

DELTA STATE
UNIVERSITY ▲

INTERNATIONAL
CONFERENCE
ON THE DIVES

OCTOBER 1-3, 2017

GREETINGS
FROM
DELTA STATE
PRESIDENT
WILLIAM N.
LAFORGE

Welcome to Delta State University, the heart of the Mississippi Delta, and the home of the blues!

Delta State provides a wide array of educational, cultural, and athletic activities. Our university plays a key role in the leadership and development of the Mississippi Delta and of the State of Mississippi through a variety of partnerships with businesses, local governments, and community organizations.

As a university of champions, we boast talented faculty who focus on student instruction and mentoring; award-winning degree programs in business, arts and sciences, nursing, and education; unique, cutting-edge programs such as aviation, geospatial studies, and the Delta Music Institute; intercollegiate athletics with numerous national and conference championships in many sports; and a full package of extracurricular activities and a college experience that help prepare our students for careers in an ever-changing, global economy.

Delta State University's annual **International Conference on the Blues** consists of three days of intense academic and scholarly activity, and includes a variety of musical performances to ensure authenticity and a direct connection to the demographics surrounding the "Home of the Delta Blues."

Delta State University's vision of becoming the academic center for the blues – where scholars, musicians, industry gurus, historians, demographers, and tourists come to the "Blues Mecca" – is becoming a reality, and we are pleased that you have joined us.

I hope you will engage in as many of the program events as possible. This is your conference, and it is our hope that you find it meaningful. Enjoy the conference!

Welcome to Delta State Blues University!

Very best regards,



William N. LaForge
President

WELCOME

TO THE INTERNATIONAL CONFERENCE ON THE BLUES

Please wear your name badge at all events. It will serve as your ticket to all conference activities.

INTERNET ACCESS

Network name:
Guest Wifi – GRAMMY Museum
Network password: gmmswifi

FIND US ONLINE

internationaldeltabluesproject.com/conference

Share your favorite conference updates and pictures on Twitter, Instagram, and Facebook using the hashtag #bluesDSU for a chance to win a prize.

CONTINUING EDUCATION CREDITS

Delta State University's Division of Continuing Education will be offering Continuing Education Credits (CEU) for conference attendees. Educators who wish to receive CEU credit must register for the conference. CEU credits will be assessed a separate fee, payable at the completion of the conference. For more information on receiving CEU credits, please contact Marilyn Read at 662-846-4874 or mread@deltastate.edu.

IMPORTANT PHONE NUMBERS

DSU Switchboard: 662-846-3000
University Police: 662-846-4155
Cleveland Taxi Service: 662-719-7433

The Delta Center: 662-846-4311
GRAMMY Museum® Mississippi: 662-441-0100
Mississippi Grounds: 662-545-4528

FULL CONFERENCE SCHEDULE

The International Conference on the Blues is funded in part by a grant from the Robert M. Hearin Foundation.

Events are held in the following spaces at the GRAMMY Museum® Mississippi:

Jim and Donna Barksdale Lobby
Sanders Soundstage
Paul and Lucy Janoush Front Porch
Guaranty Bank Classroom

SUNDAY, OCTOBER 1, 2017

REGISTRATION

4:00–6:00 pm | GRAMMY Lobby

OPENING RECEPTION: Blues at the GRAMMY

4:00–6:00 pm | Cleveland

Enjoy hors d'oeuvres and entertainment by **Keith Johnson** in the lobby during this come-and-go event.*

4:30 Introductions and Welcome (Sound Stage)

Nwaka Onwusa, curator, The GRAMMY Museum®
Zakiya Hooker, singer-songwriter daughter of
John Lee Hooker

Diane Hooker-Roan, daughter of John Lee Hooker

John Lee Hooker exhibit tour led by Nwaka Onwusa

*Free and open to the public; space is limited.

AMPED & WIRED

6:15 pm | Soundstage

Join us for a live recording with interviews and performances by **Jontavious Willis, Marquise Knox, and Christone “Kingfish” Ingram**.

Mississippi Public Broadcasting's **Amped & Wired** presents performances by some of the South's best emerging acts, caught live on stage at venues around the state and sponsored by GRAMMY Museum® Mississippi. From rock and pop to hip hop, blues, alt-country and all points in between, Amped & Wired celebrates the incredible musical diversity of our region.

Open exclusively to Conference registrants and GRAMMY Museum® MS members. Conference registrants should reserve a seat for the Amped & Wired event online at the GRAMMY Museum® MS website - goo.gl/PMfmbZ

Moderator: Scott Barretta

MONDAY, OCTOBER 2, 2017

REGISTRATION

8:00 am–4:00 pm | GRAMMY Lobby

OPENING SESSION & Breakfast

8:00–9:00 am | GRAMMY Lobby

8:00 Registration and breakfast buffet begin

8:30 Welcome remarks and announcements

Dr. Shelley Collins and Prof. Don Allan Mitchell, co-chairs

President William N. LaForge, Delta State University

Dr. Rolando Herts, Director, Delta Center for

Culture & Learning

KEYNOTE ADDRESS

9:00–9:50 am | GRAMMY Lobby

Dr. John Szwed, John M. Musser Professor Emeritus of Anthropology, African American Studies and Film Studies at Yale University and Adjunct Senior Research Scholar in the Center for Jazz Studies at Columbia University: Bringing the Sound of Delta History Back Home

Moderator: Dr. Rolando Herts

Please remain seated at the end of the keynote for the Lomax Partnership Announcement.

BREAK 9:50–10:10 am

PANEL: A Lomax Conversation

10:10–10:55 am | Soundstage

Dr. John Szwed, Dr. Rolando Herts,

Dr. Anna Lomax Wood (President) and Dr. Jorge

Arévalo Mateus (Executive Director), Association for Cultural Equity/Alan Lomax Archive

Moderator: Emily Jones, University Archivist

PAPER SESSION: Parchman Farm Blues

11:05–11:55 am | Soundstage

Velia Ivanova, Columbia University: “Made in the USA”: The Prison in the American Folk and Blues Canon

This paper examines the music collected on Alan Lomax's ethnographic visits to prisons in the South. His work was undertaken at a time when the disappearance of chain gangs across the US removed prisoners from view and established an illusionary distance between inmates and the large majority of Americans.

Prof. Kim Rushing, Delta State University: Parchman: Inmates and their Stories

In 1994, R. Kim Rushing was the first outside photographer in Parchman's history allowed long term access to inmates and the chance to photograph them in their cells and living quarters. This presentation offers a glimpse of the men incarcerated in this infamous place.

Moderator: Jon Mark Nail

PAPER SESSION: The Blues & Hip-Hop
11:05–11:55 am | Classroom

Dr. Laura Nash, Fairfield University and Prof. Andrew Virdin, Mountain Valley (CO) School District: It's More than the Music: The Influence of the Blues on Early Hip-Hop

Popular music of the 20th century includes the blues and its many descendants: jazz, gospel, R&B, soul, funk, rock & roll. The influence of the blues on developing genres does not stop in the 1970s. Hip-hop started in the mid-1970s and has been a dominant genre for the last quarter of the 20th century. Some say it is the first genre not influenced by the blues; we will demonstrate how the blues was foundational to the establishment of hip-hop.

Dr. Mitsutoshi Inaba, Austin Peay State University: The Blues as the Roots of Rap Music

The presentation explores the blues as the roots of rap hip-hop music. While rap music is a unique African American art form in the 1970s, some core musical, lyrical, and philosophical elements that constitute rap music, such as rapped verses, looping, and sampling are already observed in the blues and other traditional African American musical performances, as heard in many recordings by John Lee Hooker among others.
Moderator: Dr. Temika Simmons

LUNCH ON YOUR OWN
12:00–12:55 pm | Food trucks at GRAMMY Museum® Mississippi

Enjoy regional cuisine presented by Delta chefs.

PAPER SESSION:
The Legacy of John Lee Hooker
1:00–1:50 pm | Soundstage

Dr. Tom Zlabinger, York College / CUNY: Protodelic Sounds: The Foundational Blues Repertoire of Psychedelic Music

Many of the bands and musicians associated with the psychedelic sixties based much of their music on the blues. Many covered the repertoire of major blues musicians. This collection of songs can then be seen as a foundation for psychedelic music. By listening to the sounds and lyrics borrowed from the blues tradition, the contributions by African-American musicians to a global phenomenon can be illuminated and the birth of psychedelic music can be better understood.

Dr. David Whillock, Texas Christian University: The Song Remains the Same: Authenticity in the Style and Music of John Lee Hooker

There has been much debate over the issue of authenticity and the Blues as a genre and cultural artifact of society. This paper explores the assumption

of “imagined strictures” that define the authenticity of music. John Lee Hooker migrated out of Mississippi like many other Country Blues artists. Unlike many of this contemporaries, Hooker’s style remained consistent throughout his career. Using representative songs the paper will discuss style and how his “boogie” never wavered.

Moderator: Dr. Douglas Mark

PAPER SESSION: St. Louis Blues
1:00–1:50 pm | Classroom

Prof. Michael Smith, The Ohio State University: Murder, Mayhem, Myth, and Music: The Irresistible Allure of Stagger Lee and Billy

Murder, Mayhem...will examine the true story of Lee Shelton and Billy Lyon, and the fateful disagreement in 1895 that elevated them to the status of American folk legends. Within a few months of their deadly encounter, blues musicians began creating songs that commemorated what would seem to have been just another bar shooting in St. Louis. This presentation will examine the various ways the tale has been interpreted, expanded, and presented by blues, country, rock, and R&B musicians.

Prof. Odie Blackmon, Middle Tennessee State University and Vanderbilt: The Blues Had A Baby... and Named Him Chuck Berry!

A final research project for Scott Barretta’s Sociology of the Blues class that is a part of DSU’s Blues Scholars Program. The blues had a profound influence on rock legend Chuck Berry. Presented in the form of album liner notes, this presentation is a compilation of ten songs and research that represent his blues roots.
Moderator: Dr. Brian Becker

PAPER SESSION:
The Crossroads of Clarksdale
2:00–2:50 pm | Soundstage

Dr. Adam Gussow, University of Mississippi: A People of the Devil in God’s Territory: How Clarksdale Claimed “the Crossroads” Brand

Every blues aficionado knows of “the crossroads,” an iconic intersection in Clarksdale, Mississippi marked by a guitar-topped monument where, legend has it, Robert Johnson sold his soul to the devil. But few know the monument’s designer, Vic Barbieri, or the process through which Clarksdale’s leaders, including former mayor Bill Luckett, managed to convince the Mississippi State Legislature and the governor to pass a law certifying Johnson’s devil-haunted myth. This paper tells that story.

Moderator: Don Allan Mitchell



PAPER SESSION: The Blues As Narrative
2:00–2:50 pm | Classroom

William (Will) Southerland, The Academy at Penguin Hall, Wenham, MA: The Uplift Boogie: Black Self-Determination, Hidden Transcripts, and the Blues

This paper investigates the coded lyrical and musical language of the Blues, arguing that the hidden transcripts found in these structures reveal that the Blues has long been the official soundtrack of black self-determination and uplift, with an inherent pragmatism that defies accusations of accommodation. The Blues are political, linked to historical lines and persistent defiant attitudes of collective black self-actualization despite the precarity of black life under white supremacy.

Nikysha Gilliam, Los Angeles Unified School District: Blues Folk: Storytellers & History Keepers

Most would agree that people who sing the blues have a story to tell, and some can be quite interesting! What happens though, when blues folk choose to go beyond storyteller and musician and become history keepers? Join us as we take a look at a few choice individuals who dared to tell the history of their time in song, and join their ranks to create your own historical blues piece. Moderator: Dr. Zina Taran

PAPER SESSION:
The Blues Revival in the 1960s
3:00–3:50 pm | Soundstage

Prof. Charles Gower Price, West Chester University of Pennsylvania (emeritus): Janis Joplin and the Blues Tradition

Attracted to Odetta and Leadbelly, Joplin loved Bessie Smith. Soul artists, such as the Franklin sisters, Tina Turner, and Otis Redding, also influenced her. Janis was very supportive of her blues models. Notable was Janis's relation to Big Mama Thornton whose song "Ball and Chain" she made famous. As with Etta James, Janis held both women in high regard, and gained their respect as well. A survey of Joplin's blues covers reveals her unique transformations of the originals.

Dr. Tammy L. Turner, Murray State University: The Creation and Legacy of the 1969 and 1970 Ann Arbor Blues Festivals

In 1968 a small group of students came together with the singular goal of creating a music festival. With no prior experience in such an endeavor, they created the first North American blues festival. It featured an iconic roster of performers, boasted 20,000 attendees, and led to a more expansive festival in 1970. These two festivals became part of blues history and served as an inspiration and model for other blues festivals around the country. Moderator: Dr. Melody Fortune

PAPER SESSION: Tourism and Economics
3:00–3:50 pm | Classroom

Lydia Warren, University of Virginia: We're Gettin' Off This Street: A Contemporary Portrait of the Beale Street Gig Economy

Beale Street is the most-visited tourist destination in Tennessee, and is touted as both an historic landmark and an entertainment enclave. Despite the heavy foot traffic and constant media attention, few visitors understand the lived experience of the Beale Street gig economy. Using ethnographic detail, Warren shows how unsteady wages, unreliable crowds, and a centralized power base results in life on Beale as "musical sharecropping," and how musicians conceptualize and navigate this lifestyle.

Dr. Clay Motley, Florida Gulf Coast University: Visitors to the "Black Belt": Race, Memory, and Tourism as Clarksdale, Mississippi Gets the Blues

Clarksdale, Mississippi's discovery of its own blues history is a story of the intertwined dynamics of race, memory, cultural commodification, and oddly enough, Conway Twitty. Although Clarksdale today declares itself as "Birthplace of the Blues," and "Home of the Crossroads," it has only recently embraced its blues history and attendant tourism. This paper analyzes how and why Clarksdale's civic leaders "got the blues" and the promise and pitfalls of blues tourism.

Moderator: Dr. Tim Watkins

PAPER SESSION: Bessie's Blues
4:00–4:50 pm | Sanders Soundstage

Dr. Michael Bowman, Arkansas State University:
St. Louis Blues—The 1929 Film

W.C. Handy's classic St. Louis Blues inspired a short film by the same name. Released in 1929, St. Louis Blues features legendary singer Bessie Smith in her only film performance. The motion picture is noteworthy because of its innovative cinema and recording techniques. In 2006, the Library of Congress placed the motion picture on the National Film Registry. This presentation discusses the film's importance in American cinema history.

Michael Zhang, Duke University: How the Blues Transformed Jazz

Blues forever changed jazz harmony, and from it emerged new ways of approaching improvisation. Blues harmony emphasized dominant function chord cycles. This presentation will unpack the emotional facilities of unconventional Blues harmony.
Moderator: Dr. Jonathan Westfall

PAPER SESSION: Country Blues & Monuments
4:00–4:50 pm | Classroom

Jonathan Hilbun, Mt. Zion Memorial Fund:
Roosevelt Graves: Last Days on the Gulf

This presentation uses the obituaries, his marriage license, and other primary documents pertaining to the life and death of blues and gospel musician Roosevelt Graves and his wife Elizabeth to reveal his last days in the early 1960s.

DeWayne Moore, Mt. Zion Memorial Fund:
Revisiting Ralph Lembo

Using previously unexplored evidence, this essay re-examines the work of Stephen Calt and Gayle Dean Wardlow, who provided the bulk of information on Itta Bena talent scout Ralph Lembo, to correct falsehoods and misinterpretations as well as present the true history of his business ventures and his relationship to major record labels such as Columbia, Paramount (Rubin Lacy), Okeh (MS Sheiks), and Victor (Bukka White). Moderator: Dr. Tim Watkins

DINE AROUND TOWN | 5:00–7:00 pm
Suggestions provided by the Cleveland-Bolivar Chamber of Commerce; reservations recommended.

MAIN PERFORMANCE: Free Concert at the Courthouse: A Tribute to John Lee Hooker
7:30–9:00 pm | Downtown Cleveland Courthouse Grounds, 200 S. Court St.
Featuring Christone "Kingfish" Ingram, Marquise Knox, and Jontavious Willis

Limited seating; guests are encouraged to bring a chair or blanket. Rain location: Delta Music Institute

VISIT MISSISSIPPI PRESENTS
BLUES IN THE ROUND
9:00 pm–until | Mississippi Grounds,
219 S. Court St.

Coordinator: Tricia Walker

Open Mic/Jam Session: Join award-winning performing songwriter Tricia Walker for an intimate "in the round" acoustic event at Mississippi Grounds. A "pilgrim chair" will be open for invited conference guests to join in the music.
Underwritten by Visit Mississippi.

TUESDAY, OCTOBER 3, 2017

REGISTRATION
9:30 am–2:00 pm | GRAMMY® Lobby

COFFEE & DONUTS
9:30–10:30 am | GRAMMY® Lobby

VISIT THE GRAMMY® MUSEUM
10:30 am–5:30 pm | GRAMMY® Museum
Paying conference attendees receive a free pass.

PAPER SESSION: Blues Poetry
10:30–11:00 am | Classroom
John Sullivan, Independent Scholar: The Blues as "Seedbed" for Spoken Word Performance/Poetry: A Dialogue on "Roots" Architectonics

The Blues permeate so much of the oral expressive arts in America that it's no surprise when spoken word and poetry meld with the foundational work of blues artists. This performance-demonstration unpacks the blues roots within an original spoken word piece, "Dragontooth Children's Blues," in terms of structure, content, and inflection. Another piece (accompanied by Dobro), "Bright Skin of My Mother," will be backed by Montana blues musician Gilbert Gildroy on guitar and harmonica.
Moderator: Dr. Zina Taran

PERFORMANCE: Delta State Blues
11:00–11:50 am | Soundstage
Dr. Laurissa Backlin, Delta State University: The Blues in Art Songs: From the Mississippi Delta to the Concert Halls of America and Europe

Blues music is recognized as an important influence on American popular music in the 20th century, including rock and roll and R&B. However, the Blues has also inspired composers of Western art music for voice and piano. This lecture-performance will discuss four art songs by composers who have seamlessly integrated musical elements from the Classical and Blues traditions, with performances to highlight this fusion of two musical worlds. **Dr. Karen Fosheim, piano.**

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Dr. Bret Pimentel, Delta State University: Blues Scales as a First Step for Beginning Improvisers

*It is well accepted that without blues, there would be no jazz. In jazz education, blues elements—especially the “blues scale”—are often used as first steps in learning to improvise. The **Delta State Jazz Ensemble** is made up of student and community musicians at a variety of skill levels, including some who have never improvised before. This performance demonstrates how even newcomers to the art of improvisation can create spontaneous jazz solos using raw materials from the blues. Moderator: Dr. Jung-Won Shin*

PAPER SESSION: The Blues from North Mississippi to Nashville
11:00–11:50 am | Classroom

Dr. David Flynn, Professor Emeritus, Volunteer State Community College: The Blues in Nashville, TN

Nashville has a deep, rich history of the blues starting early, and culminating in the 1950s and 1960s. Jefferson Street was lined with clubs where just about every blues figure played at one time. Jimi Hendrix and Little Richard got their starts in the district, and figures such as Marion James, “Nashville’s Queen of the Blues” performed frequently. Truly, Music City has been more than Country.

Jacqui Sahagian, University of Mississippi: The Same Old Blues Crap: Fat Possum Records’ Matthew Johnson and the Selling of Contemporary Blues

This paper examines the impact of white male blues influencers on the genre, and how Fat Possum head Matthew Johnson’s persona and work continues that narrative. My argument contradicts Johnson’s narrative about himself, as he critiques folklorists, record collectors, and blues fans and presents himself as doing something different from those figures. Johnson belongs in a lineage of blues influencers who have molded interpretations of the genre since white audiences began listening to the blues. Moderator: Dr. Julia Thorn

KEYNOTE LUNCH: BUFFET
12:00–12:30 pm | Soundstage

12:30: Interview with GRAMMY® Award winner Aaron Neville

Introductions: Dr. Rolando Herts, Director, Delta Center for Culture and Learning and Laura Howell, Executive Director, Bologna Performing Arts Center

**Registrants with badges will be given priority seating during the interview.*

Moderator: Don Allan Mitchell

FILM FESTIVAL I

1:30–2:55 pm | Soundstage

1:30 Short films presented by The Lens Collective

The Lens Collective is an intense multimedia workshop held every spring and focuses on cultural preservation through digital storytelling.

1:45 Two Trains Runnin’

Two Trains Runnin’ is a feature-length documentary directed by acclaimed filmmaker Sam Pollard, narrated by Common, and featuring the music of Gary Clark Jr. The film pays tribute to a pioneering generation of musicians and cuts to the heart of our present moment, offering a crucial vantage from which to view the evolving dynamics of race in America.

Moderators: Will Jacks and Don Allan Mitchell

PAPER SESSION: Saturday Night, Sunday Morning: Secular and Sacred Spaces
1:40–2:55 pm | Classroom

Boyce Upholt, Delta State University:

The Future of the Juke Joint

When Mr. Willie Seaberry died last summer, it seemed like the end of an era. Seaberry’s famous dance hall, Po’ Monkey’s Lounge, was known as “the last juke joint.” But was it? This lecture will consider the legal and ethical issues surrounding the future of Po’ Monkey’s—and of juke joints more generally. Are juke joints active and authentic, or just a construction for tourists? How do we celebrate their history without romanticizing the region’s complex past?

Dr. John Zheng, Mississippi Valley State University: Southern Identity: Abandoned Country Churches in the Mississippi Delta

Country churches have grounded their places in the Delta, each has an individual voice or identity of the place. Once they are abandoned, they will decay for a permanent consequence—a state of nothingness and nonexistence. This presentation is on abandoned country churches that no longer stand or still exist stubbornly until one day they fall apart, but they all survive in the photographs to reflect history, to track change, and to preserve identity of the Mississippi Delta.

Moderator: Melinda T. Allen

**FILM FESTIVAL II: A Conversation
with Dick Waterman**

3:05–3:55 pm | Soundstage

In the early 1960s, **Mr. Dick Waterman** became interested in traditional blues music. He rediscovered blues legend Son House living in Rochester, N.Y. Waterman then formed Avalon Productions, the first agency dedicated to promoting blue artists. Waterman managed many acts, including Bonnie Raitt. He's been representing and photographing blues artists for more than 40 years. He was the first non-performer to be inducted into the Blues Hall of Fame. Source: npr.org
Moderator: Scott Barretta

**PAPER SESSION:
Cultural Capital and the Blues**

3:05–3:55 pm | Classroom

**Dr. Ron Pimentel, Washington State University,
Vancouver: B.B. versus Bourdieu: Blues Cred versus
Mainstream Cultural Capital**

Sociologists have studied the various factors that determine social status for individuals. Bourdieu (1984) presented the concept of cultural capital as a determining factor for social status and for determining what constitutes tastes for a society. While these theories may be generalizable to societies as a whole, application to the blues music community is distinctive. Some of the factors that establish status in the blues community run counter to those for general social status.

**Arthur Calderon, Attorney at Law: Avoiding the
Legal Blues: Protecting Your Music from Others and
(Sometimes) Yourself**

This presentation will explore legal trends affecting artists in the music industry, and provide aspiring musicians and industry professionals with the legal tools to understand their rights regarding their music, incorporating cases involving popular musicians.

Moderator: April Mondy

**FILM FESTIVAL III:
4:00–5:30 pm | Soundstage**

4:00 Short films presented by The Lens Collective

The Lens Collective is an intense multimedia workshop held every spring and focuses on cultural preservation through digital storytelling.

**4:10 Shake 'Em On Down:
The Blues According to Fred McDowell**

Shake 'Em On Down is a one-hour documentary film that tells the story of Fred McDowell, who was first recorded

by Alan Lomax in 1959, mentored Bonnie Raitt, and served as the cornerstone of the unique and enduring North Mississippi-style of blues music. Film by Joe York and Scott Barretta.

5:15 Q&A with filmmaker Scott Barretta

Moderators: Will Jacks and Don Allan Mitchell

**PAPER SESSION: The Legacy of Mound Bayou
4:05–4:55 pm | Classroom**

**Lesley Thomson-Sasso, Southern Illinois University:
Nobody in Mound Bayou Has the Blues: A History**

In this session, participants will learn about the history of Mound Bayou and the Blues. The all-black town of Mound Bayou serves as a unique example of a community who broke the social engineering of the Nadir South. Mound Bayou's history provides a unique lens to study the blues. Its citizens often touted that "No blues was ever played in Mound Bayou, since they didn't have the Blues."

**Dr. J. Janice Coleman, Alcorn State University: The
Cotton Sack Blues or the Blue Cotton Sacks**

Five of Dr. Coleman's self-designed cotton sacks recall her daily life at her often interchangeable play-and-work-ground in Mound Bayou, Mississippi, as well as pay tribute to her mother and other women who passed down the art of sewing from scraps in the historically all-black town's countryside. Incidentally, all of these sacks reflect predominant shades of blue.

Moderator: Lisa Cooley

DINE AROUND TOWN | 5:30–7:00 pm

Suggestions provided by the Cleveland-Bolivar Chamber of Commerce; reservations recommended.

**AARON NEVILLE DUO | 7:30–9:00 pm
Bologna Performing Arts Center**

Tickets available for purchase by calling the Bologna Performing Arts Center box office (open 8-5) at 662-846-4626. Discount for conference attendees: use code Blues17.

THE LUTHER BROWN PRIZE

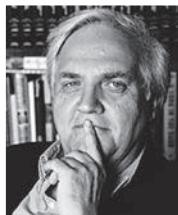
This annual prize recognizes substantial and original research on a topic related to the African American blues tradition, presented by a young/emerging scholar.

Judges are anonymous.

PRESENTERS, PERFORMERS, & SPECIAL GUESTS

KEYNOTE SPEAKER

DR. JOHN F. SZWED is an anthropologist and jazz scholar whose publications range from anthropological studies of Newfoundland and the West Indies to record liner notes and jazz journalism. Among other books, he has published *Space is the Place: The Lives and Times of Sun Ra* (1997), *Jazz 101* (2000), *So What: The Life of Miles Davis* (2002), and *Billie Holliday: The Musician and the Myth* (2016). *Doctor Jazz*, a book included with the CD set, *Jelly Roll Morton: The Complete Library of Congress Recordings by Alan Lomax*, was awarded a GRAMMY in 2005.



Szwed is the John M. Musser Professor Emeritus of Anthropology, African American Studies and Film Studies at Yale University and an Adjunct Senior Research Scholar in the Center for Jazz Studies at Columbia University, where he previously served as the Center's Director and Professor of Music and Jazz Studies, and also received fellowships from the Guggenheim and Rockefeller foundations. He is President of the non-profit music production company Brilliant Corners, which is based in New York City.

KEYNOTE PERFORMER

Having one of the most evocative and recognizable voices in American music, **AARON NEVILLE** is an international ambassador of New Orleans R&B, though his soaring falsetto sounds at home in many styles. Coming of age in the incredibly creative 1950s Crescent City R&B scene, Neville gained national attention with his 1966 #1 hit "Tell It Like It Is," the stirring ballad, as well as with the Wild Tchoupitoulas, a touring Mardi Gras celebration that led to the creation of the Neville Brothers band—an institution that would confirm Neville's iconic status.

Over his four-time GRAMMY-winning solo career, Neville has scored a string of hits starting with "Tell It Like It Is," memorable duets with Linda Ronstadt including "Don't Know Much" and a hugely popular cover of Main Ingredient's "Everybody Plays the Fool." His latest album, "Apache," is a solo album that makes the case for Aaron Neville as the most holistic of soul men. Its hard R&B side matches anything the Neville Brothers ever recorded for true grit, while still allowing plenty of space for a singer who's arguably the most distinctive vocal stylist on the planet to tell it like it is.



FEATURED PERFORMERS

CHRISTONE “KINGFISH” INGRAM was born to Princess Pride Ingram and Christopher Ingram in 1999. Exposed to the rich Gospel music emanating from his family’s church, combined with the Blues he heard being played by musicians in his Delta neighborhood, learning under the tutelage of Daddy Rich and Bill Howl-N-Madd Perry, and being a cousin to the great and legendary Country music singer, Charlie Pride, Kingfish became a natural sponge of musical talent. At the age of 6, Kingfish began playing the drums; at age 9, the bass guitar; at 11, the lead guitar; and at 14, vocals. Kingfish has shared the stage with household names such as Bob Margolin, Eric Gales, Rick Derringer, Guitar Shorty, and Buddy Guy, and has played at festivals and venues all over the U.S. and in 8 countries. He has been a guest on the Rachael Ray Show and the Steve Harvey Show, and performed at The White House for First Lady Michelle Obama.

Born in St. Louis, **MARQUISE KNOX** hails from a musical family deeply rooted in the Blues. He learned how to play guitar from his grandmother Lillie and played with his uncle Clifford. He spent his early teenage years in St. Louis mentoring under the late great Blues legend, NEA Heritage Fellowship recipient and GRAMMY Award winner Henry James Townsend. Marquise’s talents have earned him performing rights with some of America’s most notable blues performers such as blues legends B.B. King, Pinetop Perkins and David “Honeyboy” Edwards. He has also performed at dozens of festivals, and has toured all throughout Europe. Knox’s debut album *Manchild* was nominated for a Blues Music Award for Best New Artist Debut. The release received worldwide acclaim, including Living Blues’ Best Debut Artist Award and a Blues Music Award nomination for Best Debut Artist, and was followed by his second album, *Here I Am*.

Hailing from Greenville, Georgia, **JONTAVIOUS WILLIS** grew up singing gospel music at the Mount Pilgrim Baptist Church with his grandfather. At the age of 14, he came across a YouTube video of Muddy Waters playing “Hoochie Coochie Man” and was hooked. That’s when he set his course on the blues. All types—Delta, Piedmont, Texas, Gospel. As a finger picker, flat picker and slide player. On guitar, harmonica, banjo and cigar box. And four years later he was playing on Taj Mahal’s stage. Currently Jontavious is finishing his studies at Columbus State University, majoring in sociology. But on most weekends you can find him playing a small house show, up on the main stage or posting music videos for his friends and fans around the world.

PRESENTERS, PERFORMERS AND PANELISTS

DR. LAURISSA BACKLIN, soprano, is Assistant Professor of Music at Delta State University where she teaches applied voice, lyric diction, and song literature. As soprano soloist, she has sung in performances of oratorio, concert works, and in recitals across the United States. She has sung professionally with choirs based in Dallas, Philadelphia, Atlanta, and eastern Tennessee. Laurissa’s area of research focuses on the pedagogical benefits of duet literature in the undergraduate voice studio.

SCOTT BARRETTA teaches Sociology of the Blues for the DSU Blues Studies Program and is an instructor of sociology at the University of Mississippi. He is a writer and researcher for the Mississippi Blues Trail, the host of the *Highway 61* radio program on MPB, and has a weekly music column in the *Clarion Ledger*. He is the former editor of *Living Blues*. Barretta is editor of *Conscience of the Revival: The Writings of Israel “Izzy” Young*, and coauthor of *Mississippi: State of Blues*.

ODIE BLACKMON is a GRAMMY-nominated songwriter with more than 20 million in sales and the Country Music Association’s Single of the Year to his credit, and is a successful producer and publisher. Blackmon is Assistant Professor at Middle Tennessee State University’s Department of Recording Industry, Lecturer in Music at Vanderbilt’s Blair School of Music, and graduate student in Vanderbilt’s MLAS program. odieblackmon.com

DR. MICHAEL BOWMAN, is an Assistant Professor of Media at Arkansas State University in Jonesboro. Bowman has produced several documentaries and has extensive experience in TV production. He received his doctorate in Heritage Studies at Arkansas State in 2008 and a degree in Mass Communications from Arkansas State in 2000.

ARTHUR CALDERON is an attorney in Cleveland, Mississippi, where he focuses on public sector liability, business law, and intellectual property law. As part of his practice, he is local counsel for several entities in the entertainment industry, including a regional non-profit whose focus is promotion of the independent music industry, local media groups, and a national film production company.

DR. J. JANICE COLEMAN, a native of Mound Bayou, Mississippi, is an English professor at Alcorn State University and the “Female Professor of the Year, 2016-17.” In 1984 she earned a bachelor’s degree in English from Alcorn State and later a master’s in popular culture from Bowling Green State and a doctorate from the University of Mississippi. For nearly thirty years, Dr. Coleman has been developing “Quilts and Other Quadrilaterals,” a patchwork art exhibit, which includes cotton sacks.

DR. DAVID FLYNN’S jobs have included newspaper reporter in Memphis, magazine editor and teacher. He has five degrees, and is both a Fulbright Senior Scholar and a two-time Fulbright Senior Specialist. His literary publications total more than two hundred. Among his writing residencies are stays in Ireland and Israel.

DR. KAREN FOSHEIM is Chair of the Department of Music at DSU. She teaches piano, music theory courses, Music in American Culture, and is co-director of the DSU Community Drumming Ensemble. An active performer, Dr. Fosheim has appeared as a soloist and collaborative pianist around the US, Korea, and Mexico. She holds degrees from The University of Arizona and Concordia College in Moorhead, Minnesota.

NIKKI GILLIAM hails from Pontiac, Michigan, earning a B.A. in English at the University of Michigan, Ann Arbor, and later an M.A. from Cal State University, in Northridge, California. Each year, Gilliam enjoys helping her students find and recognize the power of their own voices. As an English teacher, she has always been fascinated about the role of authors as not only storytellers, but keepers of history, and now she turns that fascination to blues music. She makes her home in Los Angeles, CA.

DR. ADAM GUSSOW is an associate professor of English and Southern Studies at the University of Mississippi. His books on the blues include *Mister Satan’s Apprentice: A Blues Memoir* (1998), and *Seems Like Murder Here: Southern Violence and the Blues Tradition* (2002), winner of the Holman Award from the Society for the Study of Southern Literature. His new book, *Beyond the Crossroads: The Devil and the Blues Tradition*, has just been published by the University of North Carolina Press. <http://english.olemiss.edu/2011/10/16/adam-gussow/>

A native of Gulfport, Mississippi, **JONATHAN HILBUN** earned a B.A. degree from Mississippi College and a J.D. degree from the University of Mississippi School of Law. He is a civil litigation attorney whose practice has primarily concentrated on toxic torts and environmental matters. His love of the blues was born during many late nights at the old Subway Lounge in Jackson, Mississippi and a trip through the Mississippi Delta in 2001 that culminated with a B.B. King show in Indianola.

ZAKIYA HOOKER had a front-row seat to learn the blues as the daughter of renowned blues giant John Lee Hooker. After her debut performance in 1991 with her dad, she went on to perform with Etta James, Charles Brown, John Hammond, and Taj Mahal. A strong and versatile vocalist, Zakiya has performed internationally, at Fillmore Auditorium, The San Francisco Blues Festival, and The Monterey Jazz & Blues Festival.

LAURA HOWELL is the Executive Director of the Bologna Performing Arts Center at Delta State University, a multi-disciplinary venue with 2 performances spaces: a 1,171 seat main hall and a more intimate 145-seat recital hall. Her responsibilities include curating an annual season of performances, including concerts, national Broadway tours, family-friendly and school performances, as well as overseeing all aspects of the Center’s daily operations.

Born in Kure, Hiroshima, Japan, **DR. MITSUTOSHI INABA** earned his PhD in ethnomusicology from the University of Oregon. He currently teaches courses on world music and African American music at Austin Peay State University in Clarksville, Tennessee. He is the author of *Willie Dixon: Preacher of the Blues* (Rowman and Littlefield, 2011) and *John Lee “Sonny Boy” Williamson: The Blues Harmonica of Chicago’s Bronzeville* (Rowman and Littlefield, 2016).

VELIA IVANOVA is a fourth-year PhD student in historical musicology at Columbia University, where she is working on a dissertation about the legacy of prison ethnography in American folk and blues music. She holds a Bachelor of Music and a Master of Arts in musicology from the University of Ottawa. Her current research is supported by a doctoral fellowship from the Social Sciences and Humanities Research Council of Canada.

KEITH JOHNSON a guitar player and singer, graduated from Delta State University with a degree in entertainment industry studies with a concentration in audio engineering and is working on his MBA. Keith, who comes from a long line of blues artists, is very proud of his Delta roots. He is the grand-nephew of Muddy Waters.

EMILY JONES is University Archivist and Associate Professor at DSU. The University Archives collects the institutional history of DSU and also the history of the Mississippi Delta. Jones is also the curator for the Dave “Boo” Ferriss Baseball Museum and of the permanent exhibit “Mississippi Delta Chinese Experience.” Jones has been the MS Humanities Council Educator of the Year recipient. She holds a MA in Public History from the State University of West Georgia and a BA in History from DSU.

DR. JORGE ARÉVALO MATEUS is Executive Director of the Association for Cultural Equity/Alan Lomax Archives. He was curator/head archivist for the Woody Guthrie Foundation, archivist for the Louis Armstrong Archives at Queens College (CUNY), and curator of the Raices Latin Music Archives. An ethnomusicologist, archivist, and musician, he holds a doctorate from Wesleyan University and teaches at Hunter College, The New School, Borough of Manhattan Community College (CUNY) and Marymount Manhattan College. He won a Grammy for producing *Woody Guthrie: The Live Wire* (2008). His forthcoming monograph *Somos Colombianos en NYC!* will be published by Oxford University Press.

Since receiving his master’s degree in Public History from Middle Tennessee State University in 2010, **DEWAYNE MOORE** has spearheaded the renewed efforts of the Mt. Zion Memorial Fund, which erected the headstones of Charley Patton, Sam Chatmon, T-Model Ford, and most recently Bo Carter, among others. He has written articles in *Living Blues*, *Blues & Rhythm*, and *MS Folklife*, and he will complete his doctorate in History at the UM in December 2017. www.mtzionmemorialfund.org

DR. CLAY MOTLEY is the Director of the Honors College and Associate Professor of English at Florida Gulf Coast University in Fort Myers, Florida. His scholarship and teaching focus on popular music in the American South, particularly blues, country, and early Rock & Roll. He is currently writing a book on the music history of Clarksdale, Mississippi, which tells the story of Clarksdale’s popular music from nineteenth century minstrel shows to today’s blues tourism.

DR. LAURA NASH, associate professor of music at Fairfield University, is an award-winning teacher whose research focuses on interdisciplinary and intersectionality of vernacular music. Dr. Nash and Prof. Virdin are co-directors of the National Endowment for the Humanities Summer Institute, *From Harlem to Hip-hop: African-American History, Literature, and Song*.

NWAKA ONWUSA is the curator at The GRAMMY Museum, where she has worked on 13 exhibitions to date, has taught education workshops, and developed curricula as a resource for schools and educators in L.A. With experience as a K-5 theater/arts teacher, Onwusa became the education coordinator at the museum. Onwusa’s responsibilities included writing curricula, teaching workshops, and booking talent for education workshops.

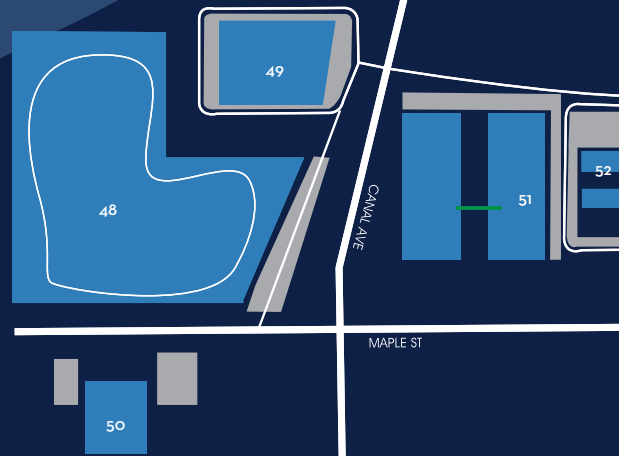
CAMPUS MAP

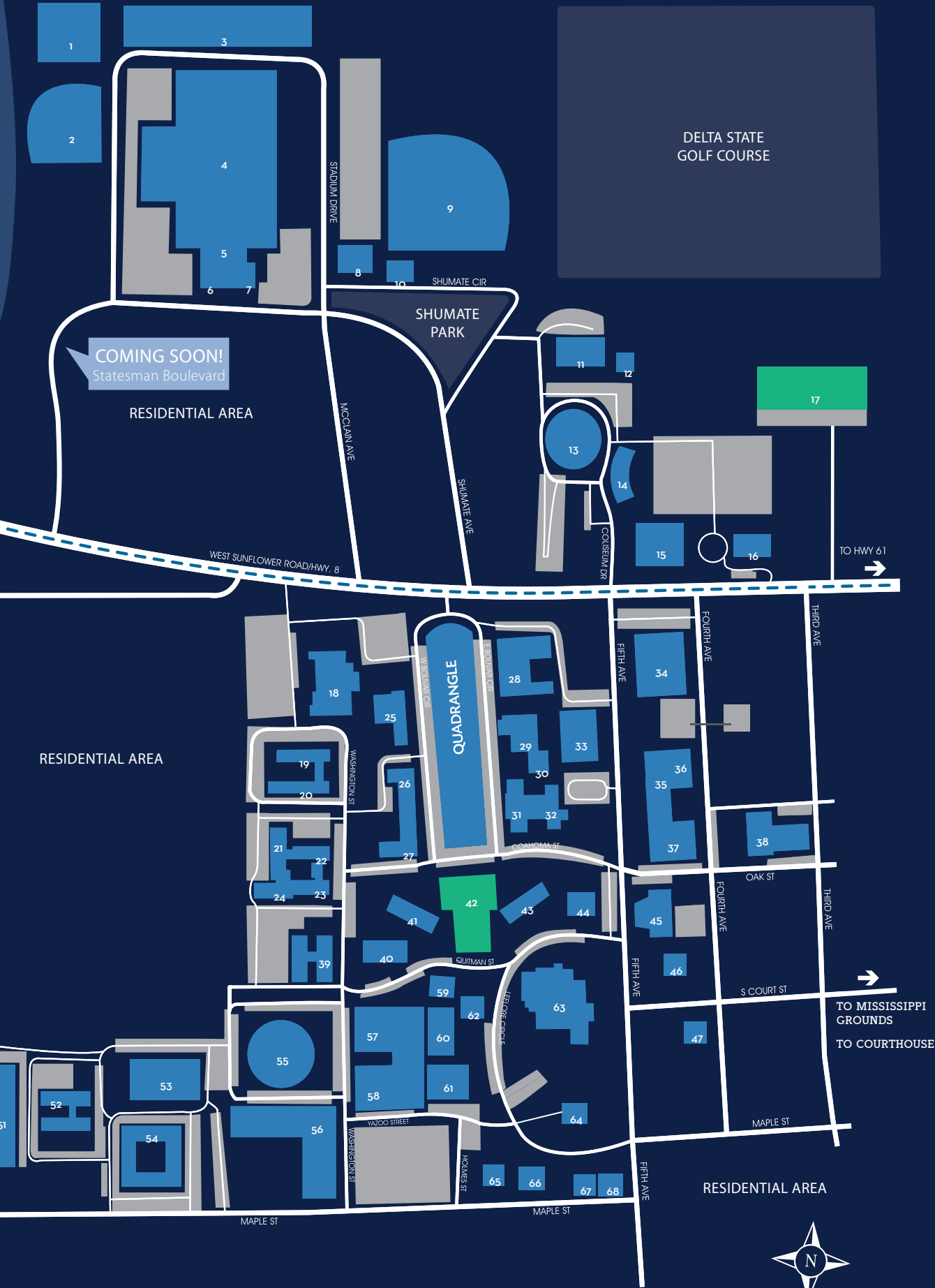
MAP LEGEND

-  State Highway
-  City Street
-  Campus Street
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-  Campus Facility
-  Event Facility
-  Parking Area

CAMPUS FACILITIES

1. Soccer Field
2. Softball Field
3. Statesman Park
4. Travis E. Parker Field/Horace McCool Stadium - Football
5. Billy Dorgan, Jr. Student Performance Center
6. Chadwick-Dickson Intercollegiate Athletic Building
7. J.A. "Bud" Thigpen, Jr. Baseball Annex
8. Bryce Griffis Indoor Practice Facility
9. Dave "Boo" Ferriss Field - Baseball
10. Robert L. Crawford Center & Dave "Boo" Ferriss Museum
11. Tennis Courts
12. Darrell Foreman Golf Course
13. Walter Sillers Coliseum
14. Hugh L. White Hall
15. Kent Wyatt Hall
16. Hugh Ellis Walker Alumni-Foundation House
- 17. Grammy Museum Mississippi**
18. Bologna Performing Arts Center
19. Harkins Residence Hall
20. Lawler Residence Hall
21. Hammett Residence Hall
22. Tatum Residence Hall
23. Cain Residence Hall
24. Fugler Residence Hall
25. William H. Zeigel Music Center
26. Thomas L. Bailey Hall
27. Hamilton-White Child Development Center
28. W.M. Kethley Hall
29. Fielding L. Wright Art Center
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31. James W. Broom Hall
32. Kathryn Keener Hall
33. E.R. Jobe Hall
34. James M. Ewing Hall
35. Eleanor Boyd Walters Hall
36. Roy and Clara Belle Wiley Planetarium
37. R.L. Caylor/Jessie S. White Hall
38. Robert E. Smith School of Nursing
39. Brumby-Castle Residence Hall
40. O.W. Reilly Student Health Center
41. Ward Hall
- 42. H.L. Nowell Union and Barnes & Noble Bookstore**
43. Cleveland Residence Hall
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47. Baptist Student Center
48. Intramural Fields/Walking Trail
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50. Hugh Cam Smith, Sr. Facilities Management
51. Faculty and Staff Apartments
52. New Men's Residence Hall
53. Tennis Courts
54. Court of Governors Residence Hall
55. Young-Mauldin Dining Hall
56. Foundation Hall
57. Forest Earl Wyatt Center for Health, Physical Education and Recreation
58. Aquatics Center
59. Odealier J. Morgan Laundry
60. George B. Walker Natatorium
61. Henry L. Whitfield Hall - Delta Music Institute
62. Lena Roberts Sillers Chapel
63. Roberts-LaForge Library
64. President's Home
65. Administrative Housing
66. Cassity Hall
67. Administrative Housing
68. Administrative Housing





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DR. BRET PIMENTEL has taught applied woodwinds, chamber music, and jazz courses at Delta State University since 2009. Bret's varied career has included performances with Dave Brubeck, the Mormon Tabernacle Choir, the Temptations, the King's Singers, the O'Jays, Brooklyn Rider, Guy Hovis, the North Mississippi Symphony, the North Mississippi Symphony Big Band, and more. He has degrees in music performance from the University of Georgia, Indiana University, and Brigham Young University. <https://bretpimentel.com>

DR. CHARLES GOWER PRICE received his Ph.D. from Stanford University. He is professor emeritus at West Chester University at Pennsylvania. He also served as a visiting professor at the University of New Mexico as a Distinguished Chair in the Honors College. He was awarded three National Endowment for the Humanities Fellowships and a French Government Fellowship in musicology. His articles have appeared in *American Music*, *Early Music*, *Journal of American Culture*, and in book essay collections.

R. KIM RUSHING is Professor of Art at Delta State University, where he has taught photography for twenty-three years. His photographs have appeared in numerous magazines and newspapers, including the *New York Times* and *Garden and Gun*. He is the author of *Parchman, Photographs by R. Kim Rushing*, published by University Press of Mississippi.

JACQUI SAHAGIAN is a graduate student in the Southern Studies program at the University of Mississippi. Her research interests include gender studies and queer theory, gendered violence in blues, the history and influence of hill country blues, and the role of gender in southern vernacular music. Her thesis work focuses on the Oxford-based label Fat Possum records, and the way it marketed its blues music. She splits her time between Oxford, Mississippi and Nashville, Tennessee.

PROF. MICHAEL SMITH enjoys presenting workshops and lectures on American music history in general, jazz, blues, and popular music in particular, and arts integration for non-arts educators. He has presented clinics in Idaho, Nebraska, Texas, Mississippi, Colorado, Illinois, and Ohio. Mike conducts the Jazz Workshop big band and the Fusion combo at The Ohio State University, where he also teaches jazz pedagogy, jazz styles and analysis, and serves as Assistant Director of Marching and Athletic Bands.

WILL SOUTHERLAND is a lifelong Southerner and recent New England transplant, residing in Boston, where he is a humanities instructor at The Academy at Penguin Hall. His earliest memories are backseat car rides through Mississippi Delta high cotton with his father, and since his rediscovery of the Delta in 2006, he has devoted significant time to its study, including acquiring an MLA in Africana Studies, focusing on Mound Bayou, MS, in 2017.

LESLEY THOMSON-SASSO holds a BA & MA in American History. She is a Ph.D. student of History/Museum Studies at SIU. Her dissertation will examine the town of Mound Bayou, Mississippi in the era of the Nadir. She draws from over 10 years of progressive leadership in public secondary education. She is the previous recipient of a district-level Teacher of the Year Award and Veterans of Foreign Wars National Teacher of the Year.

JOHN SULLIVAN has received the Jack Kerouac Literary Prize, Writers Voice: New Voices of the West award; fellowships with AZ Arts, Artists Studio Center, WESTAF, Changing Scene Summer Play (Denver), Eco-Arts Performance - Earth Matters On Stage (U of Oregon); Artistic/Producing Director of Theater Degree Zero; and directed at Seattle Public Theater. His work may be seen in *Hayden's Ferry Review*, *California Quarterly*, *Lucid Stone*, *OVS*, *Steel Toe Review*, *Razor*, *Tumblewords*, and *Houston Po-Fest Anthology*.

DR. TAMMY L. TURNER teaches Jazz History, Music History, and the History and Sociology of Rock and Roll at Murray State University and West Kentucky Community and Technical College. She holds degrees from the University of Tennessee at Martin (B.M.), Southern Illinois University at Carbondale (M.M.), and the University of Mississippi (D.M.A.). Her area of interest is twentieth century American music, particularly blues, jazz, rock, and the life and work of John Cage.

BOYCE UPHOLT is a graduate student in Delta State's Masters of Liberal Studies program. His thesis is a journalistic account of the Mississippi River's wilderness. Boyce is also a freelance journalist, with work published in *The Atlantic* and *The New Republic*. His essay on Po' Monkey's Lounge is forthcoming in *Believer* magazine. www.boyceupholt.com

PROF. ANDREW VIRDIN is an English teacher and works with the Colorado Department of Education to develop innovative and culturally relevant pedagogy. Dr. Nash and Prof. Virdin are co-directors of the NEH Summer Institute, *From Harlem to Hip-hop: African-American History, Literature, and Song*.

LYDIA WARREN is a fourth year graduate student at the University of Virginia. She uses both archival and ethnographic research to nuance the dominant scholarly and popular narratives about blues music. Lydia serves as Vice President of the Mid-Atlantic Chapter for the Society for Ethnomusicology, recently received a UVa AHSS pre-dissertation research grant, and completed a Praxis Digital Humanities Fellowship in 2016.

Agent, manager, producer, promoter, **DICK WATERMAN** is the only person inducted in The Blues Hall of Fame who was neither a performing artist nor a record company executive. He established himself in the Blues community as a diligent advocate for the artists and the art of Blues. Waterman is primarily known today as an archivist and photographer of Blues, Country, Rock and Jazz legends from Mississippi John Hurt to Mick Jagger and Eric Clapton. His commitment to documenting the Blues artists with whom he worked and came into contact throughout the years is legendary.

DR. DAVID WHILLOCK is Associate Provost and Dean of the Academy of Tomorrow. He holds a Ph.D. in Critical Studies from the University of Missouri. His teaching and research includes History and its Depiction in Cinema, The American Vietnam War Film, A Cultural Perspective on the Blues, and Ways of Knowing. He is the guitarist for the South Moudy Blues Band. His publications include *Journal of Film and Television*, *Journal of Popular Culture*, and *Southern Communication Journal*.

DR. ANNA LOMAX WOOD is an anthropologist and President of the Association for Cultural Equity at Hunter College CUNY. She has written about repatriation; Alan Lomax's research on expressive styles; lyra and bagpipe traditions among Greek immigrants; Italian folk poetry and Italian immigrant folk music. She designed ethnographies and taught at the University of South Florida. Wood is recipient of the Order of Merit of the Italian Republic and a Grammy. She is directing publication of the Global Jukebox to make available the data and methodologies of Alan Lomax's expressive style studies. She is co-editing a book on Choreometrics with Forrestine Paulay.

MICHAEL ZHANG, originally from New Zealand, is a student at Duke University majoring in Electrical & Computer Engineering with a minor in Music. A classically trained pianist, Michael immediately took interest in progressive rock, blues, jazz, and Afro-Cuban music. He spent his last summer in the Mississippi Delta with the Robertson Scholars Leadership Program and interned for the Delta Music Institute. Michael is passionate about the intersection between music and technology.

DR. JOHN ZHENG teaches at Mississippi Valley State University. He has published photographic essays on Robert Johnson, Emmett Till, Delta Shacks, African American hospitals in the Delta, and The Lower Mississippi River in *Southern Quarterly* and *Arkansas Review*.

DR. TOM ZLABINGER is an Assistant Professor of Music at York College in New York, where he directs the York College Big Band. Dr. Zlabinger has most recently written about the depiction of musicians in and around media franchises, including *The Big Lebowski*, Neil Gaiman's *Sandman*, *The Simpsons*, *Star Trek: The Next Generation*, and *Star Wars*. Additional scholarly interests include the pedagogy of improvisation, decolonization, and psychedelic music. www.facebook.com/tomzlabinger

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DR. SHELLEY COLLINS (Co-Chair) is Associate Professor of Music at Delta State University, where she teaches flute, music history, and the history of rock. She has served as Secretary of the National Flute Association and as President of the Mid-South, Seattle, and Colorado flute associations. A native of Montana, she received the DMA in Flute Performance and Pedagogy from the University of Colorado-Boulder and a MM in Flute Performance from Arizona State University. www.shelleycollins.com.

DON ALLAN MITCHELL (Co-Chair) is Chair of the Division of Languages and Literature and Associate Professor of English at DSU. He holds an MFA in Creative Writing from the University of Mississippi and a BA from the University of Virginia. From 2002 to 2005, he was the host of *Highway 61* on Mississippi Public Broadcasting. For over a decade, he has taught literature, history, & culture of the Blues classes at Delta State, and for over three decades, he has been a proud (and self-avowed) Blues enthusiast.

For the past 11 years, **LEE AYLWARD** has been Program Associate for Education and Community Outreach in the Delta Center for Culture and Learning at DSU. She has a BA from Mississippi University for Women in Library Science with a minor in English, and a MS from Mississippi State University in Education with an emphasis on Library Science and Education. She has done additional work at Delta State University for certification in Reading.

KELLI CARR is the Tourism Director at the Cleveland-Bolivar County Chamber of Commerce. She represents Cleveland on the Mississippi Tourism Association's Board of Directors and serves as Secretary of the Mississippi Delta Tourism Association. She is a graduate of Delta State University.

TIM COLBERT is Coordinator of the Blues Studies Curriculum and chair of the DSU Health, Physical Education, & Recreation Faculty. He holds a BS and MS from Mississippi State University.

JENNIFER FARISH, Director of Communications and Marketing, graduated from the University of Mississippi in 2001, with degrees in English and Journalism. She joined the Delta State University Communications office in 2015, following nearly a decade as part of the communications team at Ole Miss.

DR. ROLANDO HERTS is the Director of the Delta Center for Culture and Learning at DSU. Dr. Herts' research interests include university-community partnerships and engagement, community-based tourism planning, place promotion/marketing, and community and regional development. He holds a Ph.D. in planning and public policy from Rutgers University, a MA in social science from The University of Chicago, and a BA in English from Morehouse College.

WILL JACKS is a photographer, curator, storyteller and educator of culture and relationships in the Mississippi Delta and the lower Mississippi River region. <http://whjacks.com>

HEATHER MILLER received her BS in Business Administration and her MBA from Delta State. As Director of the Office of Institutional Grants, she works closely with faculty and staff in securing external funding for education, research, scholarship, and service projects. She previously worked at The Delta Center for Culture and Learning. She is married to Marc Miller and they have a 4-year-old son named Cole.

TRICIA WALKER (Director, DMI) earned a BME from DSU and a MM from Mississippi College. As a staff writer for Word Music and PolyGram music, she had songs recorded by Faith Hill, Patty Loveless, Kathy Troccoli, and Allison Krauss, who won a GRAMMY for her version of "Looking in the Eyes of Love," co-written by Ms. Walker. She worked as a vocalist and instrumentalist with award-winning artists Shania Twain and Paul Overstreet. [www.bigfrontporch.com](http://bigfrontporch.com)

PATRICIA WEBSTER is the Administrative Assistant for the Delta Center for Culture and Learning.

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Katie Mabb
Adriana Ezekiel
Howard Tate

TROMBONE

Anna Girling, lead

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Ivory Lloyd
Kevin Wilson, tuba

RHYTHM

Robin Webb, piano
Tony Esposito, bass
Chris Samuels, drums

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One of DSU's newest programs of study is the Blues Studies minor, which launched in 2015. Additionally, DSU is proud to announce the creation of the International Blues Scholars Program. This multi-disciplinary approach to the study of the Blues includes in-depth examination of the musical form and its influence in art, literature, history, and economic development. The International Blues Scholars Program is an online academic certificate program available to graduate and undergraduate students all over the world. For more information, visit deltacenterdsu.com.

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ACKNOWLEDGEMENTS

Cheryl Line, Bootsie Lyon, and Corinne
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GOIN' TO MISSISSIPPI

Mississippi and the Blues have long been recognized as a great source of Alan Lomax's interest and love for the people, music, and culture of the Delta region. The Association for Cultural Equity (ACE) is therefore very pleased and looking forward to participating at the Fourth International Conference on the Blues in Cleveland, Mississippi.

Our host and partner, Delta State University (DSU), invited us to represent the work of Alan Lomax at what promises to be a wonderful gathering of Blues scholars, musicians, music industry leaders, and all sorts of fellow Blues lovers at GRAMMY Museum® Mississippi. The conference will certainly highlight the cultural significance about the past, present, and future of the Blues. And with this year's conference thematic focus on the lives and work of Alan Lomax and John Lee Hooker, ACE and The Delta Center for Culture and Learning at DSU are especially thrilled to announce a new collaborative project funded by the National Endowment for the Arts to transfer, digitize and repatriate Lomax's early Mississippi recordings to the people of Mississippi.

The first phase of a two-year plan, the project will enable ACE and DSU to identify, share, and return newly digitized films and recordings to source communities, families, and local cultural organizations as well as partner institutions. In addition, creating public programs and developing new educational material is also in the works. At ACE, we are committed to continuing a productive and enduring relationship with Mississippi, DSU, and the GRAMMY Museum. We look forward to a great conference and meeting you in Mississippi!

Jorge Arévalo Mateus, Ph.D.
ACE Executive Director

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