

Contributors

Frederick Ashe is an assistant professor of English at Birmingham-Southern College. His dissertation examined American protest writings from the 1960s, and he is currently working with the connections between that period and the literature of American slavery.

Johan Callens was educated at the Free University of Brussels and the University of Texas at Austin. At present he is a Post-Doctoral Researcher of the National Fund for Scientific Research and Adjunct Assistant Professor of English at the Free University of Brussels. He has recently written *Double Binds: Existentialist Inspiration and Generic Experimentation in the Early Work of Jack Richardson* (Amsterdam, 1992) and edited *American Literature and the Arts* (Brussels, 1991), and has published widely on contemporary American drama.

Paul Coleman received his B.A. from Heidelberg College (1975), where he majored in Fine Art. He has been producing paintings and exhibiting since 1977. His work has been included in exhibits at the Cleveland Museum of Art and C.A.G.E. (Cincinnati Artists' Group Effort), as well as elsewhere, and has appeared in *Pynchon Notes* and in *Smart*.

Marcel Cornis-Pope received his Ph.D. in American and Comparative Literature from the University of Timisoara, Romania. He also attended graduate school at Oxford University and the University of Birmingham. From 1968–1983, he served on the English faculty of the University of Timisoara. Since 1983, he has taught modern literature and critical theory at the University of Northern Iowa, Harvard University, and Virginia Commonwealth University. A prolific writer, editor and translator, he is the author of critical works including *Modern Fiction: 1880–1950* (Timisoara UP, 1981), *Anatomy of the White Whale: A Poetics of the American Symbolic Romance* (Bucharest: Universe, 1982), and *Hermeneutic Desire and Critical Rewriting: Narrative Interpretation in the Wake of Poststructuralism* (New York: St. Martin's, 1992). He is associate editor of *The European Studies Journal* and editor of *The Comparatist*. He is currently finishing a book on "Narrative Innovation and Cultural Rewriting," with chapters on Pynchon, Coover, Sukenick, Federman, Morrison and Acker.

Jeffrey Louis Decker is a 1992–93 Andrew W. Mellon Faculty Fellow in the Humanities at Harvard University. His articles have appeared in *Cultural Critique*, *New Literary History*, and *Social Text*.

J. Kerry Grant is an associate professor of English at St. Lawrence University. He has published essays on Steve Katz, Thomas McGuane,

and Herman Melville, among others. He has recently completed a reader's guide to *The Crying of Lot 49*, and is seeking a publisher.

Mark Irwin is a degree candidate at the University of Virginia, where he is writing his Ph.D. dissertation, "The Rhetoric of Religious Uncertainty in the Novels of Thomas Pynchon."

Ron Jenkins teaches in the English Department at the University of British Columbia. He has written on George Peele, Laurence Sterne, and Thomas Pynchon, and is currently interested in images of perpetual motion in contemporary criticism.

Theodore D. Kharpertian, an associate professor of English at Hudson County Community College, received his Ph.D. from McGill University in 1985. He is the author of *A Hand to Turn the Time: The Menippean Satires of Thomas Pynchon* (1990), and is currently at work on a study of the ideology of Menippean narrative.

Alec McHoul teaches in Communication Studies at Murdoch University in Perth, Western Australia. He is the author—with David Wills—of *Writing Pynchon: Strategies in Fictional Analysis* (U of Illinois P, 1990). He recently completed *Effective Semiotics: Investigations in Discourse Analysis and Theory*, and is currently working on a Foucault primer and a book on Paul Auster.

Robert L. McLaughlin, an assistant professor of English at Illinois State University, received his Ph.D. from Fordham University in 1987. In addition to his work in *Pynchon Notes*, he has published in *The Hemingway Review*, *CLIO*, *The Journal of Florida Literature*, *The Connecticut Review*, and the collection *Visions of War: World War II in Popular Literature and Culture*.

David Ocker lives in Los Angeles and makes his living as a musician. He plays the clarinet and bass clarinet, most often performing chamber music of this century. He has also composed chamber, symphonic and electronic works. Ocker was a co-founder of the ensemble XTET and the Independent Composers Association. Due to the esoteric nature of these activities, he makes his living by doing music engraving. In the past, Ocker worked for Frank Zappa and can be heard on several of Zappa's albums, most notably in performance with the London Symphony Orchestra. In the even more distant past, he graduated from the California Institute of the Arts and Carleton College (Northfield, MN). Way back in the stone age, Ocker grew up in Sioux City, Iowa, during the Eisenhower administration, which goes a long way toward explaining why he lives in Los Angeles and makes his living as a musician.

Lois Tyson is an assistant professor of English at Grand Valley State University in Allendale, Michigan. She has published several articles on American literature, and her book, *The Psychological Politics*

of the American Dream: The Commodification of Subjectivity in Twentieth-Century American Literature, is forthcoming from the Ohio State University Press.

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