Adam Bradley  
*Professor of English and Director of the Laboratory for Race & Popular Culture, University of Colorado*

Debra Rae Cohen  
*Associate Professor of English and Editor of Modernism/modernity, University of South Carolina*

John Covach  
*Professor of Music and Director of the Institute for Popular Music, University of Rochester*

Kevin J.H. Dettmar  
*W. M. Keck Professor of English and Director of the Humanities Studio, Pomona College*

Florence Dore  
*Professor of English, University of North Carolina*

Leigh H. Edwards  
*Associate Professor of English, Florida State University*

Simon Frith, OBE  
*Emeritus Professor of Music, University of Edinburgh*

Clinton Heylin  
*Author, Biographer, and Dylanologist*

Allison McCracken  
*Associate Professor of American Studies, DePaul University*

Keith Negus  
*Professor of Music, Goldsmiths, University College London*

Bob Santelli  
*Executive Director, GRAMMY Museum*

Gayle Wald  
*Professor of English and American Studies, George Washington University*

John Troutman  
*Curator of American Music, National Museum of American History–Smithsonian*

Richard F. Thomas  
*George Martin Lane Professor of Classics, Harvard University*

Danny Arthurs  
*Assistant Professor of Music*

Mark Brewin  
*Associate Professor of Media Studies*

Mark A. Davidson  
*Librarian and Collections Manager at Bob Dylan Archive*

Brian Hosmer  
*Barnard Professor of Western American History*

Grant Jenkins  
*Associate Professor of English*

Zenia Kich  
*Assistant Professor of Media Studies*

Kirsten Olds  
*Associate Professor of Art History*

Andrew Wood  
*Rutland Professor of American History*
On behalf of The University of Tulsa’s Institute for Bob Dylan Studies, I want to welcome you to the inaugural World of Bob Dylan symposium. You are part of a group of more than 400 scholars, performers, critics, fans and teachers who have travelled here to explore the creative legacy of one of the world’s most influential artists. Over the next four days, we will gather in panel discussions, exhibitions and informal sessions to share what we know about Dylan’s genius, to glean new insights into his ever-changing work and to explore how his imagination has shaped our music, our world and our lives.

We are here, of course, because in 2016, the George Kaiser Family Foundation, in partnership with The University of Tulsa, acquired the 100,000+ objects that constitute The Bob Dylan Archive® collections. TU has long been a home to literary and historical treasures, including one of the world’s greatest James Joyce collections and the sprawling life archive of V.S. Naipaul (making Dylan the second Nobel winner to place his materials in Tulsa).

The arrival of Dylan’s work came as a shock and we quickly began assembling a research institute at the university that would be equal to a treasure of this magnitude. We began by gathering an international advisory board and a campus-based group of scholars to help guide our efforts. Their collective vision led us to The World of Bob Dylan—and to the start of what we hope will be a sustained research and teaching initiative.

This four-day conference marks only the start of our work, and we are already planning what might come next. We have discussed the possibility, for example, of making this into a biennial event that would build on the steady stream of research and insight certain to flow from the archives. And we are now making plans to build up a more robust organization that could include a professional society, a journal, a book series, scholarships, fellowships and more. We also think it is important to extend our interests beyond Dylan in order to acknowledge the richness and diversity of his creativity, influence and legacy.

We chose to call this event the World of Bob Dylan because we wanted to capture the artist’s global reach as well as his astonishing ability to fashion musical worlds for us, from the surreal America stretching out along “Highway 61” to the eco-catastrophe of “High Water Everywhere.” But we also wanted to understand Dylan as himself part of a larger world of art, music, creativity and activism that reaches through folk, rock, gospel, R&B, hip-hop and beyond. It is a world with ever-expanding boundaries, one that welcomes not only dedicated critics but also students who have never heard of Bob Dylan and all those working in the tradition of the singer-songwriter-poet he helped create.

Parts of that world are already taking shape here in Tulsa. During the conference, you’ll have an opportunity to visit the “Face Value and Beyond” exhibition at Gilcrease. The museum is an extraordinary place, and you’ll find that it places Dylan’s work in a rich conversation with the diverse art and history of the Americas. I also hope you’ll visit the Woody Guthrie Center, itself home to powerful exhibits about the interchange between music and politics that have made us all Woody’s children. And we are fortunate to be organizing this conference with the generous support of the Bob Dylan Center, who will host our evening keynote events on Friday and Saturday while also providing a look into the archives themselves.

None of what will unfold over the next four days would have been possible without the support of local organizations and the hard work of our tireless staffers. I would like to thank the George Kaiser Family Foundation, the Chapman trusts, the National Endowment for the Humanities and the Department of English at The University of Tulsa—all of whom contributed substantial funding for this event. The Bob Dylan Center and its affiliates, including Michael Chaiken and Steven Higgins, have given generously of their time and energy to make this a truly collaborative effort. And we are particularly grateful to Neil and Sharon Zimmerman, whose gift made it possible for us to bring the “Shakespeare’s in the Alley” installation to Gilcrease. Finally, I want to acknowledge the long hours of hard work put in by Tara Aveilhe and Layne Farmen, who attended to the thousand invisible details that make a conference like this work. Please take a moment to stop at the registration table and thank them.

As we work together to explore the World of Bob Dylan over the coming days, I hope you’ll take the time to share your ideas. Our board members have special nametags so you can identify them, and I urge you to share your thoughts, either during the event or through email and social media.

Sean Latham
Walter Professor of English
Director, TU Institute for Bob Dylan Studies
Dear Conference Guests,

On behalf of The Bob Dylan Center, I would like to welcome you to Tulsa for the first World of Bob Dylan conference presented by the Institute for Bob Dylan Studies. In addition to the impressive and diverse array of speakers, I hope you enjoy the two evening events we’re presenting — on Friday, a rare screening of mostly unseen film from The Bob Dylan Archive® and on Saturday, a candid conversation between Byrds co-founder Roger McGuinn and Esquire music writer Jeff Slate.

I hope you’ll also visit the Gilcrease Museum of American Art, where you’ll find “Bob Dylan: Face Value and Beyond,” the first major exhibition curated by The Bob Dylan Center. “Bob Dylan: Face Value and Beyond” focuses on Dylan’s visual art, including the intriguing “Face Value” portrait series, accompanied by a selection of drawings, important lyric manuscripts and other archival items. Aside from the Dylan exhibition, Gilcrease houses an unparalleled collection of Western American and Native American art.

Tulsa offers a wealth of other cultural attractions to enrich your visit. As a Bob Dylan enthusiast, you won’t want to miss the Woody Guthrie Center in the Tulsa Arts District. Since opening in 2013, the Woody Guthrie Center has drawn tens of thousands of visitors to explore the life and legacy of one of Dylan’s foremost influences.

In fact, Guthrie and Gilcrease help answer one of the most common questions about The Bob Dylan Archive® and The Bob Dylan Center: “Why Tulsa?” Dylan himself answered that question when the archive was announced in 2016:

“I’m glad that my archives, which have been collected all these years, have finally found a home and are to be included with the works of Woody Guthrie and especially alongside all the valuable artifacts from the Native American nations. To me, it makes a lot of sense and it’s a great honor,” Dylan said.

Steve Higgins
The Bob Dylan Center

Dear Conferees,

On behalf of Gilcrease Museum and the Helmerich Center for American Research, I’d like to welcome you to Tulsa! To make sure you experience our exhibit “Bob Dylan: Face Value and Beyond,” we are providing free admission to Gilcrease for all conferees. This exhibit will feature not only a collection of paintings by the Nobel Prize winning poet and musician, but also personal effects and ephemera that have been housed in the Bob Dylan Archive here in Tulsa.

Gilcrease Museum is home to the largest single collection of American art, artifacts and archive material amassed by a single individual. You’ll enjoy art by Thomas Moran, Charles Russell and Frederic Remington in our “Masterworks Gallery,” and works by Walter Ufer, Albert Bierstadt and John James Audubon, to name a few, in our “Americans All!” exhibit. "Pulitzer Prize Photographs from the Newseum in Washington, DC" is also a must-do experience as it presents some of the most memorable moments in American History through the lens of amazing photojournalists.

Tulsa is experiencing an exciting burst of energy in the arts and we are glad you are here to be part of it. I hope you’ll take the time to experience our beautiful city and literally, make yourself at home!

Susan Neal
Executive Director
Gilcrease Museum and Helmerich Center for American Research
"Shakespeare’s in the Alley: A Tribute to Bob Dylan"

I did “Shakespeare’s in the Alley,” as one artist’s tribute to a great artist. The work was born from passion and joy, inspiration and a love of Bob Dylan’s art. I was moved to express that in some form. Because I am a visual artist, the piece took the form that it did. I had some experience with “words writ large” before coming to this project. I had stenciled walls as part of other installations. Enlarging words creates a power in the visual realm. The words become MORE. They become words as art.

I chose fabric to stencil Bob Dylan’s songs onto. It is flexible and lightweight... it MOVES and can be touched, folded, rolled, lit from the front or the back. I wanted the panels to roll like scrolls, reflecting the historical and sacred aspect of the work I would be doing. They roll onto hollow metal rods for very compact storage. And yet, they unroll and become a large, immersive art installation.

In my opinion, Bob Dylan’s best work is timeless. Timelessness is an aspect of greatness. Young Bob Dylan sounds old, sometimes ancient. The older artist at times sounds young. Many of his greatest lyrics transcend time and live in the NOW, to be experienced in an infinite number of ways. “Shakespeare’s in the Alley” is stenciled by hand, letter by letter, using very simple tools. This gives the installation itself a timeless quality, as these tools have existed for centuries. I love the low-tech, hand-made quality of the process. While stenciling, I also listened to the song I was stenciling, again and again... and again. So I’m grateful for technology as well.

For those who are Bob Dylan fans and know his work, these panels can evoke memories and nostalgia. People can “hear” the song without hearing the song. They can read the words and be transported to another time and space, both personal and cultural. Some can remember the exact moment they heard the song for the first time, where they were and what they were doing. That being said, some might have heard the song a hundred times, but will understand the lyrics for the first time. And truly, one does not even have to know Bob Dylan’s work to appreciate this installation.

This work is literal. It is a word-for-word record of the lyrics of Bob Dylan with credits at the bottom. But because the words are enlarged and the scale increased, there is an abstract quality that emerges. Fabric moves, changes colors, can be suspended from the ceiling or rolled out onto the floor. Individual words and lines pop out. As with much of Dylan’s work, just a phrase can stay with you for life. The flexibility of the fabric, the changing of natural and artificial light, the method of installing, all contribute to the abstract nature of the work. So what is literal also becomes abstract.

Many of the panels are not long, but many are 20+ feet long. The length creates a scale that gives tribute to Bob Dylan. It simply must be grand. It must make a statement, and scale is a way to do that.

There is a term that is used widely in the world, “Living National Treasure.” It refers to a “person who possesses to a high degree the knowledge and skills required for performing or re-creating specific elements of intangible cultural heritage.” Bob Dylan belongs to the world, but he is uniquely American. He is our “Living National Treasure.”

Skye
Ann Powers will speak on Saturday afternoon, June 1st at the Hyatt Regency in downtown Tulsa as part of our multi-day event centered on Dylan’s life and work. Powers is an American writer and pop music critic who currently works as NPR’s music correspondent. She also writes for NPR’s music news blog “The Record.” Powers is the author of several books including “Weird Like Us: My Bohemian America” and “Piece by Piece,” co-authored with Tori Amos. Her latest book is “Good Booty: Love and Sex, Black & White, Body and Soul in American Music.”

We’ll be joined on the evening of Thursday May 30 by one of the world’s great rock critics and music writers, Greil Marcus. A special reception for all registered participants will follow. Marcus has written extensively about Bob Dylan and operates his own website where he collects fragments of his own writing in an ever-expanding cyber universe. His widely regarded books about Dylan include “Like a Rolling Stone: Bob Dylan at the Crossroads” and “Old Weird America: The World of Bob Dylan’s Basement Tapes.”

The Bob Dylan Center welcomes Byrds founder Roger McGuinn to the World of Bob Dylan conference on Saturday, June 1 at 8 p.m. McGuinn will share stories of his long and influential career, from the creation of folk-rock and his work with Bob Dylan to his acclaimed Folk Den Project and triumphant, sold-out “Sweetheart of the Rodeo” tour with Chris Hillman and Marty Stuart.

The Bob Dylan Center presents “Bob Dylan: From the Archive 1963-2001” which will be screened May 31 at 8 p.m. for the World of Bob Dylan Symposium. The event will be an evening of rare, largely unseen, television and concert performances spanning forty years in Bob Dylan’s career. Culled from The Bob Dylan Archive®, this show will include newly discovered and restored performances from Dylan’s 1966 tour of Europe, the 1975 “Rolling Thunder Revue;” 1986’s “Hard to Handle” tour with Tom Petty and much more. It will be hosted by The Bob Dylan Archive® curator Michael Chaiken.
A special reception for all registered participants will follow the keynote by Greil Marcus on Thursday evening at the Hyatt. Enjoy drinks and hors d’oeuvres while listening to live music by the Tulsa duo Desi and Cody, who combine folk-inspired bluegrass melodies with a rock-based sound to create one-of-a-kind music that leaves you wanting more. Learn more at www.desiandcody.com.

This is the first regional showing of Dylan’s renowned “Face Value” portrait series, and the debut of drawings, filmed performances, writings, personal effects and ephemera exclusive to THE BOB DYLAN ARCHIVE® collections. The exhibition opens May 10 at Gilcrease Museum and runs through the fall. It is part gallery exhibition, part exploration of the texture and nature of the Archive itself.

We will run free shuttle buses between the downtown Hyatt and Gilcrease Museum on May 31. The buses will make three round trips: in the morning, at noon, and at the end of the day. Please plan to arrive for the earliest departure time and be patient as the buses make the loop between the hotel and Gilcrease (roughly 25 minutes round trip). Buses depart from the Hyatt lower lobby and the Gilcrease North Lot.

8:45 a.m. ..................... Bus Loop #1 Departs Hyatt 1:15 p.m. ..................... Bus Loop #4 Departs Gilcrease
9:00 a.m. ..................... Bus Loop #1 Arrives Gilcrease 1:30 p.m. ..................... Bus Loop #4 Arrives Hyatt 9:15 a.m. ..................... Bus Loop #2 Departs Hyatt 1:45 p.m. ..................... Bus Loop #5 Departs Hyatt 9:30 a.m. ..................... Bus Loop #2 Arrives Gilcrease 2:00 p.m. ..................... Bus Loop #5 Arrives Hyatt 12:45 p.m. ..................... Bus Loop #3 Departs Hyatt 5:30 p.m. ..................... Bus Loop #6 Departs Gilcrease 1:00 p.m. ..................... Bus Loop #3 Arrives Gilcrease 6:00 p.m. ..................... Bus Loop #7 Departs Gilcrease
**MAY 29**

*(7:00 p.m.) Special Pre-Conference Event*

Registered World of Bob Dylan participants who arrive early can get special discount tickets to the premier of "Live from Cain’s"—the pilot of a new public radio show combining the power of live music with thought-provoking and entertaining conversations. Hosted by critically acclaimed singer-songwriter Robbie Fulks and featuring musical guest Bonnie Bishop and a house band led by Paul Benjaman, this event will be performed in front of a live audience. This premier episode will have a definite Dylan vibe and will include performances by Kevin Odegard and a conversation with musician and journalist Jeff Slate.

**MAY 30**

*Today's events are at the Hyatt Regency*

11:00 a.m. Registration Opens in Lower Lobby

1:00 p.m. - 2:30 p.m. Panel Sessions

**A1. Panel: Dylan at Work**
*Room: Tulsa South*
- Christopher Rollason (chair)
- Susan Scarberry-Garcia, *On a Trail of Bells: Bob Dylan's Oracular Song*
- Paul Haney, *Demystifying Genius: Employing Dylan's Writing Techniques*

**A2. Panel: Dylan and Romanticism**
*Room: Oklahoma Ballroom*
- Michael P. Thomas (chair)
- Sasha Tamar Strietlitz, *Who Prophesizes With His Pen*
- Matthew C. Borushko, *Dylan and Shelley*
- Peter Hammond, *Emerson and Dylan*

**A3. Panel: Making Old Songs New**
*Room: Tulsa North*
- Aimee Nicole Zoeller (chair)
- Steven Rings, "What Did You Hear, My Blue-Eyed Son?" Or, the Musical Sources for "Hard Rain" (and Why "Lord Randal" Isn't Among Them)
- Malcolm Barr-Hamilton, "This is a Real Old Song:" Dylan and Barbara Allen
- Flemming G. Andersen, *From "Gypsy Davey" via "Blackjack Davey" to "Tin Angel"

A4. Panel: Carnival of Characters
*Room: Tulsa Central*
- Jim Salvucci (chair) "But now destiny was about to manifest itself:" The Manifest Destiny of Bob Dylan's Carnival of Character(s)
- Erin Callahan, *The Madwomen in the Basement*
- Nina Goss, *Madness in Great Ones: In Which the Strange Parade of "Street-Legal" Radicalizes the Poetic Ideal of Negative Capability*

2:30 p.m. - 3:30 p.m. Coffee Break

3:30 p.m. - 5:00 p.m. Panel Sessions

**B1. Teaching Roundtable I**
*Room: Tulsa Central*
Pedagogically diverse teacher-scholars will discuss their experiences and strategies for teaching Dylan's work. They will share their experiences and best practices; all are invited to bring their own stories and questions.
- Anne Margaret Daniel (chair)
- Greil Marcus
- Robert Polito
- Jim Salvucci

*Room: Tulsa North*
- Sasha Tamar Strietlitz (chair)
- Shawn Holliday, "Make it New!:" Bob Dylan's Embodiment of Ezra Pound's Modern Artistic Aesthetic

**B3. Panel: Dylan in the 21st Century**
*Room: Oklahoma Ballroom*
- Thomas L. Wilmoth (chair)
- Matthew Lipson, "My Bell Still Rings:" Advancing Age, Intentionality, and Bob Dylan's Vocal Archivism
- Robert W. Kvalvaag, From "Tempest" to "The Tempest"
- Andrew Muir, *In the True Performing of It: Bob Dylan and Shakespeare*
B4. Panel: England Calling I
Room: Tulsa South
• Christine Hand Jones (chair)
• John Covach, “I Can't Hide: Bob Dylan and the British Invasion
• David Thurmaier, The Collaborative and Collegial Relationship between Bob Dylan and George Harrison, 1968-70
• Glenn Gass, The Beatles and Bob Dylan

D3. Panel: Taking It All in: Looking Across Dylan’s Full Career
Room: HCAR Great Hall
• Steven Rings (chair)
• John Frank, All the Animals: The Animot in the World of Bob Dylan
• Carolyn Ross Johnston, Bob Dylan’s Odyssey

B4. Panel: England Calling II
Room: Gilcrease Vista Room
• Cliff Fell (chair)
• Kenneth Womack, Lennon and Dylan: A Relationship of Dis-Ease
• John Hughes, “Liverpool Gal,” Pauline Boty, and Dylan’s First London Visit
• Keith G. Miles, The Unknown Muse: Robert Graves and the Tregunter Road Encounter

D2. Panel: Dylan in the World: Translation and Transmission
Room: HCAR PACCAR Classroom
• Michael Hacker (chair)
• Scott M. Marshall, Mixed-Up Confusion: Bob Dylan’s Marathon Dance with the Media
• Teng Jimeng, Found in Translation: How Dylan Shapes Our Lives and Transforms Our World
• Layne M. Farmen, “When I Edit My Masterpiece”: Bob Dylan, Terrence Malick, and “Creating Selfishly”

D4. Panel: Out of the Archive: Infidels
Room: Gilcrease Auditorium
• Alan M. Thomas (chair)
• R. Paul Yoder, “Jokerman” at the Ritz: Bob Dylan, Alexander Pope, and the Revision of “Jokerman”
• Terry Gans, From “Too Late” to “Foot of Pride”: A Song’s Evolution and Abandonment
• Walter Raubicheck, Man of the Mountains: “Jokerman” Reflects on “Dylan”

11:00 a.m. - 11:30 a.m. Coffee Break

E1. Keynote: A Deep Dive into THE BOB DYLAN ARCHIVE® Collection with Michael Chaiken and Robert Polito
Room: Gilcrease Auditorium
Note: Due to space constraints, this event is open only to those with Thin Man buttons.

E2. Panel: Justice
Room: HCAR PACCAR Classroom
• Lisa O’Neill Sanders (chair)
• Krystal S. Reyes, What Can Dylan’s Art Teach Us About Grief and Loss?
• J. Matthew Martin, “False-hearted Judges:” The Judiciary of Bob Dylan
• George A. Dunn, “Bury the Rag Deep in Your Face.” Retributive Justice in the Songs of Bob Dylan

E3. Panel: Twisted Truth: Dylan’s 60’s Rock
Room: HCAR Great Hall
• R. Paul Yoder (chair)
• Sarah Gates, “The Truth Just Twists:” Psychedelic Irony in Bob Dylan’s “Gates of Eden”
• D. Quentin Miller, “It’s Chicken!:” Dylan’s Comic Absurdity and the Beat Generation
• Christine Hand Jones, "Bringing It All Back Home" and Dylan’s Postmodern Apocalypse
E4. Panel: Dylan and the American West
Room: Gilcrease Vista Room
- Carolyn Ross Johnston (chair)
- Leighton Grist, "I'm in a Cowboy Band:" Bob Dylan and the Western
- Cliff Fell, Singin’ the Muse: Bob Dylan, Robert Graves and the Renewal of the Triple Moon Goddess within Traditions of the American West

1:00 p.m. - 2:00 p.m. Lunch Break

A light lunch will be provided for all registered conference participants in the Vista Room and in HCAR.

12:45 p.m. - 2:00 p.m. Bus Service Available Between Hyatt and Gilcrease

2:00 p.m. - 3:30 p.m. Panel Sessions

F1. Keynote: A Deep Dive into THE BOB DYLAN ARCHIVE® Collection with Michael Chaiken and Anne Margaret Daniel
Room: Gilcrease Auditorium
Note: Due to space constraints, this event is open only to those with Louie the King buttons.

F2. Panel: Judging an Unjust World: The Late 60's
Room: Gilcrease Vista Room
- Zenia Kish (chair)
- Jeff Fallis, Another Country: James Baldwin, Bob Dylan, and the 1960s
- Court Carney, "Alive as You or Me:" Bob Dylan’s Woody Guthrie
- Michael J. Kramer, "A Time They Talk About:" "John Wesley Harding" and the Sixties Counterculture

F3. Panel: Going Back to Rome: Dylan and Italy
Room: HCAR Great Hall
- Mario Gerolamo Mossa (chair)
- Giulio Pantalei, An Alternative Canon of Italian Literature: From Dante to Machiavelli through the Lens of Dylan
- Fabio Fantuzzi, Bob Dylan’s Boot: Italy in the Lyrics of the Bard

F4. Panel: Dylan in the 21st Century II
Room: HCAR PACCAR Classroom
- Flemming G. Andersen (chair)
- Thomas L. Wilmeth, Reflections on a Soldier’s Grave
- Steven Thwaits, Dylan: 21st-Century Performing Artist
- Isaac Slone, Bobcats: an Exploratory Analysis of Contemporary Dylan Fandom on the Fan Site “Bob Links”

F5. Panel: The Trickster: Bob Dylan and Native American Trickster Traditions
HCAR Jackson Seminar Room
- Terry M. Pace (chair), Transformative Themes in both Bob Dylan’s Work and Native American Tricksters
- Rockey Robbins, Imploding American Mythology and Colonialism: A Comparison between Dylan’s Album “John Wesley Harding” and Cherokee Rabbit Trickster Tales
- Jesse (Red Eagle) Robbins, The Trickster in Dylan’s Work and Indigenous Songs (Hip Hop and Hand Drum)

3:30 p.m. - 4:00 p.m. Coffee Break

4:00 p.m. - 5:30 p.m. Panel Sessions

G1. Panel: Across the Curriculum
Room: Gilcrease Vista Room
- Andrew Wood (chair)
- Mick Cochrane, "Hey, Bob Dylan, We Wrote You A Poem:" Dylan’s Songs in the Creative Writing Workshop
- Joyce C. Smith, Bob Dylan: An Undergraduate Seminar on Dylan’s Lyrics as Poetry
- Michael Nadler, The Lyricism of Bob Dylan in the Context of Civilization and History: A Presentation for Educators

G2. Panel: Looking Back: Dylan on Film
Room: HCAR Jackson Seminar Room
- Layne M. Farmen (chair)
- Michael Hacker, Bob Dylan, Filmmaker: "The Movie’ll Be Like A Song, Really"
- Jonathan Hodgers, Bob Dylan: Auteur

G3. Panel: Dylan At Work: In the Studio
Room: HCAR Great Hall
- Keith G. Miles (chair)
- Robert R. Hurd, "Basement Noise:" Audience, Technology, and Value in Dylan’s Bootlegs
- Christopher Rollason, Dylan the Writer at Work: On the Multiple Versions of "Dignity" and the Two Versions of "Ain’t Talkin"
- Daryl Sanders, Why "Blonde on Blonde" Could Have Only Been Recorded in Nashville
G4. Panel: Living Well: Dylan’s Ethical Humanism
Room: HCAR PACCAR Classroom
• Raphael Falco (chair/respondent)
• Lisa O’Neill Sanders, Dylan’s Treatment of Justice, Injustice, Conscience, Crime and Law
• Graley Herren, Young Goodman Dylan: “Chronicles” at the Crossroads
• Robert Reginio, Searching for "Dignity:" Various Versions of a Prophetic Calling

G5. Panel: Roots and Debts
Room: Gilcrease Auditorium
• Robert H. Cataliotti (chair)
• Hilary Saunders, Dylan and Roots Music
• Gayle Wald, Bob Dylan and the Gospel Chanteuse
• Harold Lepidus, Bob Dylan, "Street Legal," and the Ghost of Elvis

5:30-6:00 p.m. Bus Service
From Gilcrease to Hyatt

6:30 p.m. Cash Bar in Hyatt Foyer

8:00 p.m. Keynote: From THE BOB DYLAN ARCHIVE® Collection 1963 – 2001
Sponsored by the Bob Dylan Center
Room: Tulsa Ballroom
The keynote will feature an evening of rare, largely unseen, television and concert performances spanning forty years in Bob Dylan’s career. Culled from The Bob Dylan Archive® collection, this screening will include newly discovered and restored performances from Dylan’s 1966 tour of Europe, the 1975 "Rolling Thunder Revue," 1986’s "Hard to Handle" tour with Tom Petty and much more. It will be hosted by Michael Chaiken, Curator of The Bob Dylan Archive® collection.

JUNE 1

Today’s events are at the Hyatt Regency

8:30 a.m. Registration Table Opens
in Lower Lobby

9:00 a.m. Coffee and Snacks

9:30 a.m. - 11:00 a.m. Panel Sessions

H1. Panel: Out of the Archive II
Room: Tulsa South
• Mark Davidson (chair)
• Larry Starr, Bob Dylan’s Essential Harmonica
• Betsy Bowden, "A Poem Ain’t a Song / Nyanh, a Poem Ain’t a Song / The Time Is Ripe to Right that Wrong"
• Richard F. Thomas, "Too Serious to Fool"

H2. Panel: Visual Art
Room: Tulsa North
• Shawn Holliday (chair)
• Anne-Marie Mai, The Melancholy of Bob Dylan’s Songs and Paintings
• Fabio Fantuzzi, Ut Pictura "Poiesis:" Bob Dylan and Painting
• Bob S. Keyes, Bob Dylan’s Visual Language

H3. Panel: Musical Activism
Room: Oklahoma Ballroom
• Antonio de Velasco (chair)
• Richard Lee, Bob Dylan, Citizen Journalist: Exploring "The Lonesome Death of Hattie Carroll"
• Michael L. Perlin, "You That Build the Death Planes:" Bob Dylan, War and International Affairs

H4. Panel: Stardom: Celebrity, Fans, and Covers
Room: Tulsa Central
• Kevin Dettmar (chair)
• David R. Shumway, Dylan on Celebrity and Identity
• James Adams, "Get in on the Action and Scribble:” The Fugitive World of Bob Dylan Fanzines
• Debra Rae Cohen, Any Bob Dylan Song

11:00 a.m. Coffee Break

11:30 a.m. Ann Powers Keynote
Bob Dylan’s Body: Sex, Love and Gender
Room: Tulsa South

1:00 p.m. Lunch On Your Own
2:00 p.m. - 3:30 p.m. Panel Sessions

J1. Panel: Gotta Serve Somebody I
Room: Oklahoma Ballroom
• Chris LeDrew (chair)
• Len Cazaly, "May Your Song Always Be Sung:" Bob Dylan, Modern Day Psalmist
• Jonathan Verbeten, "Bob Dylan's God-Awful Gospel:" Keith Green and the "Jesus Phase"
• Jeffrey S. Lamp, "When He Returns:" An Investigation of the Theological Influences on Bob Dylan's Eschatology

Room: Tulsa South
• Brian Hosmer (chair)
• Nicolette Rohr, "Them Screamin Girls:" Folk, Rock, and Dylan Fandom
• Laura Tenschert, "What's a Sweetheart Like You Doing in a Dump Like This?:" Women and the World of Bob Dylan, A Case for Diversity in his Cultural Reception
• Antonio de Velasco, Nature, Solidarity and Change: "Chimes of Freedom" at the First Clinton Inaugural

Room: Tulsa Central
• Peter Hammond (chair)
• Mario Gerolamo Mossa, The Unpublished Autographs of "Like a Rolling Stone:" A New Insight into Dylan's Vocal Composition of "Three-Dimensional Songs" Crossing Orality, Musicology and Textual Criticism
• Gisle Selnes, Dylan's Dummy Lyrics
• Marc A. Mamigonian, Don't Steal, Don't Lift: James Joyce and Bob Dylan, Borrowing and "Stolentelling"

J4. Panel: The Literature of Lyrics and Liner Notes
Room: Tulsa North
• Scott Peeples (chair)
• David Brackett, Bob Dylan's "Eat the Document" and the Limits of Mass Cult Modernism
• Dustin Lowman, Illiterature for the Literate: The Social Conditions Motivating Bob Dylan's Inverted Folk
• Loren Glass, Literary Liner Notes

3:30 p.m. - 4:00 p.m. Coffee Break

4:00 p.m. - 5:30 p.m. Panel Sessions

K1. Panel: Dylan at Work: Blood on the Tracks
Room: Tulsa South
• Kirsten Olds (chair)
• Anne Margaret Daniel, "Blood on the Tracks:" The Notebooks and Drafts
• Kevin Detmarr, Dylan, Plagiarized Emotion, and the Phrasal Imagination
• Anastasia Karel, Tangled Up in the Tracks

K2. Panel: If You Cannot Bring Good News: Continuous Engagement Amid Apprehension in Dylan's Responses to Social Injustice
Room: Oklahoma Ballroom
• George A. Dunn (chair)
• Taigen Dan Leighton, Cruel Weapons on the Shelf: Continuing Expressions of Protest
• Steven Heine, When Your Train Gets Lost: Explaining Dylan's Reluctant Prophetic Voice
• Brook Ziporyn, "Prob'ly Take It to The Pawn Shop:" Dylan contra Dylan and the Beauty of Self-Hatred
• Preston Keido Houser, Thunder at the Well: Yin-Yang Equilibriums in Dylan's Social Responses

K3. Panel: Mysteries of Meaning
Room: Tulsa North
• John Cusatis (chair)
• Toby Daspit, Why Bob Dylan Matters to the 21st Century, and Beyond: An Exploration of Dylan's Postmodern/Posthuman Educational Philosophies
• Tanzil Chowdhury, Dylan through Derrida: The Secret in the Songs of Bob Dylan
• Glenn Hughes, Bob Dylan's Evocations of Mystery

K4. Panel: Teaching Roundtable II
Room: Tulsa Central
Pedagogically diverse teacher-scholars from Hibbing, New York, and Texas address the increasing presence of Dylan’s work on secondary and higher education syllabi as well as his ripeness for interdisciplinary curricula. They will share their experiences and best practices. All are invited to bring their stories and questions.
• David Gaines (chair)
• Nina Goss
• Craig Hattam
• Kathleen Hudson
• Thomas Palaima

5:30 p.m. Dinner Break

7:00 p.m. - 8:00 p.m. Cash Bars in Hyatt Foyer
8:00 p.m. Keynote: A Conversation with Roger McGuinn
Sponsored by the Bob Dylan Center
Room: Tulsa Ballroom
In a rare treat for conference-goers, music journalist Jeff Slate (author of the liner notes for Bob Dylan’s recent Bootleg Series release More Blood, More Tracks) will interview McGuinn on stage in the Hyatt Regency ballroom. McGuinn will share stories from his long and influential career that includes the creation of folk-rock, his collaborations with Bob Dylan, his acclaimed Folk Den Project and triumphant, sold-out “Sweetheart of the Rodeo” tour with fellow former-Byrd Chris Hillman and country legend Marty Stuart.

TIMETABLE

Today’s events are at Oklahoma Jazz Hall of Fame
5 South Boston Avenue

9:00 a.m. - 9:30 a.m. Continental Breakfast

9:30 a.m. - 11:00 a.m. Panel Sessions

M1. Panel: Being Free: Farewells to the Folk Movement
Room: Music Room
- Mark Davidson (chair)
- Mark E. Perry, Bob Dylan and the Polemics of the 1965 Newport Folk Festival
- Alan M. Thomas, “Another Side of Bob Dylan:” Ground-Breaking or Transition?
- Lee Barich, Visions of Ginsberg: Bob Dylan the History of the Beat Generation

M2. Panel: It All Starts with the Blues
Room: Lobby
- Steward Habig (chair)
- Salvatore J. Fallica, Early Dylan: The Contemporary Anachronism
- Pete Dale and Adam Fairhall, A Hipster Sneer: Dylan’s Re-Coding of the Blue Third

M3. Panel: Gotta Serve Somebody II
Room: Rehearsal Room
- Steven Heine (chair)
- Erica K. Argyropoulos, “Exiled Man:” Bob Dylan’s Complicated Relationship with American Jewishness
- Chris LeDrew, Scriptural Symbolism: Bob Dylan’s “Blonde on Blonde”
- Scott Peeples, “His Masquerade:” Dylan and Melville’s “The Confidence-Man”

M4. Panel: Poets and Professors
Room: Auditorium
- Thom Tammaro (chair), Heart to Heart: Conversations with Bob Dylan
- Alan Davis, “Ain’t It Just Like Bob to Play Tricks When We’re Trying to Be So Quixotic?”
- David Gaines, “Why Bob?” in 157 Words/19 Lines/3 Stanzas
- Debra Marquart, Searching for Dylan in Fargo

11:00 a.m. - 11:30 a.m. Coffee Break

11:30 a.m. - 1:00 p.m. Panel Sessions

N1. Panel: The Great American Songbook
Room: Auditorium
- Danny Arthurs (chair)
- Joe M. Hardin, Dylan as Master of the American Songbook: An Informal Catalog and Analysis
- Jaime Carini, (Un)covering “Triplicate:” The World of Bob Dylan’s Great American Songbook Recordings
- Stewart Habig, Dylan, Jazz, and Playing out of his Mind

N2. Panel: Religion, Spirituality, and Bob Dylan
Room: Lobby
- William Svelmoe (chair)
- John Haas, Apocalyptic Fables and “Sentimental Terror:” A Reading of “Under the Red Sky”
- Jay R. Case, Old Religion During the Age of Aquarius: Dylan and “John Wesley Harding”

N3. Panel: Dylan and Philosophy
Room: Music Room
- Sean Latham (chair)
- Alejandro Rodríguez de Jesús, Bob Dylan: Champion of the Outcasts

N4. Panel: Blood on the Tracks through the Lens of the Liberal Arts: Interdisciplinary Explorations of Consciousness and Authenticity in Bob Dylan’s Artistic Process
Room: Rehearsal Room
- Skip Dine Young (chair), Making the Conscious Unconscious: The Inversion of the Psychoanalytic Method in Bob Dylan’s Artistic Process
- Don Carrell, Heideggerian Insights into Bob Dylan’s “Up to Me:” Original Truths that the Artist Chose to Bury
- Bill Bettler, Symbolic Convergence in “Blood on the Tracks:” A Deeply Personal Expression of Love and Loss—Or Not?
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