Syllabus Corner
Bernard Schweizer of Long Island University, Brooklyn, teaches West in three courses. In a British literature course that explores “a wide range of ideas about love (both sensual and pathological),” British texts dating from 1850 to the present,” students read The Return of the Soldier: Other texts of note: Iris Murdoch’s The Passion of Mind, and A.S. Byatt’s Possessions in The Mexico of Modern Mexican and British Writers.” Schweizer teaches Survivors in Mexico (which, of course, he edited for publication). And in a graduate course on Methods in Research and Criticism,” his students work with The Fountain Overflows (along with Waugh’s Black Mischief) as well as sources on West, feminism, and postcolonialism.

In Bonnie-Kime Scott’s “Foundations of Feminist Scholarship” (the introduction to graduate studies for MA students in San Diego State University’s Women’s Studies program), students read West’s essay “A New Woman’s Movement: The need for Violence, Long.” Scott teaches this as a representation of first-wave feminism. This spring he will teach The Fountain Overflows in a class on “Portraits of the Artist,” pairing it with Muriel Spark’s The Prime of Miss Jean Brodie as a “retrospective autobiographical novel about the modern era.”
Carl Rollyson teaches The Fountain Overflows at Baruch College in his British Literature survey course.

At Saint Anselm College in Manchester, New Hampshire, Ann Norton teaches The Return of the Soldier in a class on British literature from 1800–1936, connecting it particularly to the ideological divisions between “new” feminism and “equality” feminism. This spring she will teach The Fountain Overflows for the first time, in British Literature 1936–present.

Onward
As a highly anticipated United States presidential election ponders the aftermath of the 2004 American presidential election, I yearn hopefully for Rebecca West to appear like Hamlet’s father and explain to me clearly what happened and what to do next. I’m certain she would be funnier but no less pointed than that amorous ghost. And I’m sure that somehow she would express us. There needs no ghost come from the grave to tell us this.

Politics aside, West has less need than ever to extol Hamlet’s father’s education. “Remember me.” This has been a great year for Drama Rebecca and her readers, that Woman. Rebecca West Remembers has played in New York City and Greenwich, Connecticut, and plans for more productions of the play and other West words are in the works (see Helen Atkinson’s wonderful essay within). West continues to be cited by journalists and reviewers all over the world, and West scholarship continues to grow.

I hope that we will rejoin this great writer’s renaissance and attend the second Rebecca West conference in September 2005. Please look at the call for talks here and spread the word. — Vice President Ann Norton

From the President
Ann’s words about the recent election and about politics remind me of one of my favorite Rebecca West statements. Politics, she wrote, is often a question of voting for the candidate who is 30% right vs. the candidate who is 15% right. In other words, there is no 100% in politics.

It has indeed been a good year for West, and for those of us dedicated to her work. Not only will the play based on her writings continue to be produced, but also I am hoping West texts out of print can appear once again under the sponsorship of this society. In this new technological world of self-publishing, I am convinced that we can find ways to build a new readership based on our own re-issuing of her work. Thus, I hope, will be one of the discussions we have at our next conference. See you there! — President Carl Rollyson

Call for Proposals
The Second International Rebecca West Society Conference, September 2005
The International Rebecca West Society invites proposals for its second biennial conference, to be held September 2005 in New York City (exact date and location to be announced). Given the success of informal, freely-delivered presentations at the last conference, we ask that participants give fifteen-minute talks rather than read papers (they may distribute papers after they speak if they wish).

Any topic will be considered, but here are some suggestions:

• West and the canon
• West and the academy
• West and her influences
• West’s influence on twentieth-century writers
• Genres in which West wrote (fiction, travel, political/social journalism, book reviews, memoir, biography)
• West and the family romance
• West’s views on gender and sexuality
• West and literary theory
• West in historical or literary context

Please send abstracts of no more than 300 words by March 15, 2005, to Ann Norton, Saint Anselm College, Box 1500, Manchester, NH 03102-1310, or email attachments to anorton@anselm.edu.

Notes and Queries
The February 1, 2004 BBC magazine describes the unannounced attempt by NMC—a British record label that produces contemporary British music—to record Richard Rodney Bennett’s “unabashedly romantic” score from the 1981 film of The Return of the Soldier starring Julie Christie, Alan Bates, and Ann-Margaret. The score they had hoped to use was “hosted with inscrutabilities,” as they had to quit; and a Google search shows no recording of the soundtrack. Does anyone know if the soundtrack exists somewhere—besides the video, of course—on paper, or on record, tape, or CD?

In the West Collection at the McFarlin Library, University of Tulsa (1334), there is an unpublished short story from the 1970s called “The...
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