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The call for papers will be sent out to ACLA members and departments of comparative literature in midsummer, with a final deadline for all panels and papers of October 31, 1997. Further information about the Annual Meeting will be posted on the ACLA's website: www.acla.org.

Central New York Conference on Language & Literature
SUNY Cortland, 5-7 October 1997

The panel on twentieth century British literature seeks papers on "minor" modernists, or any British writer 1885-1940 who is not a major canonical figure (Joyce, Eliot, Woolf, Conrad, Forster, Lawrence, Yeats, etc.). All approaches and topics are welcome. Please submit one-page abstracts or completed 8-10 page papers to:

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CONTINUING BIBLIOGRAPHY - 8TH INSTALLMENT

Nora Gaines

This installment of the Continuing Bibliography, as well as the one to follow, aims primarily to bring citations up-to-date. Annotations are provided whenever possible, particularly in the case of unusual material or of information not readily accessible or apparent.

I am indebted to Betsy Berry for bringing Helen Garner's *Monkey Grip*, its main character's interest in Rhys's work, and Ray Willbanks's interview with its author to my attention. And to Sue Thomas and Martien Kappers for continuing to share material on Rhys-related performances in Australia and Holland.

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Let Them Call It Jazz and Other Stories. London: Penguin Books, 1995. One in the "Penguin 60s" 60-volume series of small-format paperbacks (10.5 x 13.75 cm.), published on the occasion of Penguin's 60th anniversary. Contents consist of three stories: "Let Them Call It Jazz," "Outside the Machine," and "The Insect World." The cover, somewhat off-the-mark, features a photograph of André Watts at the keyboard of a Steinway.

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Henry Alford. "Taking a Page From Their Book. As their patented lit-flick becomes the genre du jour, Ismail Merchant and James Ivory celebrate 35 years as partners with a few old friends." *The New York Times Magazine*, 15 September 1996, pp. 46-47. Article accompanied by an assembled photograph of Merchant and Ivory serving an outdoor luncheon to Henry James, E.M. Forster, and Jean Rhys.

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Edmondson, Belinda. "Race, Privilege, and the Politics of (Re)Writing History: An Analysis of the Novels of Michelle Cliff." *Calaloo: A Journal of African-American and African Arts and Letters*, vol. 16, no. 1, Winter 1993, pp. 180-191. Includes discussion of *Wide Sargasso Sea*.

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Alejo Carpentier, Aimé Césaire, Zee Edgell, Wilson Harris, George Lamming, and Magali Garcia Ramis.

McMillen, Liz. "Tulsa's Literary Treasures. The university has amassed an extensive collection of papers from 20th-century writers." *Chronicle of Higher Education*, April 20th, 1994, p. A10. Includes remarks by Sidney Huttner, curator of special collections of the McFarlin Library, and by Thomas Staley.

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Radio, Film, Theatre, Dance, and Other Works in Performance

Caleo, Mary-Anne. "Forget the plot, enjoy the mood." *The Melbourne Times*, 3 February 1993, p. 19. Review of *Obeah Night*, by Paul Monaghan.

De Jong, Anneriek. Review of *De Kamperfoelie*. *N.R.C.-Handelsblad*, 26 September 1994, p. 9.

Gillespie, Pat. "'Much Ado' does it with great style: New Releases." *Green Video Guide, The Age* (Melbourne), 9 June 1994, p. 21. Includes review of John Duigan's film "Wide Sargasso Sea."

"Good Morning Midnight." Dramatization by Roderick Graham for BBC Radio 4. Music by Stephen Warbeck. Director Jane Morgan. "Saturday Night Theatre" broadcast, 17 June 1995. Sasha: Eileen Atkins, René: Dominic Letts, Enno: Steve Hodson, Delmar: Sandor Eles, Paul: Raad Rawl, Nurse: Shirley Dixon, Dress shop owner: Michael McStay, Waiters: Malcolm Ward. With Alice Arnold, Constance Byrne, Emma Gregory, Jeremy Spriggs, and Peter Whitman.

De Kamperfoelie: een theatervoorstelling naar Jean Rhys. (The Honeysuckle.) Ineke Holzhaus, scriptwriter and director. Theater De Balie, Amsterdam. September-December 1994. Performed by Machteld Stolte and Mieke Visscher. Based on Rhys's work, particularly *Wide Sargasso Sea*, *Voyage in the Dark*, and *Good Morning, Midnight*. "In a hotel-room, two women meet and try to recover the

essential being of one woman. They are at the same time the author and her *personae*, the older and the younger. This quest takes them back to their mutual youth." (From publisher's note.)

Kappers, Martien. Interview with Ineke Holzhaus, scriptwriter and director of *De Kamperfoelie. Surplus*, vol. 7, no. 5, 1994, pp. 13-15. Special issue devoted to Surinam and the Caribbean.

Obeah Night. Directed and devised by Paul Monaghan, after works by Jean Rhys. La Mama, Melbourne. 27 January-14 February 1993. Performed by David Pledger, Teresa Blake, Katherine Paterson, Bob Pavlich, and Conrad Nilsson. Music composed by Stuart Greenbaum. "This opera is based on a poem by Jean Rhys, 'Obeah Night' and explores a man's longing for an experience of wholeness, yet his fearful and violent reaction when such an experience opens up before him [sic]. Through a blending of opera, the spoken word, music and the language of the body, 'Obeah Night' evokes an experience of desire and violence, both confronting and elusive." (From the program notes.) Reviewed in this issue by Sue Thomas.

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Rorem, Ned. *Three Women*. The 92nd Street Y Unterberg Poetry Center, New York City. 30 January 1995. Part of the program "Women in Mind: New Musical Melodramas," performed by Claire Bloom, and Brian Zeger, piano. Setting of texts by Rhys, Elizabeth Hardwick, and Colette. (I. From *Quartet* and *Good Morning, Midnight*. II. From *Sleepless Nights*, "A Visit to Billie Holiday," by Elizabeth Hardwick. III. From *Les Vrilles de la Vigne* by Colette.) The Rhys texts are from the *Hôtel du Bosphore* section in chapter 15 of *Quartet*, and from the beginning of *Good Morning, Midnight* ("I stayed there, staring at myself in the glass....") The program also included Lee Hoiby's setting *What Is The Light?*, from diaries, letters, essays, memoirs and novels by Virginia Woolf, focusing on the period around the writing of *The Waves*.

Sullivan, Jane. "A sinister tale of magic, love and voodoo religion." *The Age* (Melbourne), 27 January 1993, p. 16. Interview with Paul Monaghan, director of *Obeah Night*.

"The Wide Sargasso Sea." Adapted by Rukhsana Ahmad for BBC Radio 4. Singer: Bernice McNaughton. Director Anne Edyvean. Antoinette: Indra Ove, Rochester: Adam Godley, Christophine: Juanita Waterman, Annette: Adjoa Andoh, Aunt Cora: Doña Croll, Mr. Mason: James Taylor, Tia: Nina Wadia, Richard Mason: Tom Bevan, Godfrey: Anton Phillips, Sandi: Desune Coleman, Baptiste: Kenneth Gardner, Mannie: Femi Elufowoju Jr [stet], Grace Poole: Frances Jeater, Amélie: Irma Innis.

Williams, Evan. "Drowned in indecision." *Weekend Australian Review*, 11-12 December 1993, p. 13. Review of John Duigan's 1993 film "Wide Sargasso Sea."

Woman in the Attic. Directed by Peter Freund. Anthill Theatre, South Melbourne. 4-22 March 1987. Performed by Jane Allen, Humphrey Bower, Gabby Brennan, Polly Croke, Tom Gutteridge, Paul Monaghan, and Bob Pavlich. Adapted from *Jane Eyre* and *Wide Sargasso Sea*.

Works of Poetry & Fiction Containing References to Jean Rhys

Garner, Helen. *Monkey Grip*. Melbourne: McPhee Gribble Publishers, 1977. First novel by the Australian novelist living in Paris. Although the interview with Ray Willbanks, noted above, refers to the heroine as reading a good bit of Jean

Rhys, a cursory reading of the novel yielded only one brief reference (p. 134) to the character, lying on her bed, picking up *After Leaving Mr McKenzie*, and reading until she falls asleep.

Keller, Johanna. "Two Poems Beyond Jean Rhys: 'Julia on the Quay' and 'Miss Verney's View from the Dustbin.'" *Jean Rhys Review*, vol. 7, nos. 1 and 2, 1996, pp. 15-16.

Savory, Elaine. "bona vista." *The Caribbean Writer*, vol. 10, 1996, pp. 16-17. The poem's dedication reads "for jean rhys."

Other Works of Interest

Savory, Elaine. "from: 'the miranda journals: full circle in the world.' miranda: the first voicing." *Wasafiri*, no. 22, Autumn 1995, pp. 10-11. In his piece in the same issue of *Wasafiri* ("A Post-Cautionary Tale of the Helen of Our Wars: Kamau Brathwaite replies to Peter Hulme on Wide Sargasso Sea, his history of the crit in *Wasafiri* 20 Autumn 1994: 5-11," pp. 69-78) Kamau Brathwaite writes: "My point has always been *THAT WE DON'T KNOW WHAT MIRANDA/Antoinette/Miss Ann IS FEELING AT ANY STAGE OF THE SLAVE/PLANTATION CONTINUUM* because Prospero never wrote about her & is only now in the 1990s that she's beginning to write about herself (Kosage, Elaine Savory, Michelle Cliff, Marina Warner) in the tradition of Rhys of course & her cousin Phyllis Shand Allfrey" [All punctuation, italics, and emphases as in original.]

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Contributors

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