

## **About the Authors**

### **Gordon Ball**

Gordon Ball is Professor of Literature at the Virginia Military Institute as well as a filmmaker and photographer. He has nominated Bob Dylan for the Nobel Prize for literature every year since 1996. Friend and associate of the late Allen Ginsberg, Ball is the editor of Ginsberg's *Journals: Mid-Fifties*, *Journals: Early Fifties Early Sixties* and *Allen Verbatim: Lectures on Poetry, Politics, Consciousness*. He is the author of the Ginsberg entry in the *Encyclopaedia of American Literature* and the Jack Kerouac entry for the *Dictionary of American Biography*. His creative writings include the autobiographical work *66 Frames: A Memoir and Numerous Short Stories* and most recently, *Dark Music*.

### **Laure Bouquerel**

Laure Bouquerel is a Doctoral Research student and Teaching Assistant in the Film and Theatre Studies Department at the Université de Caen—Basse Normandie, France. She is currently exploring the aesthetic innovations of British and American film in the '60s and '70s, especially with respect to the influence of pop rock and folk countercultures. She teaches sociological approaches to film. Bouquerel also writes and produces her own stage plays with a local theater troupe, *Fous de Bassan*, which she helped to found 6 years ago.

### **Michael Daley**

Michael Daley is a professional guitarist and freelance musicologist in Toronto, Canada. He is a busy jazz, blues, folk, and rock musician, performing throughout the United States and Canada. His doctoral thesis, on early histories of rock, was defended at York University in August of 2006. He has published on Patti Smith and intertextuality, the blues revival and issues of "race," and women in early ska and disco.

### **Emmanuel Désveaux**

Emmanuel Désveaux is Professor of Anthropology at the Ecole des Hautes Etudes en Sciences Sociales and research specialist and curator at the Musée du quai Branly in Paris, France. His two-year field study at Big Trout Lake resulted in his first book aimed at a structural analysis of myths in connection with ethnography, *Sous le signe de l'ours, Mythes et temporalité chez les Ojibwa septentrionaux* (1988). Later field study in Montana, working with Crow, Blackfeet and Assiniboines Indians, proved vital to a more comprehensive study entitled *Quadratura americana. Essai d'anthropologie lévistraussienne* (2001). His third book will be published in 2007 under the title *Spectres de l'anthropologie, suite nord-américaine*.

### **Nicolas Froeliger**

Nicolas Froeliger is Associate Professor of English and translation at the *Université de Paris 7 – Denis Diderot*. Prior to his teaching career, Froeliger worked for 16 years as an independent translator. In addition to research in contemporary American literature, Froeliger focuses mainly

on the works of Thomas Pynchon. He studies and teaches translation as it relates to various fields of human experience (clichés, trust and confidence, dealing with errors, narrativity in technical translation, and the pros and cons of clarity). Drawing from his wide and vast corpus of study, Froeliger's papers and publications demonstrate the essentially interdisciplinary nature of translation.

### **Todd Harvey**

Todd Harvey is Folklife Specialist in Reference at the American Folklife Center at the Library of Congress in Washington D.C., as well as a musician and composer. Among other activities, he curates the Alan Lomax Collection and the Pete and Toshi Seeger Film Collection. His book, *The Formative Dylan: Transmission and Stylistic Influences, 1961-1963*, provides a major source of documentation in Dylan studies as well a methodological reference to further study.

### **Jean-Charles Khalifa**

Jean-Charles Khalifa is Associate Professor of English and Linguistics at Université de Poitiers and an amateur singer and guitarist. His main fields of interest and research are syntax and the syntax-semantics interface, translation and translation theory, and folksongs. He is the author of *Syntaxe de l'anglais - Théories et Pratique de l'énoncé complexe* (2004), and co-author of *La version anglaise aux concours* (1998) and *L'épreuve de grammaire à l'agrégation d'anglais*. He is also co-editor of *Etudes sur les verbes de Perception en anglais*. In addition to a number of articles on syntax and semantics in French academic journals, especially *Sigma-Anglophonia*, he has written a good hundred entries for *What's What - Dictionnaire Culturel anglo-saxon* (2004), including "Dylan," "Baez," and "the Blues."

### **Christophe Lebold**

Christophe Lebold is Associate Professor of English at the Université Marc Bloch in Strasbourg, France. Recipient of the Agrégation in English Studies, Lebold defended his doctoral dissertation, *Écritures, masques et voix: pour une poétique des chansons de Bob Dylan et Leonard Cohen*, in 2005. His papers and publications have dealt with the resonances of the lyric mode in the contemporary world, and with the many guises of the performed text. Among his research interests are the culturally unstable nature of popular forms, and the mythological and literary vistas opened by rock and roll. He is also a parttime theater actor.

### **Catharine Mason**

Catharine Mason is Associate Professor of English at the Université de Caen—Basse Normandie, France. Combining studies in literature, linguistics, and anthropology, her work focuses on oral poetry and song. Specialist of Victoria Howard, Chinookan poet and informant to Melville Jacobs in 1929-30, Mason is especially interested in poetics as a social and cultural phenomenon. Her papers and publications include works on Native American myths, Southern American English, ethnopoetic methodologies and Bob Dylan's poetic achievement. She teaches classes on English as a world language and medium for cultural expression as well as seminars on language, music studies, and ethnopoetics.

**Keith Negus**

Keith Negus is Professor of Musicology at Goldsmiths, University of London. He entered higher education as a mature student, having spent many years playing keyboards and guitar in a variety of bands. He gained a degree in Sociology from Middlesex University and then completed a doctoral study of the music industry while based at South Bank University. He has taught at the Universities of Leicester and Puerto Rico. His books include *Producing Pop* (1992), *Popular Music in Theory* (1996), *Music Genres and Corporate Cultures* (1999), and *Creativity, Communication and Cultural Value* (2004), the latter jointly written with Michael Pickering.

**Christopher Rollason**

Christopher Rollason is a professional translator and co-editor of the *Bob Dylan Critical Corner* website. He has published widely in language studies and literary criticism. He co-edited the anthologies *Modern Criticism* (with Rajeshwar Mittapalli in 2002) and *Postcolonial Feminist Writing* (with Dora Sales Salvador in 2003), and has published numerous articles on Indian Writing in English. In 2006, he was a visiting professor at Jawaharlal Nehru University, Delhi. His publications on Dylan may be found in *Parking Meter*, *The Bridge*, *Fanzimmer* and elsewhere, and he is cited in Michael Gray's *Bob Dylan Encyclopaedia*.

**Richard Thomas**

Richard Thomas is Professor of Greek and Latin at Harvard University. He writes and teaches on Greek and Latin poetry. His books include *Lands and Peoples in Roman Poetry: The Ethnographical Tradition* (1982), a two-volume text and commentary on *Virgil's Georgics* (1988), *Virgil and the Augustan Reception* (2001), a co-edited volume, *Classics and the Uses of Reception* (2006), and a forthcoming commentary on *Horace, Odes 4*. He is particularly interested in the phenomenon of intertextuality, and in all aspects of the reception of classical literature—from antiquity and the middle ages to modern times, from Donatus and Dante to Dylan—on whom he teaches an undergraduate seminar at Harvard.