a new passport in May, 1968 but I should like to see any papers relating to his previous passport, number FO 384128/58 and any information showing that he may have visited the Soviet Union since the mid 1950s.

2. MALLETT will look up the papers.

K2
14th April, 1971.

F. M. Merifield
F. M. Merifield
MS 632

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PF. 607,218

Note for file

On 8th April, K2 spoke to Paul Holmer, F.C.O., Security Department about our wish to interview Dirk BOGARDE who is now living in a farm house near Grasse. He said that we had some information which we considered should be passed to BOGARDE and we hoped that K2/P.M.M. would be able to do this in the near future. As Grasse is believed to be within the Consular district of Nice, he wondered whether the Consul, David Crichton, might invite BOGARDE to call on him at the Consulate where he could be interviewed. Holmer agreed to speak to Crichton by telephone to see if an appointment could be made on about 21st - 23rd April. If the Consul learnt that BOGARDE was about to visit London in the near future, we should try to interview him here.

2. K2 decided that [redacted] should be told about our intention to see BOGARDE but this need not be done until a firm appointment had been made. It was emphasised that our interest was to protect a British subject by giving him information which affected his security.

(S34)
(S10)

F. M. Merifield

K2
14th April, 1971.

F. M. Merifield
MS 632

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FROM THE PRESS SECTION

K2 (F. D. D.)
47a

Date.....



NEWS OF THE ARTS

by
SYDNEY EDWARDS

Bogarde at 50: I don't belong

EVEN at 50, Dirk Bogarde's face is boyish. He is still slim and is dressed in a cashmere sweater and grey slacks. He looks neatly and comfortably English. The only signs of the exile are the white socks. He had just flown in from Nice and the sunshine—"a nice boiled egg on the terrace in the sunshine this morning."

After living near Rome for several years he has now moved to Grasse. "I have a farmhouse and duck pond. The Italians would call it *primitivo*, the French *rustique* and the English unsanitary." He keeps in touch with England by driving to Nice every Sunday morning for the papers and then calling in for a drink with the English expatriates at the Colombe d'Or. "Expensive for a Sunday morning pub."

There are at least two sides to Mr. Bogarde. One is the film star meeting the Press bit with a nice line in chivalry.

The other side is rather more to the point. One senses a serious man beneath the frivolous exterior.

This week he has played to perfection the role of a lonely, dying middle-aged man in Visconti's great film, *Death in Venice*. He gives a performance of intuition, subtlety and intelligence that places him among the foremost of film actors.

Alone

He becomes serious when he talks about Visconti and the film. "Visconti holds you in his arms all the time. He chooses you and does not give you much direction. You know what he wants."

I mention Visconti told me Bogarde would not go off to lunch with him and the other Italians but preferred to remain alone in his cabin on the Lido beach to stay in character until work began again.

Bogarde smiles. "I just had to. There was no script and you never knew which part he would film next. As I was a character going through different stages of dying I tried to be the same all the way through, whatever point he decided to film. The one day I did go to lunch with them he said afterwards, 'This afternoon we do your death scene.' And he did."

Bogarde said he always discounted the stories about characters taking hold of actors "but that bastard Aschenbach got a hold on me. I gave him a slight twitch around his mouth at moments of pleasure or great distress. I copied it from an old lady I watched eating alone at the Gare du Nord station. But I went on watching for months afterwards."

Despite his international successes, Bogarde remains depressingly convinced that he is not a box office star. "Visconti had to fight the American backers to have me in the film."

He apparently told them a story about a pheasant and how you hung it after you've shot it until it is ripe. He said that at this time that is how I was for this part.

"Believe me, I know what those bosses up on the top floor on Fifth Avenue feel. When I made another film they were so unsure about me that they had another actor all dressed up

every day and waiting 40 miles away from location.

He pours out a whisky and talks about his residence in France. He once said economic complications were the reason he lived abroad. "I don't belong anywhere at the moment."

"I have no more films in mind."

He seems a shade bitter and no amount of persuasion can seemingly change his fixation about not being a box-office draw (in actual fact *Death in Venice* is doing superbly well this week). "I'm not a good bet. I don't play those celebrity games that keep you in the public eye. I'd rather stay at home."

All the grown-up ladies that used to be fans of mine when they were young still send birthday cards. They sit at home in their council houses watching my old films on the telly. They think I look no different."

Suddenly he brightens up and he's back into the old witty chat. "It would be indecent if they tried to film me at 50 naked in the freight..." "all those British actors playing Hamlet this year in their black knickers I'd never do it. I know my station."

He is boyish as he walks you to the door. Doctor in the House again. You sense you have only glimpsed the serious man underneath, the actor who plays a lonely, middle-aged man.

K2/HD
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PF.839,039/K.2./FMH

23rd February, 1971.

Peter Randolph Michael ARNE G ALBRECHT
Born: 29th September, 1922, in Malaya.
Occupation: Film Actor
Address: U.S.A. since September 1966.

Please refer to our previous correspondence about ARNE G. and the homosexual compromises controlled by [redacted] in 1959, culminating in McCabe's letter No.44178 dated 13th May, 1966.

2. As you know, we are hoping to interview the persons connected with the [redacted] compromise and it would be valuable also to investigate [redacted] allegation that ARNE was compromised by Anatoly VOLKOV G SHEKOV and Alexsey YEREMOV in August 1959 when he visited Moscow as a member of an A.B.C. film delegation.

3. An interview with ARNE might also throw some light on [redacted] allegation that a young actor, possibly in the film 'Campbell's Mission' (identified as Dick BOGARDE whose name was given to the K.G.B. by [redacted] may have been contacted with a view to recruitment during a visit to Moscow in 1958 or 1959. Our enquiries have failed to find any evidence that BOGARDE was in the Soviet Union at this time.

4. As ARNE is now resident in the United States of America, I wonder whether your Service might consider an approach to him in order to discover whether an approach took place and what information about other British homosexuals may have been passed to the K.G.B.

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PP.839,039/K.2./FM

23rd February, 1971.

- 2 -

5. Extracts from the interviews with [redacted] mentioning ARMB were sent to you in our letter of 16th September, 1964, to Cram. I attach a photograph of ARMB (now some years out of date) and an extract from Who's Who in the Theatre, 1964.

F.H. Norfield

Political Liaison Section,
American Embassy,
Crosvenor Square,
London W.1.

Enc.2

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Extract from "Who's Who in the Theatre", 1964

ARNE, Peter

Actor. Born in British Malaya, 1925, of Swiss-French mother and an American father. Served with the R.A.F. during the war, and also served in the Navy in the Far East. Started broadcasting in Cape Town, as announcer-actor-scriptwriter. Came to England and made his screen debut in 1955 in 'Timeslip', followed by 'Murder Anonymous', 'Soho Incident', 'Cockleshell Heroes', 'Tarzan and the Lost Safari'. Put under contract by Associated-British in 1956. Films since then include: 'High Tide at Noon', 'The Moonraker', 'Intent to Kill', 'Danger Within', 'Conspiracy of Hearts', 'Scent of Mystery', 'Sands of the Desert'.
1960-1: 'Hellfire Club', 'The Story of David'.
1961-2: 'Treasure of Monte Cristo', 'Pirates of Blood River', etc.

Address: 14 Daver Court, Chelsea Manor Street, S.W.3.
Agent: London Management.

44a.

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616

PP.607,218/K2/MP

31. CHC/AP


16th November 1970

Dear Sir,

Derek Hiven VAN DEN BOGAERDE
© Dirk BOGAERDE

Thank you for your reports about
VAN DEN BOGAERDE dated 19th October and
11th November; these are both most helpful. We
would not for the present wish you to make any
further enquiries.

Yours faithfully,


for Director General

The Chief Constable,
Sussex Constabulary.

ME/JW

SECRET



42A
SECRET.

SUSSEX CONSTABULARY

TELEPHONE: LEWES 5432.
TELEX: 87256

CHIEF CONSTABLE'S OFFICE,
LEWES, SUSSEX.

OUR REF. 31. CHC/AP
YOUR REF. PF. 607, 218/K2/M.F.

11th November, 1970

Dear Sir,

Derek Niven VAN DEN BOGAERDE
@ Dirk BOGARDE

1 page
25
1970
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PF 607, 218 23/10

I refer to my letter dated 19th October, 1970, in particular paragraph 5 in connection with the subject heading.

- 2. It has been ascertained that Mr. BOGARDE has in no way been connected with Godfrey WYNN at Falmer.
- 3. I enclose a cutting from a Magazine which may be of some interest to you.

Yours faithfully,

G. J. Marshall.

Detective Chief Superintendent
for Chief Constable

The Director General,
Box No. 500,
Parliament Street, B.O.,
London, S.W. 1.

626/12/K2

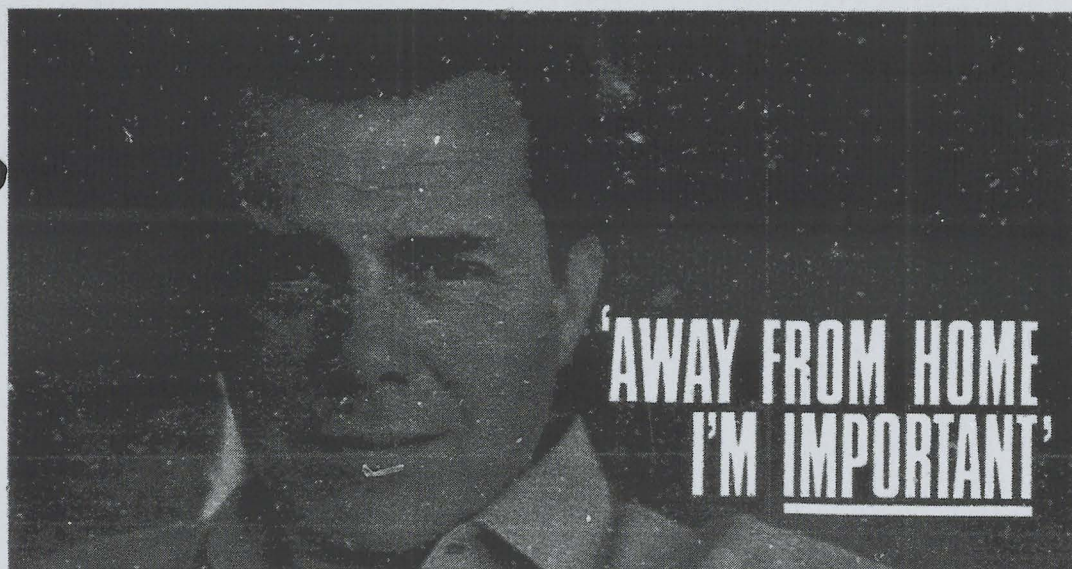
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K4-10

ENTERTAINMENT

Sep 12, 1970

"Woman"

EDITED BY BRENDA BAXTER



"TOP PRIORITY QUERY!" wrote one reader to Star Service after a spate of resurrected **Dirk Bogarde** movies on TV. "What is Dirk doing now?"

I was glad to find out. In fact, the certainty by popular demand of regular confrontations with Dirk Bogarde is among the more enduring pleasures of writing for this page.

Top priority answer? After world acclaim in that exotic film about Nazi Germany, *The Damned*, Dirk is currently disguising himself for *Death in Venice* as an aging composer.

He knows it is a far cry from the dashing Dr Sparrow he played so often in British films.

"But then I've always thought of myself more as a character actor than a film star," he explained when I met him in his rented Roman villa.

It was not, he told me, a permanent home—just an experiment. "I've decided to settle in the south of France."

He knows this won't be a popular move with his British fans. But more and more he has been working for *The Fixer*, *Justine*, *The Day After Tomorrow*.

"I don't want to be grand at

honestly, away from home I'm regarded as an *important* actor.

"In Britain, though, they still think of me as an aging pop heart-throb. I'm not offered any interesting scripts."

Dirk is also based abroad to be able to save a bit. "I've never tried to evade the responsibilities of being a British citizen; but, in England, saving for my old age wasn't possible."

What really irritates him, one feels, is the fact that he has seldom been given credit for his huge contributions to British cinema's prestige.

"I've always *consciously* been ahead of my time. I remember **Kenny More** saying I was mad to 'change my image.' But I've always felt: 'Get with the new people, the new trends, keep moving.'"

At the peak of his fame, Dirk played a homosexual in the then daring *Victim*.

He was a dastardly villain in *H.M.S. Defiant*. "A

throbbing opus on the piano, he suddenly noticed that the wardrobe department had given him a cloak labelled with the name of heavyweight U.S. comedian **Jack Oakie**!

The most significant break for Dirk came when he made the series of highly acclaimed but financially unsuccessful films with his friend, director **Joseph Losey**: *The Servant*, *King And Country*, *Modesty Blaise*, *Accident*.

"I practically bankrupted myself making them. But they were worth it; I think they did Britain good, too. You have no idea how proud I felt walking down Fifth Avenue in New York after the opening of *The Servant*, knowing everyone was talking about the film."

Dirk has a touching affection for his fans, despite the awkward problems they've posed for him through the years.

At the time when he was "enjoying" a *Beatles*-style adulation, his home was

haunted by lovesick prowlers. His very genuine fear of going back to stage is due to his experience when he appeared in *Point Of Departure* and, after every performance, he had to clear a passage

for him through the fans at the stage door. Every entrance was greeted by screams of: "We love you, Dirk!"

"I realized they hadn't come to see me as an actor, but as a film star in the flesh. It was dreadfully unfair on the rest of the company."

He's grown into the kind of star who is studied and revered by other actors. But, to begin with, he didn't even know whether he had the perseverance—to survive alone the talent—to survive.

Because his family knew the director he made his film debut in a **Georg Formby** comedy as a schoolboy.

But his parents were doubtful about his prospects as an actor. He studied art, spent six years in the Army, then endured the inevitable humiliations trying to get a foot into an overcrowded profession. He made his first big impact on stage in *Power Without Glory*.

It led to a Rank contract; and after filming *Esther Waters* in 1947, Dirk never looked back. The *Doctor* film occupies a special place in his affection.

"A lot of people at the studio didn't want me as Sparrow. It was producer **Betty Box** who thought I might have sex appeal."

He turned out to have more sex appeal than almost any British film actor before or since.

As we talked, that younger Dirk didn't seem so far removed after all. Nearly fifty, he still looks absurdly boyish times. He guards his health to keep trim for the job of acting that is, literal his whole life.

He has never married, though he got close to it when he was engaged to actress **Capucine**. On reflection, I think it's better this way. "Actors are too self-centred to marry."

A long-time chum is **Ingrid Bergman** who stayed with him when appearing on stage in Surrey some years ago.

At the time, Dirk was between picture and whenever they collided in the garden she chided him for always seeming to "pick mint" for the roast lamb. From then on, when either was temporarily unemployed, they would send each other postcards saying: "I'm picking mint."

But there is one reassuring promise brought back from my visit to Dirk: his picking is out for a long time to come.

MARGARET HINXMAN



SECRET.

41a

SUSSEX CONSTABULARY

TELEPHONE: Lewes 5432

OUR REF CEC/DMS

YOUR REF PF.607,218/K.2/M.F.

19th October, 1970.

Dear Sir,

Derek Niven VAN DEN BOGAERDE
@ Dirk BOGARDE

I refer to your letter dated 30th September, 1970, regarding this man and would advise you that he has not lived at Crowborough for approximately eighteen months and it is understood that he is now permanently residing in Majorca, and spends most of his time making films in Italy.

2. There is nothing recorded against this man in the Criminal Security files at this Police Headquarters.
3. During 1965 and 1966 Mr. BOGARDE and his household became known to a local police officer. The household consisted of Mr. BOGARDE, his mother and aunt, a chauffeur and the first husband of the actress Glynis Johns, who acted as his manager/companion. During this period neither Adams Farm nor its occupiers came to notice.
4. During his stay at Crowborough Mr. BOGARDE visited the police station once a year when he made a donation to the Police Dependents Fund.
5. His name, however, has popped up in connection with alleged parties at the home of Godfrey WINN at Palmer, when Cliff RICHARDS and Russ CONWAY were present. It has not been possible to confirm this story.
6. Should it be so desired, enquiries into this matter can be continued among the theatrical fraternity in the Brighton area. These enquiries, however, may prove lengthy and protracted.

Yours faithfully,

G. J. Marshall.
Detective Chief Superintendent
for
Chief Constable.

The Director General,
Box 500,
Parliament Street S.O.,
London, S.W.1.

ENCLOSURE
K2
K7
10/9
PF 607218

596/12/K2 MF

Interview with _____ on 14th October, 1970

I saw _____ As the result of an arrangement made by Mr. McCaul in Room 055 on 14th October. I explained that "Mr. McCaulley" was unable to be present but that _____ should continue to regard him as his point of contact with our Service if he found he needed to turn to us. I explained that my interest was in other actors who may have been in Moscow at the same time as himself.

2. I went over some of the information he gave when interviewed by Mr. McCaul on 18th August 1964 (serial 94a in PF.151,912) which is copied to PF.607,218 at serial 142a, particularly the reference to his contacts with Peter ARNE, the film actor who had complained of a lack of homosexual company in Moscow (and in whose company had met the SKIRNOV by whom he was compromised).

3. _____ had earlier recalled how ARNE had expressed his remarks about the "complete lack of homosexual talent in Moscow", both to himself and a second unnamed member of the delegation of Associated British Cinemas (ABC) visiting Moscow for the Film Festival of the time. I asked _____ if he could recall the identity of this second member of the ABC delegation or give any description of him. At first _____ was unable to recall that there had been anyone else with ARNE and himself on the occasion in question. He recalled that ARNE was on the point of leaving Moscow simply because he had not been able to meet any other homosexuals and _____ was surprised to hear that anyone else had taken part in the conversation.

4. I told _____ that he had described this other person as aged about 35 to 40, tall and thin and probably not a film star. Still _____ had no recollection.

5. I then referred to his having commented on other film stars, presumably because they were in Moscow at the time. I told him he had mentioned James Robertson JUSTICE. _____ agreed he might have done so but that JUSTICE was certainly not a homosexual. I mentioned also the names of Tommy STEELE and Dirk BOGARDE. _____ said that STEELE was probably a homosexual, if not out of inclination because it was a necessary accompaniment to getting on with his director Larry PARNES early in his career. STEELE might well now have put aside homosexuality. STEELE was certainly in Moscow at the time. He was a member of the ABC delegation.

6. However as to BOGARDE, _____ was not aware of his being in Moscow. He could only think that he had mentioned his name because the conversation with "Mr. McCaulley" had turned to homosexuals in general and that _____ had cited BOGARDE as an example. He had done so not from any personal knowledge but because he had met others who knew BOGARDE, named him as a homosexual and in some cases claimed to have had homosexual relations with him.

7. In answer to

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ACT 1958 JANUARY 2023

MWA
11-10

7. In answer to further questions [redacted] said that BOGARDE was certainly not the second member of the ABC delegation mentioned above. The three names JUSTICE, STEELE and BOGARDE seemed to him to have no common factor. JUSTICE was just possibly in Moscow at the time (but was not homosexual), STEELE was both in Moscow and homosexual and BOGARDE was homosexual but not in Moscow. So far as JUSTICE was concerned [redacted] found it hard to see how he had come into the previous conversation at all. He had no clear recollection of his being in Moscow at the time. He may have been there and perhaps that was how his name came up. However [redacted] felt confident that if BOGARDE had been there, and his name had come up for this reason, he would have recalled this. He was an admirer of BOGARDE and had seen a number of his films. I asked him if he had seen "Campbell's Kingdom" possibly in Moscow, and [redacted] said he had done so twice though he could not recall where. He thought the first time might have been before he left the R.A.F. in 1957 or 1958 and the second might have been quite recently on television.

9. At my request he gave me his current telephone number [redacted]. He also disclosed that he still had a telephone in his car. He had had it fitted at the time when he was Regional Organiser for the charity mentioned and had not had it removed because he gathered there was a long waiting list for such installations. He admitted it was a bit of a fad but said that as a bachelor one could afford these things. From this I judged he was not for the present too badly off. He struck me as being in quite good spirits and disposed to talk. He described again his interview with SINGH, how the man had alternated between charm and threats and of the shattering effect their encounter had on him. [redacted] said that he is finding his studies of logic and philosophy filled a large gap in his life. I got the impression that he is still a lonely man. He seemed glad of an opportunity to talk, and still very thankful to have avoided exploitation by the K.G.B. He confirmed that he has not to this day received any further approach from the K.G.B. (the telephone call for "George WILLIAMS" which he had long expected - serial 67a paragraph 17). I repeated that if he should

[redacted] ever find himself

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40b.

-3-

ever find himself in any difficulty he should not hesitate to get in touch with Mr. McCauley or myself. He confirmed that he still had the telephone number and would certainly do so.

W
K
H. Fleay

15th October 1970.

40a -

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SECRET

379

616

FF.607,218/K.2./L.F.

30th September, 1970

Dear Sir,

Derek Niven VAN DEN BOGAERDE
© Dirk BOGAERDE

Born: 28.3.21. in London
Address: Adams Farm,
Sweethams,
Crowborough,
Sussex.
Occupation: Actor

We are currently investigating the case of a British subject who was compromised as a homosexual and recruited while in the Soviet Union by the K.G.B. This British subject has admitted giving the K.G.B. the names of friends who according to him are also homosexuals. The names include Dirk BOGAERDE.

2. We shall probably wish to interview VAN DEN BOGAERDE in due course. Meanwhile we should be very grateful for any information you may have on record about VAN DEN BOGAERDE and if you would also make discreet enquiries about him on our behalf. It is of course important that he should not become aware at this stage that any interest is being taken in him.

Yours faithfully,

for Director General

The Chief Constable,
Sussex Constabulary.

MF/FF

SECRET

38b

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NOTE FOR FILE

"Who's Who 1970" gives information about the subject additional to serial 20a as follows:

Educated: University College School,
and Allan Glens (Scotland)

Recreations: gardening, painting and motoring

Address: c/o London International,
11/12 Hanover Street,
London, W.1.

Films: 40 are listed to his credit (but
'Campbell's Kingdom' is not included)

M. Fleay

M. Fleay

23rd September, 1970

K.2.

36a

FF.607,373
Copied to: FF.607,218

NOTE FOR FILE

The file for BOGARDE (FF.607,218) begins with a KAGO lead about a possible recruitment attempt on a young British actor who had appeared in a film with a name like "The Kingdom of something". This pointed to Dirk BOGARDE who was in "Campbell's Kingdom".

2. The recruitment attempt was said to have taken place in Moscow. A large contingent of actors of the Stratford Memorial Theatre Company visited Moscow in December 1958 and January 1959. Several British actors visited Moscow with an ABC Film Delegation to the National Film Festival in Moscow in 1959. However, no mention of BOGARDE has yet been found in official or published lists of those visiting Moscow on these occasions.

3. Apart from the KAGO evidence only one other source has suggested BOGARDE visited Moscow. This was a self-admitted homosexual who was interviewed by D.1./M.L.M. in August 1964 about being compromised in Moscow in 1959. [redacted] recalled the ABC Delegation visiting Moscow in 1959 and mentioned Dirk BOGARDE as being present in Moscow at the time and also being a homosexual. [redacted] is due to be interviewed again by K.5./M.L.M. so that the former can confirm BOGARDE's visit to Moscow.

I am not sure that he would be. He has no qualifications see para 4 of 14, ZA and 406 in which he is mentioned.

4. If as seems likely BOGARDE was the subject of a K.G.B. recruitment attack in August 1959 or thereabouts it is possible it was as a result of information given by [redacted] to "IVANOV" in Leningrad in May 1959 (paragraph 12 of serial 61a).

M. Fleay

17th September, 1970

K.2.

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352

Reference PF 607,373

Note for File

I have searched PF 804,856 but can find no mention of the six persons listed in 51a, paragraph 12, among Peter STUERMANN's homosexual contacts.

P. M. Scrutton
P. M. Scrutton

- ✓ led to: Gen. R. S. / 440 (PARASIAS)
- Gen. R. S. / 441 (M. VILLI)
- Gen. R. S. / 442 (T. S. ...)
- Gen. R. S. / 459 (BARNES)
- Gen. R. S. / 460 (MITH)
- PF. 607, 218 (A. ...)

K6B/2

24th July, 1970

K6B/MH
24/7/70

34b

Extract from Note for File/Interview Report

Extract for File No. FF.607218 Name VAN DEN BOG AERDE
 Original in File No. FF.607,373 Serial 61a Dated 10.7.70.
 Date and Place of ~~DISCUSS~~ Meeting 23rd June, 1970 at Le Comptrehard, St. Andrews, Guernsey.
 with (also give security context of person being interviewed).....
 Subject.....
 Officer..... using (or of)..... Section Sect/PLS
 Extracted by PP Section K.2. Date 14.10.70.

.....
 12. That evening [redacted] found me out at Old Govt. House Hotel where I was staying and said he had remembered something else - IVANOV had asked him to name six friends whom he knew to be homosexuals. He handed me the piece of paper attached bearing the names he had given IVANOV.

Lord Groselle
Terry Tofield *win medal*
Sean Cant.
Edward Barnes *win medal*
Joe Pakenham *Cadogan Hall*
Vernon Russell Luites
Dirk Bogard *Landscape*
Gardener
Hants?

*Strike out inapplicable.

8 Form 810 4m 4.69

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John R2
15.11.70.

Orig filed at 61a, PF 607373.
Copy to PF 607218.

- 2 -

Ext. from Note of interview by Sect(PLS)/3/FJAT with

34a

11. As I left him I told him I was not satisfied he had told me all he could and he would no doubt get another visit from me. On 23.6.70

12. That evening [redacted] found me out at Old Govt. House Hotel where I was staying and said he had remembered something else - IVANOV had asked him to name six friends whom he knew to be homosexuals. He handed me the piece of paper attached bearing the names he had given IVANOV - Lord Greville, Terry Tofield, Edward Barnes, Ivo Pakenham, Vernon Russell Smith and Dirk Bogard. I asked [redacted] if he knew their addresses and he said he did not, but he felt they would be in the telephone directory. He could not stay as he was on his way to keep an appointment but said that if there was difficulty in tracing any of them he would try to help if required.

Sect(PLS)/3
10.7.70

[Signature]
KGB/MH
21/7/70

SECRET

Reference N. 115 *Link*

K.3

*K.3/RPW I think I sent his file to
his K.3 lead to you regarding
for a new year file. Will you be
counted & return? T.S. 2/5*

*Social (158)
name in
N. 67212*

*B
247*

1. In January 1963 you asked me (through an unreferenced Loose Minute) whether I could establish if Dirk BOGARDE, the actor, had ever been to Moscow. In your comment on my subsequent report (115/27 of 8.2.63) you said that BOGARDE "cannot be the man I am looking for, because it seems most unlikely that someone of his reputation could have visited Moscow without the fact becoming known. My information is that the individual in question did visit Moscow in 1958 or 1959."

2. I have had occasion to read through some older reports from my same showbiz Source (N.115), and I see that the film actor Peter FINCH was referred to by Anatolij DANILOV, of the Soviet Embassy at a small Russian party attended by Source: Report 115/6 of 11.12.61, PA'd PF.784,636, refers. Maybe FINCH was the man you were looking for. I think he's got a PF.

K.5
18.5.70

[Signature]
P.C. Beith.

CODE 18-76

391/61123

SECRET

355/9/K6/RPW

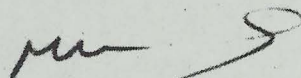
31a

Reference PF.607,218

NOTE FOR FILE

The opportunity to talk to
about the point referred to at
30a is likely to arise in the near
future.

2. In the meantime, this file should
be p.a'd.



T. L. McCaul.

K.5.

31.3.70.

CODE 19-76

[Handwritten notes and dates]
21/3/70
6/1/4

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Reference PF.607,218 30A

LOOSE MINUTE

K.5.

May I refer this back to you for guidance? Serial 14za, para 4k, contains the only positive suggestion that BOGARDE was, in fact, in Moscow. It is a copy of serial 94a in [redacted] PF (attached). This in turn is [redacted] amended at 96a so that the year is definitely 1959. There is no other reference to BOGARDE on [redacted] file.

2. Before I take further action could you please consult your interview notes as you suggested?

K.5.

18.4.69. *NY 1167*

1) I cannot find any record of this interview in my note books; as it was done at Room 533 probably I used loose paper + ~~clipped~~ destroyed my notes at the time.

2) I do not recall the basis of my contention of Dick Bogarde, but clearly there must have been good reason for so doing, since I myself was ~~not~~ ^{about} ~~then~~ ^{in the States}.

CODE 18-74

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LOOSE MINUTE.

Reference PD

D.3./PMW

Dirk BOGARDE

29A

1. You enquired about the possibility of an introduction to BOGARDE.
2. I am in touch, on Office business, with [redacted] who both know him socially and could probably effect an introduction. They are by no means on intimate terms with him and would want to discuss beforehand how to go about it before committing themselves. [redacted] is currently in the U.S.A. but [redacted] is in London.
3. They describe BOGARDE as 'indisputably queer but quite charming. He lives near Guildford with his 'wife' Tony FORWARD and they are both little chatterboxes'. Their telephone number is Cranleigh 600.

[Handwritten signature]

A.I.A.

29.2.68.

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JANUARY 2023.

[Handwritten notes: MR. L. 23/4/68]

CODE 18-76

26/10/03

LOOSE MINUTE
(PP.607,218)

286

A.I.C.

I am anxious to get an introduction to Dirk BOGARDE, the film star. His real name is Derek Niven Van den BOGAERDE. Can you help?

2. I do not wish BOGARDE himself to be aware at the present juncture that we as a service are interested in him.

Peter M. Wright.

D.J.
5 January, 1968.

[Handwritten signature]
13.1.68

CONFIDENTIAL

25a

MR. C. J. SAUNDERS, G.P.O.

Ref. No. PF 607,218

VOTERS' LIST ENQUIRY

Address: Adams Farm.
Sweetthaws.
Crowborough, Sussex.

Tandridge Wells

Can you ascertain, please, by reference to the Current or Provisional Voters' List, the full names, including Christian names, of the persons who reside at the address shown above. It is particularly desired to identify an individual known as:— ANY NAME

Date 18.10.67. Section D.1/Inv. Officer *A. Vaughan*
P.P. P.M. Small.

REPLY

ERNEST. L.L. FORWARD.
GARETH L. do.
ANNIE. PILKINGTON.
VERA. do.
JEREK. N. VAN DEN BOGAERDE.

A. Vaughan
26/10/67

ENCL
TO
REF. PF 607/218.

DI/VMS
19/11/67

SECRET

24a

Part I

Section and Officer of origin... D4/FGB... Report No... CS.110/31

Action copy to... D1/Inv... Information copy to... Typing Date 18.10.67

(reference oral enquiry) REPORT

Dirk BOGARDE

Source's information from showbiz contacts is that BOGARDE's home address is:-

X Adams Farm,
Sweetthaw, X
Crowborough,
Sussex.

Part II COMMENTS BY SECTION OF ORIGIN

The above is in confirmation of oral report. Source is well placed in showbiz.

WARNING
REFER TO APPROPRIATE OFFICER BEFORE

Part III COMMENTS BY CONSUMER SECTION (Value, interest, probability, extent to which confirmed by other sources, etc.)

D.4/FGB

Thank you for obtaining this address for me, which is now being P.A'd in FF 607,218.

F.H. Small
F.H. Small.

D.1/Inv.

20th October, 1967.

Handwritten notes and signatures in bottom right corner.

Reference..... FF 607,218

22a

NOTE FOR FILE.

D.2 (F.G. Beith) made enquiries yesterday with regard to the present private address of Dirk BOGARDE. He telephoned me later to say that the last known address was Adams Farm, Sweethaws, Crowborough, Sussex.

F. M. Small

F.M. Small.

D.1/Inv.

18th October, 1967.

CODE 18-76

LMW
17/10/67
18 to 47

21a

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Z. 2. 10.

Reference _____

19A

Note

The following is an extract from "Who's Who"
1967:-

Van den Bogaerde, Derek Niven
(Dirk Bogarde)

Born 28.3.21.

Served Queens Royal Regiment 1940-46
Europe and Far East and Air Photographic
Intelligence.

Address c/o Grade Organisation Ltd.,
235/241 Regent St., W.1.

F.M. Small

D.l./Inv.
13.9.67

F.M. Small

SP/RS
13/9/67

Daily Worker - August 1959

18a

Films mentioned in connection with Film Stars
visiting the 1959 Moscow International Film Festival.

<u>Films</u>	<u>Stars</u>
* "A Cry from the Streets" (Producer Louis GILBERT got a silver medal, but ? in Moscow himself.)	* Dana WILSON (child actress) Barbara MURRAY Max BYGRAVES
* "Room at the Top"	Laurence HARVEY Simone SIGNORET
* "The Tommy Steele Story"	* Tommy STEELE
"No Trees in the Street" } "Operation Bullshine" }	* Carole LESLEY

- * Known to have been shown at the Festival.
- * Known to have visited Moscow for the Festival.

Inc D3
15/8/59 / 10/60

CONFIDENTIAL

Reference.....Loose Minutes.....

D.3./PES

Pen. This doesn't seem to be getting us very far!

17a

Moscow International Film Festival 1959

According to 'Variety' of 19th August, 1959, the Associated British Picture Corporation's contingent to the above Festival numbered 15 including the following six:-

Eric FLETCHER M.P.
C.J.LAITA *Man Div A.B.C.*
D.J.GOODLATY and
the three artistes under contract, Richard TODD, Carol LESLEY and Tommy STEELE.

~~The~~ Others who attended were:-

<u>Name</u>	<u>Job</u>
Robert CLARK	Director of A.B.P. Corporation who attended as delegate of the British Film Producers Association.
Colin CLARK	Russian speaking son of above.
Arthur WATKINS	President B.F.P.A.
Ralph BROMHEAD	Chairman Lion International
Colin MacARTHUR) Richard ODGERS)	Rank Organisation
Phil NYAMS	Chairman Eros Films
James CARR	World Wide Pictures Ltd.
Kenneth RIVE	Gala Films
Michael GREEN	Director Regal Films
Kenneth N. DICKS	Managing Editor Commonwealth International News Film Agency.

2. 'Soviet News' of August 13th, 1959, mentions the following:-

Phillip JACOBS	Representing Anglo Amalgamated Distributors Ltd.
John STAPLETON	Representing British Film Producers Association

The article also mentions Peter ARNE.

3 According to a roneed list contained in a news folder in the library of the British Film Institute the following also attended the Festival:-

John MADDISON	Central Office of Information
H.H. WINGATE	Director Curzon Film Distributors Ltd.
Charles COOPER	Director Contemporary Films Ltd.

CONFIDENTIAL

Reference.....

2.

Mrs.Thorold DICKENSON

Thorold DICKENSON

Film Director (Member of the
Jury).

Mrs.WILSON

(Mother of Dana WILSON)

Mrs.Phil HYAMS

Mrs.Eric FLETCHER

Mrs.H.H.WINGATE

F.I.A.
23. 9.64

M.O. Maconachie
M.O. Maconachie

Reference... Loose Minute.....
att. envelope

160

D.3/PFS

I attach R3 copies of the Daily Worker of July 24th, August 7th, 8th, 12th, 18th and 20th, 1959, containing items (flagged) about British film personalities who attended the Moscow International Film Festival in August, 1959.

2. You will see from the item on page 3 of the Daily Worker for July 24th that nearly forty British film personalities were scheduled to go. I have looked carefully through the Times for July and August, 1959, without finding any mention of the number who actually went. The Times of July 24th, 1959 mentioned only Richard Todd, Tommy Steele, Carol Lesley, Peter Arne, Dana Wilson and Arthur Watkins. President of the British Film Producers Association.

3. I should think it would be fairly simple to find out who the rest were from an office contact but if you wish to avoid this for some reason I propose to hunt down back numbers of likely sounding technical journals dealing with the film industry in the hopes of nailing the whole forty. I very much doubt whether these names would be found in any of the mass circulation daily papers.

4. I should be grateful if, when you have finished with the 1959 Daily Workers, you could return them to R.3. direct in the accompanying brown envelope.

PS commit
return to
copy
my
20/9

Done 7/10/64
R.D.

F.I.A.
21.9.64

M. O. Maconachie
M.O. Maconachie

2/10/65
15-9-67

D.3/11
2/10/65

TOP SECRET

Reference... LOOSE MINUTE
(Copy to Folder 158) ✓

15a

F.1.A./M.O.M.

Last week I asked you if you would be good enough to institute researches in the D.W. in the hope of finding who were the members of a delegation of film actors who visited Moscow under the sponsorship of A.B.C. Cinemas. All I could tell you was that this was thought to have taken place in the summer of 1958, and that two of the delegates were Tommy Steele and Peter Arne.

2. Further information has now come to light which shows that, in fact, the delegation visited Moscow in August 1959. It was sponsored by the Associated British Picture Corporation which held a reception in Moscow on 7th August, 1959.

3. I am sorry to have misinformed you, and I hope that this more precise dating may help you to find a reference to the visit of these film stars, and who they were.

P. F. Stewart

P. F. Stewart

D.3.

31st August, 1964.

Information extracted from F.O. CRL.13815 files re:-

The Visit of the STRATFORD Memorial THEATRE COMPANY
to Moscow in 1958-1959.

14B

6.12.58 Advanced party arrived U.S.S.R. (Leningrad)
9.12.58 Main party arrived U.S.S.R. (Leningrad)
22.12.58 Company 'opened' in Leningrad.
? Company 'opened' in Moscow.
5.1.59 Last performance in Moscow.
6.1.59 Company arrived back in England.

Advance Party.

Leonard James (Hall)
George Betts
Douglas Cornellison
Patrick Donnell
Maurice Daniels
Harold Ingram
Hal Rogers
Cyril Kegan Smith
Clem Batsford
R. O'Halleran
Brian Croft
David Thomas
Nigel Birch

Main Party.

Glen Byam Shaw (Director)
Michael Redgrave
Sir Fordham Flower (Chairman of Executive Council of S.M.T.)
Miss Angela Baddeley
Miss Rachel Kempson
Lady Flower - Miss Dorothy Tutin
Mrs Patrick Donnell (General Manager)
Mr. Peter Hall
Miss Coral Browne (Mrs Fearman)
Miss Geraldine McEwan (Mrs H. Crutwell)
Richard Johnson
Mark Dignam
Cyril Luckham
Anthony Nicholls
Miss Margaret Harris
Patrick Wymark (Cheeseman)
Donald Eccles
Ron Haddrick
Edward Woodward
Michael Meacham
Paul Hardwick
John Goddwin
Nicholas Roth
Fred Sadoff
Mr. & Mrs. Ian Holm (Cuthbert)
Julian Glover
John Davidson

P.T.O.

Main Party. (continued)

Miss Eileen Atkins
Miss Pamela Taylor
Donald Layne-Smith
Miss Mavis Edwards (Mrs Bond)
Miss Miranda Connell
Miss Zoe Caldwell
Anthony Brown
Peter Palmer
Miss Aliscoun Browne
Eric Holmes
Roy Spencer
Miss Lyn Hope (Mrs Burke)
Miss Val Green
William Elmhirst
Alec Whittaker
Gilbert Cobbett
James Walker
Roy Dotrice
Neville Pearson
Miss Stephanie Bidmead (Mrs Bardon)
Miss Judy Wright
Thane Bettany
Kenneth Gilbert
John Grayson (Gray)
Gordon Souter
Faxon Whitehead
Edward de Souza
John Salway
Richard Rudd
Roger Bisley
Stephen Thorne

Stephen Thomas (British Council)
Roger Wood (Photographer)

h

Reference Folder 158 *16a*

Note for Folder

D.1./M.L.M. informed me that in an interview with he had learned that in 1958 there had been a film delegation to Moscow, sponsored by ABC Cinemas. Two of those involved had been Tommy Steele and Peter Arne.

2. Accordingly I asked F.1.A./M.O.M. if he could institute enquiries into the Daily Worker during the summer of 1958 to see whether it carried reports about this delegation and its composition. He undertook to arrange this for me.

P. F. Stewart

P. F. Stewart

D.3.

24th August, 1964.

CODE 18-76

15/7/67
D3/RC
25/8/64

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Original at 94a in
Copy to K. ser. 158/ode.

142a

I interviewed [redacted] at Room 055 on 18 August on the basis of the Weary report at serial 90a.

2. [redacted] is a self-admitted homosexual. He is also a neurotic type, and was indeed discharged from the RAF on grounds of mental instability. On the basis of previous meetings with him, I believe he does set out to tell the truth, but what with his instability and nervousness as well as the possibly natural reluctance of a homosexual to be entirely frank with the authorities, [redacted] information has not always proved to be accurate. It is against this background that this and his earlier contributions should be read.

3. In the first place I asked him to recall once again the events in Moscow in 1959 which led to his compromise by the KGB (Col. SERGEEV) and his recruitment by the KGB as an agent to be re-contacted in the U.K.

4. What [redacted] said in reply is summarised below and should be compared with para. 5 of 67a (an account of his original meeting with us in 1962):-

- (a) The year in question was quite definitely not 1959 but 1958 (the summer of that year); he went to Moscow on the BEA proving flight, and was there for three or four months as Assistant Station Manager.
- (b) He travelled with William Anderson PERKS, who is the Ground Communications Superintendent (Continental) in BEA. PERKS, like [redacted] is a homosexual, but TAYLOR said he could not now be sure that the "dodgey" conversations he had with PERKS in Moscow took place in the open or in their hotel room (as [redacted] said in 1962). He is fairly confident that PERKS did not "misbehave" in Moscow, but later [redacted] said that on 8th August while on holiday in Southsea he happened to see PERKS importuning sailors near the entrance to a naval establishment. PERKS did not appear to see [redacted] but the latter has absolutely no doubt that PERKS was there on homosexual business. Furthermore PERKS had told [redacted] in the past that he (PERKS) had 'been' with a number of sailors. [redacted] said that PERKS used to go off at weekends to visit his family in Roth, but [redacted] believes that in fact PERKS went there for homosexual purposes.

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3(4) OF THE PUBLIC RECORDS
ACT 1958
JANUARY 2023

cf. books

(c) _____ first encounter with a Russian homosexual was in PEKIN restaurant. _____ was there on his own when a Russian who said he was a doctor came in and sat at table. He engaged _____ in friendly conversation and wasted little time in indicating that he believed _____ to 'share' his homosexual tendencies, and that he had a 'very nice young boy' whom he would be glad to introduce; to the offer was accepted. _____ thought the boy's name was given as SMIRNOV.

(d) Later the introduction was made, and _____ had homosexual relations with SMIRNOV at the ARAGSI Hotel.

2-17
(e) Soon afterwards, _____ (at a reception given by BEA in connection with the presence in Moscow at that time of a delegation sent by Associated British Cinemas (ABC) to attend a Soviet Film Festival) met a British film actor named Peter ARNE. TAYLOR 'rescued' ARNE from a boring conversation he was having with the flirtatious Mrs. BRANDER, wife of the BEA Station Manager and _____ and ARNE soon recognised each other as homosexuals.

/(f) _____

net...
15/11/58
11/12/58

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ACT 1958
January 2023

142a

- (f) [redacted] did not have a homosexual relationship with ARNE, but continued to meet him socially. He recalls how ARNE complained bitterly both to him and a second member of the ABC delegation about the complete lack of homosexual talent in Moscow. Indeed he could not wait to get out of Moscow and go to Copenhagen where there was talent in abundance.
- (g) However, one evening ([redacted] believes it was on the evening prior to ARNE's departure for Copenhagen) he was walking with ARNE in the Bolshoi Gardens when who should come along but the Doctor accompanied by SMIRNOV. [redacted] said ARNE was introduced to SMIRNOV, and these two soon went off together to the Metropole Hotel where homosexual relations took place. [redacted] waited for ARNE outside while the Doctor went off on his own.
- (h) It was a few days later that [redacted] met SMIRNOV again, and retired to a room at the Metropole Hotel. It was whilst they were in the room that the Russian Militia officer unlocked the door and found them together. [redacted] was taken off to the Police Station and it was there that he made the acquaintance of Col. SERGEEV.
- (i) It was the horror of prosecution and the prospect of imprisonment in the USSR that impelled [redacted] to sign the undertaking demanded by Col. SERGEEV. During the course of his interrogation, SERGEEV taxed [redacted] with having had a homosexual relationship in Moscow with ARNE but this [redacted] denied; however, as [redacted] said yesterday, SERGEEV's question implied that SERGEEV knew all about ARNE. [redacted] has met ARNE once or twice subsequently in this country. ARNE has made no references to his stay in Moscow.

(j) [redacted] had heard or seen nothing of SERGEEV or anyone claiming to represent SERGEEV since returning to the U.K.

(k) [redacted] that the second member of the ABC delegation referred to at (f) above was aged about 35-40, was tall and thin. From the way ARNE spoke to this man, [redacted] inferred that the man was a homosexual also. [redacted] did not think he was a star. In conversation I mentioned casually the names of other stars in Moscow at the time. [redacted] without bidding from me - commented as follows:

Dirk BOGARDE	a 'notorious' homosexual
Tommy STEGLE	a 'possible'
James Robertson	
JUSTICE	wholly respectable. !

It was at this stage that I produced the following photographs:

(a) Photograph of the two KGB homosexual agents "SHMELEV" and "GRIGORIY" as described by [redacted] 13z PF.820,577 Supp.B. and serial 90a of this file refer.

[redacted] identified SHMELEV @ Anatoliy VOLKOV unhesitatingly as the 'Doctor'. He did NOT identify GRIGORIY as his young friend SMIRNOV. The latter had no moustache, and his eyes were not so deep set.

(According to CIA, [redacted] said that either "SHMELEV" or "GRIGORIY" were involved in the [redacted] case, and thus there is no particular reason to doubt [redacted] word on this point).

This suggests that because [redacted] made the statement that because [redacted] had been in Moscow see also para 6 of 40b. and para 5 of comm. at 30a.

When this photograph was found NOT to be of GRIGORIY

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/(b) Photograph of [redacted]

(b) Photograph of _____

_____ unhesitatingly identified _____ as Colonel SERGEEV. He said the mere sight of his face sent cold shivers down his back, and his reaction to being shown the photographs was such that I have no reason to doubt SERGEEV certainly left his mark on _____

6. _____ was obviously impressed at the fact that we had been able to identify some of the KGB personnel concerned with his case. I decided it would be no bad thing to let _____ know that we had learned about his case through our agent network. This I did, adding that I congratulated _____ in coming forward in 1962; if he had not his position would have been much more difficult at the present time. _____ indicated that he appreciated this only too well; he thought he could well have been 'doing' fifteen years by now. Nevertheless, he found it hard to believe that the 'Doctor' had been facting.

7. _____ told me he was still employed by Minimak; he was trying hard to live a normal life, but lapsed from time to time. He saw nothing of de VAL these days. He promised to let me have some photographs taken by him at the time of the Moscow Film Festival, as well as details of his new address. He promised to pass on any information which might come his way and which might be of interest to us in a security context.

M. L. McCaul

P.L.
21st August 1964

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ACT 1958 JANUARY 2023

Reference... Gen. 864/64/FIA/MOM

Dest 8/2/65
Now in Folder 153 (KAG)

1.
142

Note

D.3./PFS telephoned me this morning to say that in the summer of 1958 a delegation from A.B.C. Cinemas visited Moscow. The party included Tommy STEELE and Peter ARNE.

2. He would like to know who else went in the party and when they departed and returned. I said that we would do some research.

M. O. Macconachie
M. O. Macconachie

F.I.A.
19.8.64

CODE 18-76

MOS
15/9/67
1-16
8/16

Copies on: Folder 158
FF.808,466 Supp A
KAGO letter book
Float

13A

BRIEF FOR ASM

KAGO - Serial 158

In tape B.48 KAGO mentions the possibility that an actor, who visited Moscow in 1958 or 1959, was recruited. He played in a film which I am sure we have correctly identified as "Campbell's Kingdom". This man was, according to KAGO, "a young actor, very nice man". Subsequently, in tape B.52, KAGO again said that he was "nice-looking, young", and he was certainly under the impression that the actor played the leading role.

2. This description precisely fits Dirk BOGARDE who played the leading role in "Campbell's Kingdom". We have, however, no evidence (yet) that he ever visited Moscow.

3. The only member of the cast who is known to have visited Moscow is James Robertson JUSTICE who led a party on a tour at the invitation of the British-Soviet Friendship Society in June 1958. No one could call JUSTICE young - he was born in 1912; or good-looking - he wears a full beard; or a nice man - he is a thoroughly unsatisfactory character with a reputation for chasing both the boys and the girls, and a long record of Communist sympathies.

4. KAGO only heard about this recruitment. Did he also hear that it was the young, nice-looking actor who was under study? Is it possible that he heard that some actor, in the film was under study and automatically connected it with the leading character? In fact could JUSTICE be the individual in question?

Swan

9.7.64.

*2/25
9.7*

Reference..... Folder 158

12A

Note.

Eric Battersby rang me on Tuesday, 30th June in answer to my letter at 11a. He said that he had consulted a number of people, including James who had been cultural attaché in Moscow at the relevant time, but none of them could recall the visit of any film star on my list other than James Robertson JUSTICE. We agreed however, that he did not seem a very precise fit with the description provided by KAGO.

Battersby said, however, that he would gather a number of files from Cultural Relations Department which we could examine ourselves. He telephoned this morning to say that these were available and to ask me to arrange for someone to visit the Foreign Office to look at them.

P.F. Stewart.

D.S.

2.7.64.

2/25
15964.
1/25
10 260

TOP SECRET & PERSONAL

Folder 158
File
Letter book
Float.

11A

FF.808,466 Supp A/D.3/PFS.

25th June, 1964.

Sean Eric

KAGO - Serial 158

I would be grateful for your help in trying to clear up another of the nebulous KAGO leads, which I have allowed to lie for too long.

2. This concerns a young British actor who visited Russia, probably as part of a cultural delegation, in 1958 or 1959, and who was certainly talent-spotted if not actually recruited. KAGO had himself seen this individual playing in a film which he calls "The Kingdom of Scething", which I have (I hope correctly) identified as "Campbell's Kingdom", in which Dirk Bogarde played the lead.

3. I have acquired a list of all the male actors in this film, and I attach a copy to this letter. So far, however, I have not been able to find whether any of them visited Moscow in 1958 or 1959 - if at all. Is this something which Cultural Relations Department might be able to help with - or even the Moscow Embassy itself? I do not suppose film-stars are common visitors, however quickly one may choose to forget them.

see 72

4. I have, incidentally, compared this list of mine with those which you acquired for the PIGMENT investigation, covering the Summer of 1959. None of my names appear on the list prepared by Head of Chancery. Any similar list compiled on the same principle can therefore omit the months May - September (inclusive) 1959.

5. Will you let me know what you think you can do to help with this one?

mm AS

P.F. Stewart.

E.W. Battersby, Esq., M.B.E.,
Security Department,
Foreign Office.

*WKS
15 967*

Attachment.

FPS/EIN.

TOP SECRET & PERSONAL

Reference... Your loose minute
of 25.2.63

106

D.3/PPS

1. I attach a copy - borrowed from N.115 - of the "Spotlight Casting Directory" for 1960 in which you will find photographs of all the male characters except James Robertson JUSTICE, Stanley MAXTED, and Richard McNAMARA. A photo of the first appears in the reference book which is in your possession. I shall have to make enquiries about the other two.

2. I thought that you might prefer to have a (nearly) complete range of candidates for identification in case the film in question was one other than "Campbell's Kingdom".

3. Please return the attached work of reference when you have done with it.

Returned
18.3.63.

F.G. Beith.

D.4
27.2.63

Look in Folder 158 - list of cast of Campbell's
Kingdom - make copies of photographs

PPS
15.9.67

A.2.B/G.P.O.

Please will you supply three copies of each of the flagged photographs in the attached 'Spotlight'. They are as follows:

1.	Stanley BAKER	..	..	..	..	P.157
2.	Robert BROWN	..	..	..	..	P.164
3.	Michael CRAIG	..	..	..	..	P.185
4.	Finlay CURRIE	..	..	..	..	P.194
5.	John LAURIE	..	..	..	..	P.314
6.	George MURCELL	..	..	..	..	P.363
7.	Roland BRAND	..	..	..	..	P.528
8.	Gordon TANNER	..	..	..	..	P.662
9.	Peter ILLING	..	..	..	..	P.829
10.	Sidney JAMES	..	..	..	..	P.832

Could you please print them 2 $\frac{1}{2}$ " X 3" approx.

D.3
13th March 1963.

for P.F. Stewart.

LOOSE MINUTE

Da

D.4/FOB

Many thanks for your list of the cast of "Campbell's Kingdom". I would be grateful if you could get me photographs of all male members in due course.

PS

P. F. Stewart.

D.3
25th February 1963.

88/13
15.9.67

Reference... Note for Folder 158.

9a

NOTE

Mr. Beith rang me yesterday to say that two other actors who had played in the film 'Campbell's Kingdom' were Michael CRAIG and Stanley BAKER. He offered to acquire for me the names of the entire cast of this film, and then, when I told him in whom I was most interested, to get photographs of them.

2. He also told me that a film actor called Bill TRAVERS, who is married to Virginia McKenna, is known to have visited Moscow in 1958, travelling on the same aeroplane as Major GAGARIN.

P. F. Stewart.

P. F. Stewart.

D.3
22.2.63.

*SP/KS
15.9.67.*

92

D.3/PFS

1. The following is the cast of "Campbell's Kingdom", a film issued by Rank Film Distributors, of 127 Wardour Street, W.1:

- (a) Dirk BOGARDE
- ✓ (b) Stanley BAKER
- × (c) Michael CRAIG
- (d) Barbara MURRAY
- (e) James Robertson JUSTICE
- (f) Athene SEYLER
- × (g) Robert BROWN
- × (h) John LAURIE
- × (i) Sidney JAMES
- (j) Mary MERRALL
- × (k) George MURCELL
- × (l) Roland BRAND
- × (m) Finley CURRIE
- ✓ (n) Peter ILLING
- × (o) Stanley MAXTED
- × (p) Gordon TANNER
- × (q) Richard McNAMARA.

2. The Art Director was Maurice CARTER; the Editor, Frederick WILSON; the Director of Photography, Ernest STEWART.

3. I think I can get you a photograph of each of the members of the staff.

F.G. Beith.

D.4
21.2.63

SECRET

Pa

Part 1.

Section and Officer of origin D.4/FGB Report No. 285/10.

Action copy to D.3/PFS Information copy to Typing Date 11.2.63

REPORT

Dirk BOGARDE

BOGARDE is known in the right circles to be a homosexual. He is proud of it. He is a member of the Rockingham Club, Archer Street, W.

Part II.

COMMENTS BY SECTION OF ORIGIN

From a new Source believed to be reliable.

WARNING

Part III.

COMMENTS BY CONSUMER SECTION

(Value, interest, probability, extent to which confirmed by other sources, etc.)

Many thanks. I think he is also known in the "wrong" circles as such.

St

SECRET

7a

Part I.

Section and Officer of origin D.4/FCB Report No. 115/27

Action copy to D.3/PFS Information copy to Typing Date 8.2.63

REPORT

Reference your loose minuted dated 29 January 1963

Dirk BOGARDE

Source knows Dirk BOGARDE only slightly. He has met him in the company of their mutual great friend, the actor David OXLEY, who is at present touring South Africa in "My Fair Lady". Source last saw him about December 1962.

OXLEY and BOGARDE are very close, and OXLEY in turn relays things to Source. On the basis of this, Source thinks it very unlikely BOGARDE has been to Russia or Moscow, for he is 'an open person', who would almost certainly have told OXLEY, who would have told Source. (Unless it was either, perhaps, a very quick, fleeting visit, or, obviously, one he wished to keep secret).

The following information derives from OXLEY, who has a new flat somewhere in the Baker Street area (phone number can be obtained if required); he used to live at Vicarage Court until recently:

BOGARDE is a quiet man of great charm; cultured. He has his regular friends, but outside them is a bit of an 'isolationist', or at least does not mix with Tom Dick and Harry indiscriminately. Source seemed pretty sure that had he been paying a normal visit of any sort to Moscow, he would

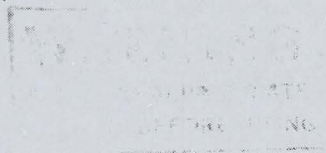
Part II.

COMMENTS BY SECTION OF ORIGIN

Source has been told to be very discreet and to keep his ears open, with special reference to the question of visits to Moscow.

There is an entry for BOGARDE @ Derek Niven VAN DEN BOGARDE in "Who's Who".

Other D.4 Sources are being asked about BOGARDE.



Part III.

COMMENTS BY CONSUMER SECTION

(Value, interest, probability, extent to which confirmed by other sources, etc.)

Many thanks for this interesting and informative report. It certainly seems that BOGARDE can not be the man I am looking for, because it seems most unlikely that someone of his reputation could have visited Moscow without the fact becoming known. My information is that the individual in question did visit Moscow in 1958 or 1959.

P. F. Stewart

P. F. Stewart.

D.3
13th February 1963.

2/185
67.

SECRET

LOOSE MINUTE

69

D.4/FOE

Can any of your sources give me any information about the film actor, Dirk BOGARDE? In particular I am anxious to know whether he has ever visited Moscow.

2. This enquiry is in no way connected with the earlier one I made about the visit of a film script writer to Moscow.

AS

P. F. Stewart

D.3
29th January 1963.

SECRET

SECRET

S. Form 343A/rev. 9.53. 4m./7.60

- 2 -

(Continuation sheet)

REPORT (continued) (115/27)

have told OXLEY, so he is presumably an open man who talks about his affairs to his intimates. He is homosexual - a fact which is probably unknown to a great many of his cinema fans.

Friends: He has a few very close ones, but apart from them keeps rather to himself. Amongst the close ones are:- David OXLEY (see above); Anthony FORWARD (ex-husband of Glynnis JOHNS, the actress) who is his manager and also his boy-friend; Elizabeth SELLARS, the actress. (Not sure how close a friend she is supposed to be).

Career: (last five years or so)

BOGARDE loves England; he lived in the country (?Buckinghamshire) in a lovely country house. Maybe around five years ago this house attracted publicity because school-children began to peer into it, and BOGARDE put up a wall to stop them snooping. Then he decided to live in Switzerland to evade tax and to take things more easily professionally. But his plans were changed when he obtained a very good Hollywood contract, which unlike some he had been offered before, did not stipulate the making of several films over a period of years. Accordingly, he went to Hollywood and made a film about the pianist Liszt, playing the title part. The Director died in the middle, and the film was, anyway, a flop. He made another film with Ava GARDNER, partly in Spain and partly in Italy. This also flopped. About four years ago he was in a film called 'The Spanish Gardener', set in Spain.

He is believed to be in England now and presumably still in the 'international market', unless he has wishes to revive his idea of living in Switzerland. Source seems pretty sure he has been to Switzerland, in addition to evincing a desire to live there.

Part III.

COMMENTS BY CONSUMER SECTION

(Value, interest, probability, extent to which confirmed by other sources, etc.)

Many thanks. If it is any help, the date of the visit, if it was in fact made would have been after the showing in Moscow of Campbell's Kingdom in which Bogarde played the lead. No. '58 or '59

If nothing else can be found about Bogarde (wouldn't his agent happily hand out a curriculum vitae?) does anyone know anyone else who played in that film who may have visited Moscow?

D. Stewart

8/18/67
15-9-67

S. Form 343/rev. 3.56, 2m 3.62.

Folder 158

83. 91

SECRET

1/16/53

CODE 14.7
1/2/53

How many...

8/18/67

Stewart.
Reference your Part III comment on source report 46, 894 of 7.1.53.
Do you happen to know the film name for whom? (GANDY) or is it?
We could write - or perhaps your secretary could - to the publicity department and ask for a picture, etc.....
M. Edwards.
For Lord Clarendon.

Reference... 10.58...

50

8/18/67
15-9-67

SECRET

49

Part 1.

Section and Officer of origin.....^{7.4./C.} Report No.....⁴⁶⁹⁹⁴.....
 Action copy to.....^{D.3.} Information copy to..... Typing Date.....^{7.1.63.}

REPORT

Dirk BOGARDE

Before she died, Miss Comings asked us whether the above film star had ever been behind the Iron Curtain.

We have made oral enquiries and consulted Press cuttings and can find nothing to confirm this. The nearest he seems to have got was in 1957 when he was filming "The Cockleshell Heroes", on location in Vienna.

He was not
 in this
 film.
 J. W. W.
 25.10.71.

There are rumours that he has homosexual as well as normal sexual instincts, but source's evidence in support of these rumours are second hand and thin, to say the least.

Part II.

COMMENTS BY SECTION OF ORIGIN

Source himself is reliable and experienced.

LOOSE MINUTE }
Gen. 195/D3/PC } A

Folder 15^c

F.4/Lord Clanmorris

I am anxious to find out if Dirk BOGARDE has ever been to Russia and, if so, when.

2. It seems possible that he has attended some Festival, or been a member of a delegation at some time. Is there any Press write-up on him which would give this information? Reference books in our Press Section do not help.

AC

P. Comings.

F.3
28th November 1962.

8/15
15-9-67

2a

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THE PUBLIC RECORDS
ACT 1958.

Original file # 227a in PF 808.466 Supp A.

TOP SECRET

1 B

Serial 158

When he was questioned in August Source said that a young actor who had been in a film called "The Kingdom of something" had nearly been recruited when visiting Moscow. Can Source be asked whether the film in question was "Campbell's Kingdom" which dealt with a young man's efforts to preserve his grandfather's land in Canada on which there was believed to be oil, and in which the star part was played by Dirk Bogarde?

29.10.62.

TOP SECRET

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