

Notes on Contributors

Pierre Astier is Professor of French at The Ohio State University where he co-directed, along with S. E. Gontarski and Morris Beja, the 1981 Samuel Beckett conference and co-edited with his co-directors the ensuing collection of essays, *Samuel Beckett: Humanistic Perspectives*. He is the author of *La crise du roman français et le Nouveau Réalisme: essai de synthèse sur les nouveaux romans* and *Ecrivains français engagés: la génération littéraire de 1930*. His work has also appeared in *Journal of Beckett Studies* No. 10.

Linda Ben-Zvi is professor of English at Colorado State University. She has written widely on modern drama and is the author of *Samuel Beckett* in Twayne's English Authors Series. Her work has also appeared in *Journal of Beckett Studies* Nos. 7 and 9.

John Calder is Managing Director of John Calder (Publisher) Ltd. in the U.K. and president of Riverrun Press in the U.S.A. He has edited two *festschriften* for Samuel Beckett, *Beckett at Sixty*, and "As no Other Dare Fail": *For Samuel Beckett on His Eightieth Birthday*, and he has edited a series of readers: *A Samuel Beckett Reader*, *A William Burroughs Reader*, and *A Henry Miller Reader*. His work has also appeared in *Journal of Beckett Studies* Nos. 1 and 2.

Steven Connor is a Lecturer in English at Birkbeck College, University of London. He has published work on Joyce, Beckett and other nineteenth- and twentieth-century authors as well as the book, *Charles Dickens*. He is currently at work on a study of repetition in Beckett.

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Mary Doll has taught in the state university systems of New York and California and has published essays on myth, image and Beckett in *Sounding* and *The Journal of Mental Imagery*. Her book *Beckett and Myth* is forthcoming from Syracuse University Press.

Martin Esslin was head of BBC radio drama from 1963-1977 and is professor of Theatre at Stanford University and Dramaturg at San Francisco's Magic Theater. He has written many books and innumerable articles on modern theater including the seminal *The Theatre of the Absurd*. His most recent book is *The Field of Drama*. His work has also appeared in *Journal of Beckett Studies* Nos. 1, 2 and 4.

Martha Fehsenfeld is co-author/co-editor with Dougald McMillan of *Beckett in the Theatre*. Her work has also appeared in *Journal of Beckett Studies* No. 5.

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David Leon Higdon is Paul Whiffield Horn professor of English at Texas Tech University where he edits *Conradiana*. He is the author of *Time and English Fiction* and *Shadows of the Past in Contemporary British Fiction*. He is currently working on two books: a textual study of Graham Greene's novels and a study of the influence of photography on modern fiction.

Alfred Hornung teaches at the Institute für Englische Philologie, Universität Würzburg, and has recently been a visiting professor at the University of New Mexico.

Marek Kê dzierski has taught poetics and the theory of literature at the University of Warsaw before moving to the west. He has published essays in *Dialog*, *Przegląd Humanistyczny* and the 1981 Beckett issue of *Literatura na Ęwiecie*, and he is the author of two books on Samuel Beckett, one with Jan B³onski, and is at work on a third. In 1981 he re-translated *Endgame* into Polish for a production at the Stary Teatr in Krakow, directed by Walter Asmus.

Charles Krance is Associate Professor of French at the University of Chicago and has published essays and reviews on modern literature in various journals.

Antoni Libera has written widely on Samuel Beckett in his native Poland, translated most of Beckett's work into Polish, and has staged much of it in Warsaw as well, particularly at the Centrum Sztuki Studio. He has edited two special issues of *Literatura na Ęwiecie* devoted to Beckett's work, in 1975 and again in 1981. A group of his translations of Beckett's late prose pieces was collected in 1982 under the title, *Samuel Beckett: Pisma proza*, and contains an 85 page essay on Beckett's cosmology. Likewise, his 1985 translation of *Waiting for Godot* contains a 40 page afterword. His work has also appeared in *Journal of Beckett Studies* No. 6.

Irving Lo is Professor of Comparative Literature and East Asian Languages and Cultures at Indiana University. His recently published anthology of Ch'ing dynasty poetry is entitled, *Waiting for the Unicorn: Poems and Lyrics of China's Last Dynasty, 1644-1911*, co-edited with William Schultz. He is also co-editor with Wu-chi Liu of *Sunflower Splendor: Three Thousand Years of Chinese Poetry*.

Dougald McMillan is President of Signal Books. He is the author of *transition: The History of a Literary Era, 1927-1938*, has edited with Edouard Morot-Sir and Howard Harper, *Samuel Beckett: The Art of Rhetoric*, has co-authored/co-edited with Martha Fehsenfeld, *Beckett in the Theatre*, and co-edited with James Knowlson Volume I of *The Theatrical Notebooks of Samuel Beckett: "Waiting for Godot."*

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Antonia Rodriguez-Gago teaches at the University of Madrid and was instrumental in organizing the theatrical tribute to Samuel Beckett in Madrid in 1985, "Muestra sobre La Vida Y La Obra de Samuel Beckett," at the "Circulo de Bellas Artes," and for which she translated *Nana (Rockaby)*, *Impromptu de Ohio* and *Catástrofe*.

Betty Rojzman was born in Paris and has lived in Israel since 1971 where she teaches at the Universities of Bar-Ilan and Jerusalem. She has written articles on theater and critical theory and is the author of *Forme et signification dans le théâtre de Beckett*.

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