

# NEH Application Cover Sheet (GI-259310)

## Exhibitions: Implementation

### PROJECT DIRECTOR

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**Field of expertise:** American Studies

### INSTITUTION

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DEKTA BLUES MUSEUM  
CLARKSDALE, MS 38614-9633

### APPLICATION INFORMATION

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**Title:** *Delta Blues Museum: The Story of America's Music*

**Grant period:** From 2018-04-03 to 2020-05-31

**Project field(s):** Cultural History; Folklore and Folklife; African American Studies

**Description of project:** The Delta Blues Museum will complete final design documents the fall of 2017 and is seeking implementation funding to build new permanent exhibits based on these designs. We also seek to update our website and create a position in the public humanities to develop a curriculum guide that correspond with and enrich the new permanent exhibits. The Blues has inspired Jazz, Rock n' Roll, R&B, Soul, Funk, Bluegrass, and beyond. Many of the most revered artists came from the isolated Mississippi Delta, making this place a unique convergence of blues history, culture, and music. Clarksdale, Mississippi is home to the men and women who helped define Delta Blues as we know it today, and the Delta Blues Museum explores the story of their music and its role as a seminal American art form. This remarkable story will be communicated through a dynamic new visitor experience to connect with the artists who made their mark on the world through music.

### BUDGET

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<b>Outright Request</b>	900,000.00	<b>Cost Sharing</b>	665,986.00
<b>Matching Request</b>	100,000.00	<b>Total Budget</b>	1,665,986.00
<b>Total NEH</b>	1,000,000.00		

### GRANT ADMINISTRATOR

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Delta Blues Museum: The Story of America's Music  
National endowment for the Humanities  
Implementation Grant

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**Abstract:** The Delta Blues Museum (DBM) will complete final design documents the fall of 2017 and is seeking implementation funding to build new permanent exhibits based on these designs. We also seek to update our website and create a position in the public humanities to develop a curriculum guide that correspond with and enrich the new permanent exhibits.

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**Nature of the Request** *The Story of America's Music* will explore major humanities themes by connecting Clarksdale and its MS Delta heritage to that of the nation at large, and by exploring how Blues music has influenced the course of American history and culture. We aim to continue to attract our existing baby boomer audience with our artifacts and also attract a new, younger generation of music fans by adding interactive components that allow visitors to connect with the artifacts via music history, social history and American cultural history.

With support from the MS Arts Commission, the MS Department of Archives and History, MS Department of Transportation, and IMLS, DBM increased its gallery size and developed an interpretive plan that uses our site and collections to explore the influence of music on American history and culture.

DBM lies in the heart of the MS Delta—a landscape that reveals a historical and cultural narrative only possible to experience there—and Clarksdale provides rich context to that story. Visitors can experience the MS River, see cotton fields and walk the railroad track that runs through town. Just a few blocks from DBM, the New World District provides a glimpse into that historic African American business community. This is a real place—not an imaginary one—and there is no mistaking the effect that the authentic experience can have in creating a powerful connection to story.

Focusing on the people whose music made great societal changes possible, the new exhibition will fill nearly 9,000 square feet. The new exhibits will transform our existing displays of African instruments, the remains of Muddy Waters Cabin from Stovall Plantation, a 1939 Ford Deluxe 2-door (the type Alan Lomax drove down to Coahoma County to record Muddy), musical instruments, archival materials, ephemera, and photos into interactive, immersive experiences that connect the object with the place, a person, and their role in the development of American music culture.

As Willie Dixon said, “Blues is the roots, the rest is the fruits.” We will use the “roots and fruits” theme throughout the exhibits to demonstrate where the music came from and where it has gone. Three major sub-themes will be explored throughout the exhibit: (1) Music history—What is the Blues? How did an oppressed people with no money or rights develop it? (2) Social history— How did the culture of the South shape the artistic expression of the people who live there? (3) American Culture—How did the Blues artists in the Mississippi Delta influence the course of American history and shape music as we know it today? What role did they play during the Great Central Migration and the emergence of the Civil Rights and Women's Rights Movements?

This new exhibit project, *The Story of America's Music*, and all accompanying public programming, will provide a new cultural lesson and experience for DBM's many different audiences and will further DBM's dedication to creating a welcoming place where visitors find meaning, value, and perspective by exploring the history and heritage of this unique American musical art form known as the Blues.

**To complete the installation of the permanent exhibition in time for our 40<sup>th</sup> anniversary celebration and to fully develop accompanying public programs, DBM plans an implementation project with a total**

**budget of \$1,665,986 of which \$1,000,000, the Chairman’s Special Award, is requested from the NEH. A position in public humanities is included in this request.**

DBM has the opportunity to use its unique location and resources to guide visitors through the story of an unsung, embattled culture that used the power of raw musical expression to give a voice to their history and personal experiences. For some artists, the Blues was a ticket out of a world of disenfranchisement and the cycle of poverty. For our broader audience, however, the Blues is a vessel, allowing the world to learn about the history, culture, and migration of the people of the Delta through decades of oppression, poverty, and limited opportunity. *The Story of America’s Music* has much to teach us about how the story of the Delta relates to broader American history and cultural development.

**Humanities Content** As Martin Scorsese observed in his essay on the Blues, “we like to think that art materializes out of nowhere and is “new”; the reality is that everything comes out of something that precedes it. Blues music, like many other forms of art is a chain of human responses. The beauty and power is that it can never be mechanized or standardized. Art has to be a human exchange, passed down hand to hand, or else it’s not art. It’s endlessly old and endlessly new at the same time, because there are always young artists hearing and seeing work that’s come before them, getting inspiration from it and making something of their own out of what they have absorbed.” The Blues is a unique and powerful American art form that has influenced people all over the world. Much of this history has roots here in Coahoma County, MS. Alan Lomax dubbed it, “the land where the blues began” and people from all over the world continue to travel here to explore it.

By exploring our themes through the music, mystery, and stories of the Blues artists, Clarksdale, and the Delta; the new exhibition will encourage visitors to make connections between American history, their own lives in the present, and American musical culture – “roots and fruits.” The exhibit will break the concept of “roots and fruits” into three subthemes that will be explored in each section of the exhibits:

**Music history**—What is the Blues? How did an oppressed people with no money or rights develop it?

**Social history**— How did the culture of the South shape the artistic expression of the people who live there?

**American Culture**—How did the Blues artists in the MS Delta influence the course of American history and shape music as we know it today? What role did they play during the Great Central Migration and the emergence of the Civil Rights and Women’s Rights Movements?

Work on these themes builds upon the scholarship of ethnomusicologist Robert Palmer on the role and nature of African musical traditions in the blues. Dr. David Evans, Professor of Ethnomusicology at the U of Memphis is a member of the project team and will advise with this aspect of the project. Additionally, the work of Alan Lomax, William Ferris, Peter Guralnick, and Robert Gordon on the development, discovery, and rediscovery of the Blues and Blues musicians will be incorporated. Guralnick and Gordon are members of the planning team. The work of Ted Gioia, Greil Marcus, and Bob Santelli will help us tell the story of the role of Blues in the broad sweep of American history and like Charley Patton, Son House, Bertha Lee and Robert Johnson, who would influence the spirit and craft of Delta Blues forever. The Delta itself has changed little, both geographically and culturally. Trains still rumble from town to town and the Mississippi River still occasionally swells beyond its banks. This unique landscape is entwined with Delta Blues and has served as inspiration for generations of Blues artists.

There’s no denying the Blues’ widespread influence on the wider world. The low, husky growl of a bottleneck slide underpins lyrics that paint a picture of both life and myth. Countless artists everywhere have sought to make a connection and emulate that unique sound—and infuse a little of themselves for good measure. Even in the earliest days of Delta Blues, this was true. Son House borrowed from Charley Patton, and then Muddy Waters borrowed from him. Decades later, it was Eric Clapton’s turn to inject a bit of the Delta into that London sound.

When you listen to Son House singing “Death Letter Blues” or John Lee Hooker laying down one of his boogie

licks you're hearing something very precious being passed down. A secret of sorts is expressed through all the echoes and borrowings; the phrasings and guitar licks. All those songs have been passed down from singer to singer, player to player, changing along the way and even becoming new songs in the process. Throughout the history of African-American music to the present there is a distinction between the emotions of the singer and the words they are singing. For instance, "Hellhound on my Trail" may be about a jealous woman sprinkling hot foot powder around her lover's door, but Robert Johnson is singing something else, something mysterious, powerful and indefinable. The words are just vehicles for the emotion that comes through in the music. This can be said for Langston Hughes' poems as well as Howlin' Wolf's music. This voice was and still is a way of maintaining dignity and it originated as a response to some of the worst forms of oppression: slavery, sharecropping, and racism. It is a part of the human soul which cannot be trampled upon or taken away. It has brought more to our culture than we could have imagined and there is no one who hasn't benefitted from the spirit that animates this music. The Blues is a unique and powerful American art form that has influenced people all over the world.

The Delta Blues is an expression of unique, personal and very human experiences. The music shaped their lives and worlds as their lives shaped their music. The rhythm of the train is echoed in the motoric rhythms of a guitar tuned to an open chord and fretted with a knife or bottleneck. Haunting lyrical passages paint pictures as these artists explore their world—and the otherworldly. The artists and the music of the Delta provide a window through which a rich culture and an important aspect of American history can be more fully understood.

The connecting power of the Blues is no more evident than in Clarksdale's New World District. At night, Issaquena Avenue and Fourth Street came alive with the rhythms of the Blues, and joints like Messengers, the Dipsie Doodle, and Wade Walton's Big Six Barber Shop regularly saw the likes of Honeyboy Edwards and other talented musicians. Outside Clarksdale, however, another aspiring Bluesman was plying his craft. McKinley Morganfield made his living as a sharecropper on Stovall Plantation, yearning to be a Blues performer and practicing on his guitar for hours every day. One afternoon, a young musicologist named Alan Lomax and three scholars from Fisk University - Samuel C. Adams, Jr., John W. Work, and Lewis Wade Jones - came calling with an offer: to speak a little bit about the Blues and to cut a record. That single event would change Muddy's life forever.

**Migration:** This introduced the Blues to a wider audience and sparked a musical transformation that would give rise to the Folk boom, R&B, and Rock n' Roll. As African Americans migrated north to find new opportunities in the steel mills and automobile factories, they brought their culture and, in particular, their music with them. Cities like Chicago and Detroit were destinations for many people from the Delta and, as a result, became important Blues centers. Artists like Muddy Waters, Howlin' Wolf, Ma Rainey, John Lee Hooker, Memphis Minnie and Ike Turner brought the Delta Blues to the "big city." These musical icons literally electrified the music with amplified guitar and harmonica, creating landmark recordings for urban Blues labels like Chess Records in Chicago and Modern Records in Detroit. Here we learn about the importance of the adaptability of the blues and of it going electric.

As Muddy said, "When I went into the clubs, the first thing I wanted was an amplifier. Couldn't nobody hear you with an acoustic. You get more of a pure thing out of an acoustic, but you get more noise out of an amplifier." He started out in Mississippi playing acoustic, using his thumb to play the bass line and a bottleneck slide for melody on the upper strings. The slide guitar creates the nuance of the human voice better than any other instrument. And the "talking guitar" grabs your attention as much as a booming voice. Basically, slide was a Robert Johnson thing, and Muddy took it to Chicago, electrified it, added a bass player and a harp with a good backbeat, which became the "standard" for a blues band, and the rest is history.

As Billy Gibbons of ZZ Top explained, "A guitar amplifier in the Fifties was maybe the size of a tabletop radio. To be heard over a party, you had to crank that thing as loud as it would go. And then you left behind all semblance of circuit design and entered the elegant field of distortion that made everything so much deeper. If you didn't have a big band with 20 guys, you had 20 watts." And this is how they got folks' attention away from

the city and onto their music. As Muddy declared: “*I’m here. EVERYBODY knows I’m here*”.

As the Blues became available to a wider audience through radio, young white performers began to take notice. Artists like Elvis Presley were heavily influenced by the African American music they heard. This signaled the birth of Rock’nRoll, a music form built solidly on the foundation of Delta Blues and had impact at home. Many new record labels were established across the country, from Chicago to Memphis to MS-based Trumpet Records, owned by Lillian McMurry. McMurray recorded greats like Elmore James, Sonny Boy Williamson II, Little Milton, and Willie Love. Back then, it was all supposed to be disposable - just noise on a shellac disc. And here we are in the 21st century still trying to figure out how such a simple art form could be so complicated and subtle. The music continues to fire brain synapses around the world.

With Blues artists now playing major American cities, and the advent of radio and television across the nation, Delta Blues continued to broaden in popularity. It became the foundation for completely new genres—Rock n’ Roll, Folk, R&B, and Soul—and defined the landscape of American music. The 1961 re-release of Robert Johnson’s *King of the Delta Blues Singers* seized the attention of Eric Clapton, The Beatles, Janis Joplin, The Rolling Stones, Jimi Hendrix and many other artists who had never heard the Blues. The record was a veritable bridge between America and the rest of the world, inspiring many different collaborations with Blues legends like Muddy Waters, B.B. King, and Howlin’ Wolf.

Though Blues had found its way out of MS, visitors recognize that the music has remained a vital part of the Delta. It continues to be loved and celebrated by fans everywhere, many of whom have made the pilgrimage to experience the birthplace of this incredible art form for themselves. Today you’ve got the Japanese Muddy Waters Society corresponding with fans in Sweden and England, and his music can still propel a party here in the U.S. He made three chords sound deep, and they are.

Although Blues grew and developed into an art form that came to influence nearly every musical genre to follow, the blues musicians continued the vibrant traditions begun nearly 200 years before. While the Rolling Stones and ZZ Top brought the Blues to a global audience—changing the landscape of music forever—artists like R.L. Burnside, Jessie Maie Hemphill, Sam Chatmon, Junior Kimbrough, Koko Taylor and T-Model Ford simultaneously continued to perform and record inspiring music at home. Their searing, primal brand of Blues echoed the music of earlier pioneers Charley Patton and Bukka White, proving the lasting power and impact of this unique sound.

This music traveled the world via soldiers going to war, persons moving away for better jobs and lives in the Great Migration, and also within the emergence of the Civil Rights Movement. These themes will be explored in each section of the exhibits. Blues musicians – be they in Africa or the MS Delta – are more than musicians; they are storytellers, the gatekeepers of their history. And as this music develops over time, so does the blues story.

**Project Format** DBM is housed in a historic railroad depot building, and the new exhibits planned for it use this historical architecture as an important vehicle in telling the story. The historical and cultural themes of the Delta—agriculture, railroads, the river and migration—are amplified by using features of the building. Wood floors, large sliding depot doors, truss work supports, and the original freight scale all deliver key segments of the narrative. The freight scale, for example, is used as a projection surface to display imagery of sharecroppers and work gangs in order to make a connection between African Americans working the land and the point of commerce that the scale represents. Large projections of iconic Blues artists are illuminated on layered scrims hung from the ceiling and present the concept of the Blues as an art form that spans generations and borders. Exhibit architecture mirrors the function of the building’s original sliding freight doors, which are used to present information as well as to provide opportunities for flexible programming within the museum.

The exhibit fabrication plan for *The Story of America’s Music* includes the sourcing and use of local materials, as well as collaboration with local artisans and trade workers. The Clarksdale region has a unique vernacular of building materials. Integrating those materials into the exhibit will deliver a unique sense of place for visitors and reinforce the landscape of the Delta. Reclaimed weathered wood, corrugated tin, structural timbers, and

more will combine with contemporary exhibit graphics, fabrication techniques, and components built through partnerships with local artisans to create an exhibit rooted in a place and a people. The exhibit will tell this important American story directly through the words and music of the artists. The interpretive voice plays a supporting role here, coming forward to set up context, clarify a point, or nudge the visitor on to the next stop. Artifacts will be interpreted and key musical, historical and cultural concepts will be explored, but the narrative comes directly from the artists. We let the storytellers tell the story. We will have done our job well if our visitors can, but for a minute, walk in the shoes of these great artists and glean an understanding of the social and economic struggles that have shaped what we now call the Blues.

*The Story of America's Music* incorporates a variety of media projections, ambient audio, and multi-media elements to give voice to the experience. In addition, we have incorporated flexibility in the exhibition planning in order to accommodate changing images, artifacts and media elements. Although visitors still follow a definite path, the floor plan has been designed to open up the experience and allow them to gaze across time, seeing musical connections spanning generations. Son House and Jack White. John Lee Hooker and Bonnie Raitt. Robert Johnson and Keith Richards. These connections and others are revealed in certain areas, where visitors are literally able to look through one gallery into another—or even move freely between them—underscoring that the Blues represents a continuum of art and form expressed across time and culture, both in America and throughout the world.

**Act I - Blues in the Delta:** In this section visitors will gain insight into the roots and form of the music created in the Mississippi Delta.

The diddley bo interactive will give visitors the opportunity to try their hand at slide guitar techniques. It also provides the opportunity to discuss homemade instruments and the influence of African instruments on the bottleneck slide technique utilized by Son House, Bukka White, Robert Johnson and others.

“Mapping the Blues” will highlight African musical style and aesthetic values: group participation, call and response, appreciation for buzzing sound, voice masking, and preference for rhythmic rather than melodic complexity – all of which are evident in early African-American music and blues. It will also compare and contrast the landscape and climate conditions of Africa with that of the Mississippi Delta.

**Act II - Muddy's World:** This section mirrors Muddy's journey with the migration of thousands of African Americans from the rural south to northern industrial cities like Chicago, Memphis, St. Louis, and Detroit. This introduced the Blues to a wider audience and sparked a musical transformation that would give rise to the Folk boom, R&B, and Rock n' Roll. It also shows the difference in life on the farm and life in the city. A restored 1940's jukebox will offer a multi media experience with several 78's from the DBM collection for visitor's listening pleasure.

**MUDDY'S CABIN, IMMERSIVE EXPERIENCE** Muddy Waters' remarkable journey didn't start in London, or Chicago, or Memphis. It began in Coahoma County, MS on the cotton fields of Stovall Plantation. The remnant of his cabin home is a powerful space in which multiple projections, and other features create an immersive media experience, helping visitors make a real emotional connection with Muddy and his music. Cast directly onto the interior surfaces of the structure, these projections meld images and video with the wood of the cabin walls to transport visitors through a story of hope—one that gives voice to Muddy's own life and serves as a parallel to the migration story of African Americans to the industrial north.

Existing Explore and Learn features on DBM website “Follow Muddy Waters”, “Explore the New World”; and “The Great Migration” will be incorporated here. As well as second “Mapping the Blues” that will show factors for leaving the South - 1) the promise of better jobs and a better life 2) the mechanization of farming 3) the invasion of the boll weevil and 4) the connection with other family members and friends that have move north before them.

**Act III – Blues Travelin':** The final exhibit space in this section brings the visitor back to Clarksdale and the



Mississippi Delta.

**Explore and Learn** To extend the learning beyond the physical exhibit, DBM will also develop 14 “Explore and Learn” features for DBM’s website. The topics are as follows: Africa and the Blues; The Land Before the Blues Began; W.C. Handy, the Father of the Blues; Ladies of the Blues; The Footh – Traveling Minstrel Shows and the Blues; Soldiers Get the Blues; Rivers, Highways, Railroads-Getting in and out of the Delta; Parchman Farm; The River and the Blues; Turn On the Radio; Blues All Around the World; Made In Mississippi; History Of the Sunflower River Blues & Gospel Festival; and The Blues Lives On. We will make a significant update to the overall DBM website, to make it more accessible, allow for a rebranded and updated design, and to make the website friendly for all current media platforms, including web and mobile. These efforts will extend the reach of DBM’s mission beyond the physical site and add the opportunity to examine exhibit content in greater depth within the exhibit.

**FROM AFRICA TO THE MISSISSIPPI** Standing at the entrance to the first gallery, visitors encounter a collection of imagery, artifacts, and sculptural form that move the story from the musical traditions of Africa through enslavement to the plantations of the Mississippi Delta. An assemblage of traditional African instruments—gourd guitar, djembe, Ngoni and others—creates a dramatic visual interpretation of the African musical origins of the Blues.

Visitors can read about each instrument and learn how they formed the foundation for African American musical expression in the Delta. An “Explore and Learn” kiosk on Africa and the Blues will demonstrate similarities between Africa and Mississippi and compare and contrast musical instruments.

The Middle Passage, slavery, and the influence of European music will also be addressed. Informational maps will show regional African musical forms and present a geographic diagram of the African slave trade Diaspora. Visitors also learn about Charles Peabody’s study *for The Journal of American Folklore*.

A sculptural totem terminating into a stylized bottle tree bisects the center of the entry space. Here we learn about African American voodoo mythology and mythic figures like Papa Legba, which came to form the basis for many Blues lyrics and modern cultural traditions.

To the left of the bottle tree totem is the original freight scale that was used to weigh cotton and other freight before loading it into rail cars. Visitors receive a dynamic look—via digital projection—at the faces of the Delta: slaves and sharecroppers, chain gangs and dock workers. Surrounding the scale are cotton bales and large-scale graphics depicting the agricultural MS delta, a landscape that is remarkably similar to Africa. Bold typography of work song lyrics juxtaposed with contextual imagery and graphic panels depict logging and cotton production, industries dependent entirely on African American workers.

Overhead, a choreographed soundscape morphs West African drumming with Delta field hollers, then the rhythmic churning of a train, and finally the mournful voice of a bottleneck slide on a guitar. The synchronous rhythms of drum, work song, and train will help visitors recognize the tangle connection between the Blues and the context in which it was created.

**BLUES MIGRATION** As visitors continue to explore *The Story of America’s Music*; the exhibit expands into a space flanked by the original sliding freight doors on one side and a collection of luggage and freight on the other. Large graphics of W.C. Handy and the Clarksdale train station are screened on the doors. Label text explains Handy’s first exposure to the Blues at the Tutwiler station while waiting for a train back to Clarksdale and hearing “the weirdest music I’ve ever heard”. Additional graphic panels identify Clarksdale on railroad and river maps, reinforcing the importance of travel in the spread of the Blues throughout the Delta and, later, the migrations of African Americans seeking better economic opportunities in northern industrial cities.

Artifact cases arrayed in the center of the space display two 1920s Stella guitars. These guitars were relatively inexpensive and available, ending up in the hands of Blues artists like Charley Patton. Additional casework displays early blues “78” records, such as Mamie Smith’s “Crazy Blues,” which had unprecedented impact on

the record industry. The record, marketed as a “race record” sold 10,000 recordings in its first week, and 75,000 in its first month. According to Angela Davis, “ ‘Crazy Blues’ led the way for the professionalization of black music, for the black entertainment industry, and indeed for the immense popularity of black music today.”

On the wall opposite the freight doors, visitors will encounter a collection of freight and period luggage telling the story of notable early Blues performers. Imagery of Bessie Smith, Sam Chatmon, Geeshie Wiley, Gus Cannon, Mamie Smith and Doris Carr, as well as contextual imagery of train travel and the Delta, are integrated into these objects. Large-scale typography displaying song lyrics along with interpretive panels tell the story of Blues as it traveled throughout the region. To the right of the luggage array is a “diddley bow” interactive, which will give visitors the opportunity to try their hand at slide guitar techniques. The diddley bow also provides the opportunity to discuss homemade instruments and the influence of African instruments on the signature bottleneck slide technique utilized by Son House, Bukka White, Robert Johnson, and countless others.

Overhead, a series of wide scrims are suspended from the building’s truss system, displaying projections of Charley Patton, Son House, Mamie Smith, Muddy Waters, Willie Brown, Bessie Smith, Doris Carr, and other greats. This dramatic feature has been designed to activate the soaring architectural volume of the historic train depot and conceptually unify the space with important visitor take-aways. This installation demonstrates, above all, that Blues is an art form that spans time and connects people of all kinds, Blues artists and their art are the driving force behind the DBM’s message, and Blues is a tradition that continues to grow and carry forward into the future.

**“MAPPING THE BLUES” TOUCH SCREEN** “Mapping the Blues” is a musical roadmap designed to provide visitors with a newfound understanding of the “roots and fruits” of this music. Located in three distinct areas, this touch screen interactive provides visitors with the opportunity to follow the powerful threads of Blues influence that extend across geography and time. By choosing from a selection of music tracks by artists, visitors can see and hear cover songs and/or originals by later artists who were directly inspired by that track.

**CROSSROAD BLUES** “Act I” culminates with the story of Robert Johnson and the “crossroads.” The use of reclaimed local Clarksdale building materials in the exhibit architecture continues here, with textures of weathered wood, time-etched glass, and tin connecting visitors to a time and place authentic to the Delta story. Large wall-scale graphics and song lyrics also feature prominently in the exhibit space, which begins to narrow with opposing walls delivering a call-and-response interpretive dialog between the religious and the secular. Archival church imagery clashes with portraits of successful Blues artists like Robert Johnson who sang what some deemed to be the “Devil’s music.” There are many popular myths that surround Robert Johnson—deals with the devil, the crossroads—but this exhibit explores Johnson’s life through real accounts, artifacts, and his influential talent and music that have inspired a long line of Blues artists.

As visitors continue to explore the space they will see the original Three Forks grocery sign—the purported site of Johnson’s alleged poisoning. His death certificate gives evidence to the social standing of African Americans at the time, with cause of death reading simply “no doctor.” The original album cover of *King of the Delta Blues Singers* is displayed, complete with the stylized illustration that was used before photos of the enigmatic artist were discovered.

It is this album’s release in 1961 that grabbed the attention of so many young English musicians, influencing their music and further expanding and morphing the art form that was created in the Delta. *The Story of America’s Music* reflects this creative dialog across time by opening up the physical space and removing organizational barriers in the exhibit architecture. The overarching message here is that the Blues is a uniquely powerful art form that transcends time. From Robert Johnson to Eric Clapton, Lucille Bogan to Buddy Guy, Muddy Waters to the Rolling Stones, Ma Rainey to Janis Joplin, John Lee Hooker to Bonnie Raitt, or R.L. Burnside to the Black Keys, the Blues is a language that has influenced generations of artists and will continue to do so into the future.

Visitors are directed into a transitional space (restrooms, access to the upper level, and other operational access

is present here) as they move forward in the experience. Muddy Water's song lyrics are writ large on the floor, drawing people toward the next act of the story.

## **Act II: Muddy's World**

**NEW WORLD DISTRICT:** As visitors enter this section of the experience they are met with large-scale archival imagery of Clarksdale's New World District. The New World District was a vibrant African American community and a nexus of musical culture and life. Several artifacts are displayed – a Fourth Street and Issaquena Avenue street sign and Wade Walton's barber chair, paired with a large photograph of Walton in front of his barbershop, label text that provides a biography of this significant musician, and footage of Wade performing in his shop, captured by Dr. William Ferris.

The remnants of the New World District are a short walk from DBM, so a map of the area as drawn by Fisk scholars in the 1940's is included to help visitors put the district into the historical context of the story. Nearly life-size archival streetscapes of Clarksdale help bring the vibrant New World scenes to life.

**STOVALL PLANTATION** As visitors continue into the space they encounter two large and iconic artifacts that are intrinsically linked. The first is a two-door 1939 Ford Deluxe, the very same year and model that Alan Lomax drove on his journey to the Mississippi Delta. The second is the remains of Muddy Waters' cabin, which originally stood on Stovall Plantation, which is still in operation and only a few miles from DBM.

To the left of the car is a large image of Alan Lomax with interpretive text describing his mission to find and record uniquely American art forms. Displayed in the trunk of the car is recording equipment of the same type that Lomax used to record Muddy Waters. Flanking the car is another installation of the "Mapping the Blues" touch-screen, this time set into an exhibit display featuring Muddy's lyrics and the portrait used on the cover of *The Complete Plantation Recordings*. The Stovall Gin Co., Inc. sign is suspended from the ceiling.

The fulcrum of the exhibit space is Muddy's cabin. The original home had several additional rooms, but the dwelling had fallen into disrepair until this central part was saved by the House of Blues Foundation and donated to DBM in 2001.

Inside the cabin an immersive media experience presents the music and story of Muddy Waters' (born McKinley Morganfield) life as a parallel to the migration story of African Americans to the industrial north. Multiple projections are cast directly onto the interior surfaces of the structure, melding imagery with the wood of the cabin walls to transform this important artifact into an evocative stage for telling the story. The sounds of Muddy Waters' "Trouble in Mind" are heard as the projection progresses:

'Trouble in mind, and I'm blue / Oh you know I won't be blue always  
You know the sun is gonna shine in my back door some day'

Muddy's art speaks directly to the human condition, becoming the conduit for visitors to develop an emotional connection to this music, this place, and Muddy himself as a Blues messenger to the world.

Here, we encounter a Coahoma County where sharecropping was commonplace. On these plantations, cotton was king and the labor was there to prove it. In addition to social contexts, technological changes like the mechanization of farming and the introduction of recording technology significantly shaped Muddy and many others in the Delta. Label text, period photographs, and vintage farming equipment help convey this message.

An expansive 55-foot wide by 14-foot high wall communicates the explosion of Blues into urban centers and a growing audience through radio and records. This story is illustrated through a dynamic collage of artifacts, archival imagery, documents, ephemera, and interpretive text panels. These components are mounted on a backdrop of large-scale photographs of the urban landscape—Hastings Street in Detroit; Maxwell Street in Chicago; Beale Street in Memphis; as well as images of the Chicago skyline, gritty streetscapes, and rail hubs. Here, *The Story of America's Music* is once again told through the words and lives of the artists. This section

will also contain an actual 1940s jukebox turned into a multi media music experience as visitors will be able to compare and contrast the music of the plantations as recorded by Lomax and the Fisk scholars with the music of the city. For instance, one can listen to Muddy's "Catfish Blues / Rolling Stone" as an acoustic song recorded at Stovall as well as the electric version recorded at Chess Records in Chicago.

The influence of the Mississippi Delta remains strong here, as evidenced by the music. The story is supported by an extensive collection of personal artifacts, which will provide real connections with these artists and their art. Instruments used by Otis Rush and B.B. King, as well as glittering stage costumes of Denise LaSalle and Dorothy Moore and other memorabilia belonging to a wide range of Blues artists, are displayed prominently in this gallery.

**WROX RADIO AND THE BIRTH OF ROCK N' ROLL** As visitors continue forward they encounter a series of exhibit cases and a visitor-activated audio interactive. These cases show objects from Clarksdale radio station WROX, including vintage signage and broadcast microphones. Adjacent to the artifact case, a period radio is configured to play archival on-air segments by WROX DJ Early Wright. Wright's delivery and format provide a glimpse into an inimitable and entertaining broadcast style that exudes the culture of the Delta.

Visitors continue their journey through the space and encounter the story from a different perspective. Artists like Son House and Robert Johnson are still visible through open areas, and overhead, but the space now comes alive with large-scale images of 1960s/1970s artists who were inspired by this musical art form. The culmination was a veritable Blues Revival, which continues to reverberate even today.

### **Act III: Blues Travelin'**

**BLUES REVIVAL** As visitors enter the third and final act of the exhibition, they will be drawn toward a landscape of large color-saturated images of iconic figures of the 1960s and 1970s Rock n Roll scene, which drew heavily from the musical tradition of the Delta and its artists. The Rolling Stones, Cream, Led Zeppelin, and others drew heavily from both the Delta and Urban Blues recordings of Muddy Waters, Robert Johnson, Howlin' Wolf, and many others. It is here that the visitor begins to understand that the music born through conditions of poverty and limited opportunities had followed a decades-long trajectory culminating in a music that touched the emotions of people on a global level.

In addition, visitors learn that the original Blues artists themselves enjoyed a wider audience as a result of this Blues revival. Young rock musicians made pilgrimages to Chicago's south side and the Delta to pay homage and to perform with their musical heroes. In America, white artists like Bonnie Raitt, Johnny Winter and Billy Gibbons of ZZ Top were heavily influenced by Muddy Waters and John Lee Hooker. This illustrates the power of the Delta Blues to transcend history and culture throughout the world.

The exhibit makes use of bold typography to speak for the artists, who look back on and recognize the influences that inspired them. Overhead, two media screens deliver oral histories, through which modern artists reveal insights and share stories about the incredible connection that these musicians feel toward the original Blues men and women.

The exhibit architecture in this space is designed to accommodate changing artifacts, photography, and ephemera. Grid-like forms constructed from reclaimed materials frame images and song lyrics, serving as backdrops for artifact cases. These cases display objects like the piano, shoes, harmonica, and other memorabilia from Blues harp master Charlie Musselwhite, as well as the one-of-a-kind "Muddywood" guitar made from salvaged wood from Muddy Waters' cabin, courtesy of Billy Gibbons and ZZ Top.

As the exhibit continues to unfold, visitors see large-scale images of contemporary musicians like Jack White, Bonnie Raitt and Dan Auerbach of the Black Keys, who draw heavily from Delta artists Son House, Muddy Waters, T-Model Ford and R.L. Burnside. It is here that the visitor is able to explore a third installation of the "Mapping the Blues" interactive with the newfound insights they have gained over the course of the Museum experience thus far.

**CLARKSDALE** This final gallery reinforces the sense of place and the rich culture that grew out of people trying to make sense out of their situation. The Delta Blues connects us to a real American story—one that is still being written in Clarksdale. The remarkable thing is that the blues has never died out, ever. It's been rediscovered every 10 years since the Twenties. Nobody can do what Muddy did, but his energy is still fueling that fire.

Imagery highlighting the DBM's award winning Arts & Education program will be displayed as well as exhibits of several program graduates, some of whom are instructors in the program. Visitors may be fortunate enough to see our blues classes in action if they are visiting between 4 and 6 Monday – Thursday. Clarksdale is the only Delta town that can boast having live blues every night of the week and as visitors prepare to leave the gallery we will feature “Sounds Around Town”, a weekly listing of where and when music is being played.

Exhibits in this section will highlight local musicians who are currently on the “Clarksdale scene” and will be changed to showcase festival headliners or other special performances. We will highlight MS Blues Trail markers and incorporate other historic places in Coahoma County that are part of the Mississippi's Mound Trail, Tamale Trail, Country Music Trail, and the Literary Trail as these sites are also connected to the blues.

**Project resources** The resources used to create *The Story of America's Music* comprise many different primary and secondary research material on a wide range of historical and cultural topics relating to the Delta Blues story. Interviews, oral histories, and recordings of the artists inform the graphic and media design in many areas of the visitor experience.

Historical photography and motion footage (film and video) of the artists, as well as contextual imagery of the environments in which their music was created, are also utilized heavily throughout the DBM. A number of books, films, and audio recordings have been consulted, namely those created by the many historians and musicologists who have ventured to the Delta to document its deep history and interview its people.

DBM's existing artifact collection has been a major element in the development of the project, and these items will be integrated into the visitor experience. We will utilize these resources to bring the artifacts to life by quoting from oral histories about a particular experience and connecting that experience to a particular blues song. For instance, one can listen to one Muddy Waters “Plantation Recordings” and juxtapose it with one of his Chicago recordings and hear and feel how he adapted his music to his particular experience and environment. For instance, on the plantation, he plays an acoustic guitar and sings, “I Feel Like Going Home” (as noted by Fisk scholar John Work and appended “Country Blues” by Lomax). When he records this song again in Chicago, he plays electric guitar and gives the song a new vitality. It's his ability to adapt the blues and his delivery of the music to what he heard around him that allowed him to take over the Chicago blues scene – literally to electrify it. This song was written in rural MS, but electrified it sounds like Chicago. It's old and new, country and urban.

When Leonard Chess released this recording, somewhat reluctantly, nearly all 3000 copies sold in one day. The success of Muddy Waters caused several things to happen: 1) It put him on a path to stardom and solidified his career 2) It began the transformation of Aristocrat Records from jazz to blues 3) Chicago regained the attention of blues fans who were primarily focused on Memphis 4) It announced a new blues sound and a new blues era. This is the sound that named a magazine (*Rolling Stone*) and a band (The Rolling Stones).

By adding the sounds and voices of these artists to our artifacts, visitors will be able to hear where more modern music like rock and roll comes from. Standing in the 1918 freight depot in a small MS Delta town, visitors will be able to feel the spirit behind the music, behind the voice, and hopefully connect with something much further back in time.

Other project resources include the geographical location of Clarksdale and DBM. Getting to Clarksdale is actually a sort of pilgrimage and is a unique setup for the visitor experience. Many of the stories we are telling occurred within walking or driving distance from DBM. To get to DBM one must travel a portion of the famed Highway 61 and/or 49. Agriculture is still big in this part of MS, so chances are you will see a field of cotton,

soybeans, corn or milo being planted, harvested, or turned under. If you are travelling on 49 or staying at the Shack Up Inn you will be on the grounds of the former Hopson Plantation, where the first cotton crop was successfully harvested using only machines and where Pinetop Perkins worked as a tractor driver. Eleven Blues Trail markers are in Clarksdale and nine of them are downtown, within walking distance of DBM. Two of the nine are on our grounds. So, after learning the story of Bessie Smith, you could walk out of DBM and down the street to the Riverside Hotel and view the former hospital room where she passed.

**ASSET RIGHTS AND PERMISSIONS ACQUISITION PROCESS** The process for acquisition of rights and permissions is the same for all types of resource materials. Throughout the design process, including all museum and scholar revisions, Solid Light will be responsible for managing, purchasing, and coordinating all rights and permissions for all images, media, etc. . . for the project. Solid Light serves as the liaison between the client and the asset source organization or owner. These are the steps to manage this process successfully: Images, artifacts, documents, and motion footage are all meticulously catalogued and maintained in an Exhibit Assets spreadsheet from the beginning. It lists each asset needed, the steps required to acquire it, contact information from the supplying institution/organization/owner, costs for reproduction and rights acquisition, and crediting language. This spreadsheet is used by Solid Light staff throughout the project and becomes the catalog for the final Exhibit Asset Binder that will be delivered to the client upon completion of the project.

When Final Design is complete and all assets have been approved by the client, Solid Light contacts each asset owner to begin the paperwork and tasks required to gain reproduction permission and usage rights, depending on the client's desired use within the exhibit and in any marketing, promotional, or web usage. Solid Light will submit completed paperwork and payment to acquire reproductions and rights. Solid Light will work with DBM to coordinate these rights and usage payments, which are the responsibility of the DBM.

Asset reproductions and permission documents are delivered to Solid Light during the Fabrication & Installation phase. Upon completion of the project, Solid Light will deliver the final Exhibit Assets Binder, which documents every asset used in the exhibit and provides all paperwork relevant to that asset. This approach ensures that DBM does not infringe on any rights and all assets are used appropriately.

DBM is housed in the 1918 Yazoo & MS Delta Railroad depot, a MS Landmark property in downtown Clarksdale. It was in this building that cotton—picked by hand, and eventually by machine—was weighed and shipped to Memphis and other cities and then all over the world. The music of the region has a similar journey – born in the fields and seeping into the ears, minds and hearts of people all around the world. Now in the 21st century, both continue to have a viable influence on cultural traditions around the world and citizens from all over the world are traveling to Clarksdale and the MS Delta to experience its history and heritage.

DBM is the world's first museum devoted entirely to Blues and this will be its first major, permanent exhibition to explore the MS Delta and its musical history in depth. It will overturn many a visitors' pre-conceived notions about MS, the Delta, the South and its music. Ours is not the well-known story of the rich and famous artists or the powerful music industry, but the lesser-known story of Clarksdale and Coahoma County and the hard working artists whose music made possible what we now know as rock and roll.

The MS Delta is considered “the Land Where the Blues Began”. Clarksdale has long been known as “the home of the Blues” and, in more recent times, the “home of the Crossroads”. The earliest blues documented in Coahoma County was in a study by Charles Peabody, who, after conducting an archaeological dig, wrote a paper published in 1901 by the *Journal of American Folklore* stating how impressed he was with the music of the workers provided to him by the land owners and encouraged ethnomusicologists to get to Coahoma County to study it. It was the following year that W.C. Handy discovered “the weirdest music I've ever heard” outside the depot in Tutwiler, while waiting on a train to take him back to his home in Clarksdale. (A historic marker, visible from the front steps of the museum, stands where his home once did.) This early 20<sup>th</sup> century documentation, in turn, led to future studies by Lawrence Gellart (1925); Lomax and others, which ultimately led to Muddy Waters migration to Chicago where he made musical history that continues to influence artists to

this day. These stories are the foundation for Clarksdale's Blues story, which will be told in our new permanent exhibits.

The renovated Yazoo & MS Delta depot in downtown Clarksdale, which houses DBM, provides the ideal site for telling the story of how blues music influenced and transformed American music and American culture as it literally sits on the railroad tracks, which even today distinctly divide the downtown. In the early days of the county, before the construction of railways or extensive roadways inland, the MS River was the primary transportation route, and the first three county seats were each located on the river. In 1836, Port Royal was designated as the first county seat. In 1841, high waters on the MS River flooded Port Royal, and the county seat was moved to the town of Delta. High waters on the MS also flooded Delta, and in 1850 the county seat was moved to Friars Point. As Clarksdale grew in population and influence, it challenged Friars Point's hold on the county government, and in 1892, Coahoma County was divided into two jurisdictions, one going to Friars Point and the other to Clarksdale. In 1930, the county seat was given exclusively to Clarksdale. By this time, the system of sharecropping was commonplace. On the plantations of Coahoma County, cotton was king and the labor was here to prove it.

DBM's holdings include an unparalleled collection of 78's, photographs, instruments, and costumes, along with fine examples of early agricultural implements including cotton sacks, cotton baskets, saws and other farming equipment. Photographs and archival records in the Library of Congress provide additional resources for interpreting this critical phase of the development of agriculture and the documentation of the music and culture. The depot building itself is a MS Landmark and is significant for its architectural integrity. Both inside and out, it shows visitors the size, scale, and operation of a railroad depot, built initially to service transportation for passengers and freight. Its wooden floors, sliding freight doors, iron trusses, and the original freight scale deliver key segments of the story. The scale is used in the new exhibits to display imagery of sharecroppers and work gangs in order to make a connection between African Americans working the land and the point of commerce that the scale represents.

DBM is designated a MS River Interpretive Center along the Great River Road Parkway, a national scenic byway. DBM received a National Medal for Museum and Library Service in 2013 and a National Arts and Humanities Youth Program Award in 2014. DBM is an integral part of the MS Blues Trail, with its own marker declaring us as the world's first museum devoted entirely to Blues as well as host to the marker for the Sunflower River Blues and Gospel Festival, which started in 1988 and is held on DBM's stage and grounds. For each of these designations, we were recognized as a place where pivotal events occurred in the history of American music, and as a site that lends itself to the preservation and interpretation of that history.

**ORAL HISTORY COMPONENT** Because Clarksdale and Coahoma County attracted so many scholars throughout the first half of the 20th century; much scholarship continues to be done. The exhibition will utilize oral history interviews conducted by professional musical culture as well as the history and culture of the American South. Ted Ownby, Director of the Center for the Study of Southern Culture will advise us on this theme. Bill Ferris, Sr. Associate Director, Center for the Study of the American South and former Chairman of the NEH, will make certain the humanities themes are incorporated throughout the exhibition. Ferris, Evans and Guralnick were instrumental in the founding of DBM and it is appropriate that they are part of its continued growth. The project team will use an interdisciplinary approach to the interpretation and draw upon a wide range of humanities disciplines to tell *The Story of America's Music* and show its profound influence and impact on the world.

Delta Blues began in Mississippi, but its roots extend far back to West Africa. Men, women, and children were ripped from their homes and sold into slavery, yet they carried with them a rich culture, of which rhythm and song were central. They poured their anguish into their music, passing it down through generations until it began to take shape as "Blues." This cultural evolution is the focus of Act One, from the earliest field hollers and Vodun-inspired songs to the beginnings of Blues as we know it. W.C. Handy's "weirdest music I ever heard" sets up the rise of itinerant Bluesmen folklorists ranging from Alan Lomax to William Ferris and Peter

Guralnick. These interviews provide background and insight into the experiences and traditions of musicians and explore life, history and traditions in a rural agricultural town. Our scholars have decades of combined experience conducting interviews and creating broadcast-quality audio recordings using state of the art equipment. All interviews are property of the humanities scholars. The scholars will grant permission for DBM to use. These interviews will add another dimension to the stories told through the song recordings.

**Project history** Why a new interpretation? Despite the significance of its site and its collections, DBM has never been able to fully interpret its own story. For twenty years, DBM was a part of the Carnegie Public Library and the collection was more research materials than artifacts. Each photograph, poster, or record had its own label, but overarching themes were never developed to provide context. Only visitors who already knew and cared about the blues—mostly musicians and European visitors—could appreciate the significance of what they were seeing. When DBM moved to its current location in 1999, it relied on temporary exhibitions to fill the space. The board recognized the need to acquire more artifacts and in 2000, the remains of the Muddy Waters cabin from Stovall Plantation were moved into the facility. Now that the collection has significantly grown, in order to fulfill our mission, a new interpretation that speaks to a far wider (younger) audience is needed. The addition of audio and video will allow us to reach them through the voices of the artists and the reinvention and/or reinterpretation of their work by modern day artists. i.e. Son House / Jack White/ Rory Block.

The Board of Trustees of the Carnegie Public Library founded the DBM on January 30, 1979. As DBM grew in scope and popularity, it became clear that it needed a place of its own. It moved down the street into the renovated freight depot, effectively beginning a revitalization of sorts of downtown Clarksdale. DBM interpretive planning efforts were formally launched in 2003, with the hiring of Executive Director Shelley Ritter and the Board of Trustees' goal to add a new wing to the museum to house the Muddy Waters cabin. With input from the local community, musicians, and our visitors we developed a strategic plan to guide our decision-making so as to stay on track with our messaging and have adopted a 10-yr master plan. See summary, Attachment 9. In 2004, the DBM received a Building Fund for the Arts (BFA) grant through the MS Arts Commission for gallery expansion and we adopted a conceptual plan in 2005. In 2006, the museum received funding from the MS Department of Archives and History's Community Heritage Grant program to complete exterior restoration including a new roof and the installation of a fire suppression system. A second BFA was awarded to plan for new permanent exhibits. The MS Department of Transportation awarded \$1,573,860 to make improvements to the existing building and expand the gallery space. This project was completed in 2012. Along with matching funds from individual donors, foundations, and corporate supporters, these grants supported the expansion of DBM and the development of a detailed interpretive plan. In 2015 we received a \$100,000 Museums for America Grant from IMLS to complete the final designs. Equal matching funds have been secured and plans will be complete in October 2017.

To date, work includes a full year of research and script development, including examination of archival material. In this process we have developed a way to showcase the artists and allow their voices to tell the blues story through a combination of artifacts, oral histories, music, interactives, and multi-media components. Although there are other music museums in the immediate area, their focus is on particular artists (BB King), the music industry (Grammy MS), or a particular label (Sun, Stax). DBM is unique in that it tells the complete Delta Blues story from its African origins to its development in the MS Delta and subsequent migration north and on throughout the world.

**Related Projects at DBM** Throughout the planning process we have developed "Explore and Learn" features for our Website that support the various exhibit themes and provide insight on important Blues stories. These features explore a particular subject in detail and are micro-exhibits of a sort that supplement our exhibits by utilizing images, facts, and other materials that may or may not be in the physical exhibition. To date we have six features including "Follow Muddy Waters", "Follow Charlie Musselwhite", "Explore the New World District", and others. We developed a traveling trunk on the community life and working life in 1940's Coahoma County and Chicago, using themes closely tied to the Interpretive Plan – such as migration, trains, Highway 61,



the MS River, diddley bow and a guitar. The trunk is utilized by teachers around the region.

DBM's website, physical site, and collections offer the unique opportunity to explore America's blues history more fully and to demonstrate the national impact that the migration of people and their talent had on our nation and the world. DBM offers several educational programs to the community throughout the year ranging from book and film discussions to music workshops. All DBM's public programs are free to the general public. Quite often, they are recorded and are available as podcasts. The programs can take place at any time, but DBM always works with Juke Joint Festival to coordinate events during their annual festival in April and the Sunflower River Blues and Gospel Festival in August.

DBM recently partnered with the U of MS's Center for the Study of Southern Culture to present a three-day teacher workshop on the MS Blues Trail Curriculum. We received positive feedback from attendees and presenters and have been asked by the local school district to repeat the workshop during the school year.

**Chairman's special** DBM is unique in the broader Delta region and among other music museums. Although many of our artists appear in the Rock and Roll Hall of Fame, the Grammy Museum, EMP or the Blues Hall of Fame, these entities showcase the artists because they achieved fame. DBM explores the artist in the context of their beginnings: the events that shaped their lives and their music throughout its development – from a one-string diddley bow to an electric guitar. Our visitors, by virtue of traveling to and standing in the MS Delta, have the opportunity to understand the factors that shaped this music and gave it the power to be recognized all over the world. While other museums and historic sites in the Delta do a superb job exploring agriculture, art, and history, the DBM story encompasses all three through the embodiment of the blues men and women whose stories and voices are documented in their recordings. We show how the artists and their work are related to the concepts of technical change such as the first successful testing of the mechanical cotton picker at Hopson Plantation, environmental change – the invasion of the boll weevil and the use of pesticides; social change – the Civil Rights Movement and the Great Migration. All concepts are integral parts of America's story. Although Africa gave America some of what we call blues, America gave the world back a music that was something more than it once was. – a sound tempered by years of incarceration, music energized by electricity, a culture baptized by blood and sweat and the mud of the MS.

As Mississippian Eudora Welty wrote in *Place in Fiction* 'It seems plain that the art that speaks most clearly, explicitly, directly and passionately from its place of origin will remain the longest understood. It is through place that we put out roots, wherever birth, chance, fate or our traveling selves set us down; but where those roots reach toward whether in America, England or Timbuktu - is the deep and running vein, eternal and consistent and everywhere purely itself, that feeds and is fed by the human understanding.'

At the DBM we have the ability to combine the atmosphere of a former railroad depot with a world-class collection of blues artifacts, ephemera and memorabilia; to overturn common perceptions about Blues history by creating a comprehensive exhibition on music history and culture in the MS Delta; and to interpret America's story through the development of America's music, the Blues.

DBM lies in the heart of the MS Delta—a landscape that reveals a historical and cultural narrative that can only be fully experienced by going there—and Clarksdale provides rich context to that story. Visitors can follow the MS Blues Trail or just come to Clarksdale and experience the MS River, drive the legendary Blues highway - Highway 61, or follow the Great River Road, see cotton fields and walk the railroad track that runs through town, dividing the historically black area from the historically white one. Just a few blocks from DBM, the New World District provides a glimpse into the historic African American business community.

This is the place where Howlin' Wolf walked the street crying after his mother rejected the money he offered her because he earned it by playing the Devil's music and where Bessie Smith breathed her last breath. There is no mistaking the effect that authenticity plays in creating a powerful connection to story and Clarksdale is overwhelmed with connections to blues history.

Clarksdale and the MS Delta have cultivated a rich musical heritage that is known around the world. The list of musicians who called Clarksdale home, or passed through the Delta is seemingly endless and it continues to grow as modern day artists emerge and come here to find the roots of American music. Through migration, radio, and the recording industry, the music of the MS Delta influenced a broad cross section of the American people as well as Europeans. In the mid twentieth century, a man called Muddy Waters, with his song aptly titled “Rolling Stone” provided the backbone of American music and named a magazine and a band. Today, the power of the music continues to inspire and influence up and coming artists in all genres of music. Our planned exhibition explores American musical history by examining the land, the artists, and the events that shaped that history. It probes the nature of innovation and the importance of art and music in life. We will explore its humble beginnings and the power of this music that continues to reinvent itself and influence other forms. It introduces the public to “the roots and the fruits” and encourages them to think about the influence of music in their own lives. The planned exhibits will provide a rich and deep interpretation of one of the most important musical art forms in the history of music and culture.

Sample text of exhibit panels and labels may be found in Attachment 4 along with design drawings of the exhibit floor plan and two elevations. Images of artifacts may be found in Attachment 10. Our scholars represent several institutions of higher learning - University of MS, UNC-Chapel Hill, University of Memphis, Jackson State University among them. We will have access to these institutions resources as well as an opportunity to develop new audiences with their students and alumni.

Given our close proximity to Memphis, we work with the Memphis CVB and their music museums to cross promote and to compliment each others’ stories. This is effective because of the historic connection Memphis has with the Delta Blues artists through their performances on Beale Street, recordings at Sun or Stax, to the influence of Blues on Elvis Presley, and the Civil Rights connections. This connection also stretches to the Rock and Roll Hall of Fame in Cleveland, OH, to the Experience Music Project in Seattle, WA, the Grammy Museum in Los Angeles, CA, as well as the Bluseum in Nottoden, Norway, Clarksdale’s “sister city.”

Grammy Museum MS is 30 minutes down the road from the DBM. The Grammy Museum, MS Grammy and DBM collaborated on exhibitions and programming for the John Lee Hooker Centennial celebration. DBM annually celebrates August as John Lee Hooker month and April as Muddy Waters Month with special exhibits and programs. We collaborate with the Highway 61 Blues Museum in Leland, MS, as well as the BB King Museum in Indianola, MS, both an hour away. There is constant collaboration with the Delta Cultural Center in Helena, AR, through their live radio broadcast and of “King Biscuit Time” on historic KFFA, which is also streamed and a joint marketing piece directing festival goers from one institution to the other – this is a 30-minute drive either up Highway 61 or past Stovall Farms and the site where the Muddy Waters’ cabin once stood. Tennessee, Arkansas and MS have collaborated to promote “Bridging the Blues”, a cross promotion of blues events and going on the last week in September and the first week of October. Recently we attended a series of meeting in Clarksdale and in Franklin, TN, to start a cross-promotional collaboration of the “Americana Music Triangle” which will connect the Nashville/Franklin/Leiper’s Fork area in TN with Muscle Shoals, AL and New Orleans, LA. While this will be ongoing, its current primary push is during the month of May. Clarksdale is a prominent stop on the pilgrimage.

DBM is recognized as a MS River Interpretive Center and is working with the marketing committee of the MS River Parkway Commission and National Geographic on incentives to “Drive the Great River Road”. DBM is a member of the Excellence Club, which is comprised of museum, heritage, and conservation projects that have been presented at the Best In Heritage Conference held annually in Dubrovnik, Croatia.

**AUDIENCE, MARKETING AND PROMOTION** During the 38 years since its founding, DBM’s primary audience has been older white males already interested in Blues. Our greatest challenge has been finding ways to reach families, women, children, and school groups. DBM needs to consider how it will interpret the Blues to make it relevant to younger audiences. Our interpretive plan, with strong encouragement from the historians on the team, addresses this problem by developing the themes of ‘roots and fruits’, a play on the Willie Dixon

quote, “the Blues is the roots; the rest is the fruits” to demonstrate the blues origins of popular music genres as diverse as hip-hop and country. We will also work more closely with Higgins Middle School and George Oliver Elementary, the visual and performing arts magnet schools here in Clarksdale. In keeping with the goals of our strategic plan, DBM strives to serve three distinct audiences: (1) school groups and the local general public, (2) heritage tourists, and (3) blues enthusiasts.

The MS Delta is comprised of former railroad towns largely dependent upon agriculture struggling to find a new economic base in the twenty-first century, while maintaining civic pride in the face of economic difficulty. Young people, especially, have little knowledge of the region’s incredible cultural history and influence. DBM’s traveling trunk, “Explore and Learn,” features and the new exhibition will help foster pride in students’ own communities while addressing state standards for local history, American history, and other subjects. The remains of the Muddy Waters cabin provide a strong link to how things were at home and on the farm. The huge cypress timbers represent the trees of the great swamp that once was the Delta and they convey messages about innovation, craftsmanship, and creativity. For families, the new exhibition’s human stories, hands-on activities, and interactive displays will make the DBM a place where families come to learn together about Clarksdale and the heritage of MS Delta Blues and to explore their own connections to it.

**Heritage Tourists** A millennium visitor survey conducted by the MS Arts Commission reported that 79% of visitors to the Delta consist of two or more people driving. The report showed that the visitors participated in cultural learning activities; and among those tourists, visiting historic sites was by far the most popular activity. It further indicated the need for more billboards, markers and places to eat and stay. The State of MS has since implemented the MS Blues Trail Marker program and the tri-state “Bridging the Blues” promotion.

In 2009, the MS Delta region was designated a National Heritage Area. The DBM participates in the National Park Service’s Passport Cancellation Stamp program that encourages visitors to collect stamps from participating entities. The DBM is designated an official MS River Interpretive Center and is included in the Great River Road promotions that cover the 10 states up and down the MS River under the umbrella of the MS River Parkway Commission (MRPC). MRPC is partnering with National Geographic to launch a major promotional campaign about the Great River Road and the DBM will be included in these marketing efforts.

DBM is well positioned to reach these visitors. Clarksdale is the birthplace of the Blues and is located on Highway 61 aka the Blues Highway. The MS River and its impressive levee system run through Coahoma County and its tributary, the Sunflower River, runs through downtown. By tying Clarksdale and the Delta’s heritage to that of the nation at large and by exploring how Blues music has influenced the course of American history and music, our new exhibits will make a visit to DBM more appealing to cultural heritage tourists. Our publicity campaign will increase our ability to reach them and our efforts will be multiplied by our partnerships with MRPC, the Delta Heritage Area and the state. Tourists who come to MS and the South for its rural beauty, rich artistic heritage, and spectacular natural beauty should not go home without also learning about the region’s key role in the development of American music. We are members of the Memphis CVB and work with them to cross promote to heritage tourists, many of who use the Memphis airport to get to our region.

**Blues Enthusiasts** DBM will not forget the group that has been its primary audience for thirty-eight years. Older blues fans and musicians from the area will still want to explore our building and our collections. The new exhibition will add new dimensions to their experience by describing the historical importance of the Blues and how it has survived throughout the changing times. Visiting enthusiasts often note with regret that the general public—and even their own families—do not understand and appreciate the special music, culture and way of life that Blues represents, and so many people still claim ‘the blues is dying in the land where it was born’. We work with music museums in the area to cross promote and often collaborate with program scheduling and festivals.

**Publicity** Throughout the planning phase of the project, the museum has publicized the ongoing work in its newsletter (10,177 subscribers) and on panels in the gallery. We are in conversations with (b) (4)

and work closely with WROX (Clarksdale) and KFFA (Helena, AR), both local historic blues radio stations. DBM places print brochures at standard distribution sites throughout MS and Tennessee and at other music museums including the recently opened Blueseum in Notodden, Norway, Clarksdale's 'sister city'. We have two billboards on Highway 61, and we participate in print and digital marketing through the MS Development Authority Tourism Division, the Blues Festival Guide (which lists every blues festival in the world), *Living Blues Magazine* and the American Blues Scene. The new permanent exhibits and related activities will be featured in each of these. When the exhibition opens, during our 40<sup>th</sup> anniversary year, we will work with state and local tourism entities to mount a nation-wide publicity campaign, reaching out to our media network, which includes state, local, national and international publications, radio and television networks. DBM's web site is easily found through the major search engines, and an upgrade to it is included in our plans. It will include a special section about the new exhibits that includes an overview and photos of key artifacts. We will utilize our social media channels to promote the grand opening, which will be free and open to the public. We will engage the services of MathusPR and Greenland Marketing to assist with the development and execution of marketing plans.

**I) Evaluation of the project's impact** Front-end evaluation includes study of several years' of visitor comments and an online survey. We will also create and distribute a questionnaire, based on the "visitor outcomes" developed by the planning team. Comments have been gathered formally, via evaluation forms and surveys and informally through our guest book and conversations with tourists. What we have learned is that the visitors appreciate our physical collections and the fact that our exhibits don't out-fancy the town or the surroundings.

Visitors to Clarksdale are in search of authenticity, not something they could experience equally in New York or Las Vegas. These comments have particularly influenced the design and "feel" of the new exhibits. Our visitors have gone to considerable trouble to reach us, driving or riding down Highway 61 or 49 from an airport, or on the way to or from another music city such as Chicago, St. Louis, Memphis or New Orleans, and they do not expect us to fabricate experiences that are literally outside our doorstep. They look to us to create a context for all their experiences. At the end of three years, we will compare visitor attendance, special program attendance, and new memberships with figures for those categories in the three years preceding the opening of the new exhibits.

DBM will make use of the findings to improve the permanent displays and help formulate new ways of reaching audiences through temporary exhibits, programs, publications, and the web site. During the Final design phase we have utilized local test groups of students from Coahoma Community College, Lee Academy, Higgins Middle School and George Oliver to evaluate themes and the "Explore and Learn" features. We will solicit feedback from students at The Margaret Walker Center at Jackson State U and the Center for the Study of Southern Culture at the U of MS, which are headed by two of our project scholars. We recently developed an "Explore and Learn" feature on The Great Migration and utilized the Coahoma Community College history students for evaluation. These comments will be incorporated into the final design and this experience will shape how we utilize future test groups.

**VISITOR FEEDBACK** We will develop a one-sheet evaluation form for group tour leaders to complete. This information will be quite valuable because the leaders are repeat visitors, but their customers are not. Tour operators can give us valuable feedback that will help US attract more groups to DBM. Educators' comments will be helpful in shaping the messaging of the museum. We will create a brief survey link to attach to our newsletter/eblast and invite those who have seen our new exhibits to give their feedback. We will continue to offer a visitor comment book in the gallery for individual visitors to sign in and share their thoughts and contact information. We will utilize these comments in conjunction attendance and face-to-face conversations to evaluate our exhibits, programs and services.

These results will directly impact our sustainability as they will help shape how we present future programs. They will illuminate where content needs additional development as well as what is effective. They will also help us determine future topics for temporary displays as well as additional "Explore and Learn" features. As a

small institution, we are accustomed to responding visitor feedback in a timely manner.

**ORGANIZATION PROFILE Mission:** DBM is dedicated to creating a welcoming place where visitors find meaning, value and perspective by exploring the history and heritage of this unique American musical art form known as the Blues.

**Organizational picture:** DBM is open to the public Monday – Saturday from 9 am to 5 pm March – October; and 10 am – 5 pm November – February. We close for major holidays and open on Sundays during festivals and by appointment. Admission is: \$10 for adults, \$8 for students, and discounts for seniors, military, and groups. Coahoma County residents and children 12 and under are admitted free. All exhibit areas; entryways, rest rooms, and the parking lot are wheelchair accessible. We are a Blue Star Museum and allow active members of the military and their family free admission from Memorial Day through Labor Day. We received the National Medal for Museum and Library Service in 2013. Many annual community events, such as the Sunflower River Blues and Gospel Festival, Fridays at the Stage, and the Juke Joint Festival utilize the DBM stage. These events are free.

Once the new exhibits are installed, we will open on the first Sunday of each month and allow free admission from 1 pm – 5 pm. After one year, we will evaluate the effectiveness of this policy and determine whether or not to continue it and/or make necessary adjustments. DBM is a publicly and privately funded institution, which enriches the lives and broadens the perspectives of its local, national and international visitors thereby creating opportunities for persons of diverse cultural backgrounds to celebrate this unique heritage. Established in 1979 by the Carnegie Public Library Board of Trustees, and made a stand-alone museum in 1999 through public/private legislation, DBM is the state's oldest music museum. A five-member board appointed by the Board of Commissioners and Mayor governs it. Funded by a tax millage from the City of Clarksdale, gift shop revenue, granting agencies, and donations, the museum uses public and private funds to carry out its mission. Our fiscal year runs October – September. The operating budget for FY16 was \$. Our June 2017 financials show a net income of **(b) (4)**. Five full-time and six part-time employees are employed six days a week to ensure quality experiences for visitors. Additionally, four artists and one student teacher are employed to carry on the tradition of the Blues by teaching weekly music classes from 4 p.m. - 6 p.m. Monday - Thursday. This program was honored with a National Arts & Humanities Youth Program Award in 2014. The documentary, “From the Crossroads to the White House”, which premiered on MS Public Broadcasting in June 2015, chronicles the journey from Clarksdale to the DBM performance for First Lady Michelle Obama at the award ceremony. It can be viewed here: <http://www.mpbonline.org/fromthecrossroadstothewhitehouse/>

Forty-four museum volunteers provide support services as needed. Although we have a significant cultural heritage, it is primarily celebrated sporadically in a weekend festival/conference format, but DBM is open 6 days a week, year-round. In July 2017, we had 1,277 visitors from 36 states and 21 foreign countries. We serve approximately 25,000 visitors annually. We are mindful of the diversity of our audiences as we plan our new permanent exhibits and will have something appealing for everyone.

We offer a traveling trunk and lesson plans at no charge and most of our educational workshops are free. We recently offered a teacher workshop on the MS Blues Trail Curriculum, in partnership with the University of MS’s Center for the Study of Southern Culture. We are currently working with Coahoma Community College staff and students to review and comment on our latest Explore and Learn Web feature about the Great Migration. We will host a teacher workshop on September 23.

**Project team:** Shelley Ritter, Executive Director, Delta Blues Museum has over 26 years of museum experience that includes 5 years at Elvis Presley Enterprises as archives manager, 8 years as the Field Services Curator for the MS Dept. Of Archives and History and 13 as the Executive Director of the DBM. Having studied under William Ferris at the Center for the Study of Southern Culture at the University of MS, she has a passion for folk and traditional arts from an interdisciplinary standpoint.

We have utilized other DBM staff members and volunteers as appropriate in planning and will continue to do so

throughout Implementation.

**Design Team:**

Cynthia Torp, President, Solid Light.

Vision. Talent. Spot-on intuition for what resonates with audiences. These are the hallmarks of Cynthia's 35+ years in design and branding. Cynthia founded Solid Light 16 years ago. Under her guidance, the company has grown to include a team of design, architecture, content, multimedia, and fabrication experts who consistently produce premier visitor experiences for museums, corporations, nonprofits, government entities, universities, and visitor centers. Solid Light is a 100% woman-owned business and is certified as a WBE. In 2010, the National Association of Women Business Owners (NAWBO) in the Louisville Region named Cynthia Businesswoman of the Year.

John Murphy, Creative Director, Solid Light. John Murphy's career has taken him around the world, back in time, into the future, and under the sea. For more than 25 years, John has expertly designed and directed evocative media experiences for distinguished visitor destinations like the National Constitution Center, Thomas Jefferson's Monticello, and the World of Coca-Cola. From battlefields to state capitol buildings, from presidential homes to corporate headquarters, John has directed the production of numerous historic films and media elements that create truly immersive experiences.

Jonathan Noffke, Production Director, Solid Light. With nearly 30 years of industry experience, he possesses executive-level insights into the operational and curatorial worlds that are unique. Jonathan's educational focus in both history and museum studies, along with his service as executive director/curator at several prominent historic homes and museums, offers him a rare vantage point: he knows what our clients need because he used to be the client! Jonathan routinely coordinates with architects, engineers, and general contractors on all necessary site/building construction considerations, and manages every aspect of fabrication & installation, including the management of A/V integration teams during the installation phase. This well-rounded background gives Jonathan a unique combination of skills and a logistical understanding of content and production that goes beyond simple nuts, bolts, and blueprints.

Ben Jett, Design Director, Solid Light. As Design Director, Ben upholds Solid Light's standard of design excellence, and he provides consistent mentoring and hands-on instruction to our design team. He is remarkably adept at pinpointing the essence of a story and finding solutions that enliven those ideas. His passion for unconventional thinking drives creativity and collaboration at Solid Light, empowering the team to create fresh concepts that deeply resonate with audiences. With over 12 years of experience with the firm, Ben has become a vital component of our process and our culture, including the complete rebranding of our company in 2014. His design contributions have garnered numerous awards for our clients and our firm, and he continually pursues new innovations and techniques that will keep Solid Light on the cutting edge of visitor experience design.

Solid Light is a design + build exhibit design firm, providing all inclusive services from initial site planning and architectural services, through design, content, and interactive development, media production, graphics production, artifact mounting, exhibit fabrication, and installation. It provides an all-in-one resource to institutions both big and small that do not have in-house capacity to design and produce exhibits. We work in very close collaboration with the museum institution. DBM will take the lead on content development and will guide the process to design physical exhibits, media elements, and interactives. They will work with DBM to assure that the new exhibits work operationally, but DBM staff will be solely responsible for operating the museum, including updating exhibits over time.

**Humanities scholars, consultants & collaborating institutions:** Mark Camrigg has worked for *Living Blues* magazine over the past decade and recently published the book *Blues Unlimited: Essential Interviews from the*

*Original Blues Magazine* on University of Illinois Press. He is co-editor with researcher Jim O'Neal on the newly developed Living Blues Books Series with the U of Illinois Press.

**Dr. Bruce Conforth** is the founding curator of the Rock and Roll Hall of Fame and Museum. He has been a blues scholar for nearly 50 years, published and lectured extensively and is considered one of the world's foremost experts on Robert Johnson and Pre-WWII blues field recordings.

**Dr. David H. Evans** is one of the world's most decorated scholars in the field of American Music and especially blues. He was instrumental with starting the DBM and is currently a Music professor at the U of Memphis. He has written several books about blues music and hundreds of articles or chapters from larger bodies of work. Evans has recorded many blues artists himself and he has presented his scholarship all over the world. His published work and expertise will help us connect "roots and fruits".

**Dr. William Ferris** is author of over 100 publications in fields of folklore, American literature, fiction, and photography. He was made a "Chevalier in the Order of Arts and Letters" in 1985 and an "Officer in the Order of Arts and Letters" in 1994 by the French government, and in 1995 he was given the Charles Frankel Award by President Bill Clinton. Ferris received a Doctor of Fine Arts from Rhodes College in 1997. He has served as a consultant to *The Color Purple*, *Crossroads*, and *Heart of Dixie*. Ferris has made over 225 presentations to audiences in 14 countries and was named one of the top 10 teachers in the nation by *Rolling Stone* magazine in 1991. In 2006 he received the Richard Wright Literary Excellence Award presented at the Natchez Literary and Cinema Celebration and a Lifetime Achievement Award presented at the Prague Music on Film- Film on Music Festival. He was Chairman of NEH 1997-2001.

**Robert Gordon** is an award-winning author of *Can't Be Satisfied: The Life and Times of Muddy Waters*—the definitive biography on the blues legend. He is a noted scholar and expert of all things dealing with blues music, especially anything to do with the life and career of Muddy. He is also an expert on the work done by Alan Lomax and the team of Fisk University scholars in Coahoma County and will help DBM to depict life in the Delta and New World District during the 1930s and 40s. Having worked on the MS Blues Trail, the STAX museum and the BB King Museum, Robert will help with resources and also keep our content distinct.

**Peter Guralnick** is one of the world's most prolific and beloved music critics, writer on music, and historian of US American popular music – especially blues. He has published individual books on the lives of Robert Johnson, Elvis Presley, Sam Cooke, Sam Phillips and collections featuring several blues artists. He is a member of the Blues Hall of Fame, has won a Grammy Award and contributed to numerous films documenting the history of the blues. Peter will help with historic context, especially in the Rediscovery section.

**Dr. Robert E. Lockett, Jr.** is a historian with expertise in 20th Century American History and the Modern Civil Rights Movement. He currently teaches history at Jackson State U and serves as the Director of the Walker Center for the Study of the African-American Experience. His published work and expertise regarding the Great Migration of African Americans from the MS Delta north to Chicago will be utilized in the Migration section of the exhibits.

**Dr. Ted Ownby** is the Director at the Center for the Study of Southern Culture at the U of MS and serves on the MS Blues Commission. He is the coauthor of the *MS Encyclopedia* and the coeditor of the Gender volume in *The New Encyclopedia of Southern Culture* and authored two books on southern cultural topics. Ownby's expertise comes from both his own education and research and the resources housed within the U of MS. In partnering with the Center, DBM will have access to the *Living Blues Magazine* archive and the Blues Archive, all part of the U of MS. He will assist with connecting the individual artists' stories with the broader, overall themes of agriculture, civil rights, and the Migration.

**Dr. Clark Eldridge White** is a trained Social Scientist with the terminal degree in Sociology and a Blues Impresario. As a Blues Artist/Scholar he performs as a Blues Musician, Blues Educator, Museum Consultant, Arts Panelist, Lecturer, Festival Producer, Historian, Blues radio dj, and Blues Promoter. He has experience conceptualizing, articulating, writing, and implementing strategic planning, evaluation and tracking, work

program planning and grant writing.

**Work Plan: (see attachment 12 for larger version)**

**DBM NEH Workplan 080717**

Task Name	Start	Finish	Thru	Assigned To
Delta Blues Museum	05/05/16	05/02/19	751d	
[Previously Completed Work]				
Design Development	05/06/15	08/09/17	577d	
Content Development	06/06/15	04/26/16	196d	
Design Development Due	04/01/16	04/01/16	1d	
Copy, Graphics, Media Treatments / Key Frames	04/06/17	07/27/17	94d	
Story Refinement, Draft Exhibit Copy	03/29/17	06/08/17	54d	
Client & Scholar Team Review & Feedback	05/06/16	06/08/16	29d	
Scholar Team & Content Expert White Papers	04/05/17	04/25/17	75d	
3D Story Blocking Update / Sample Writings	05/11/17	06/03/17	70d	
[Proposed Schedule]				
Final Design	07/14/17	05/18/18	219d	
Further Content Refinement and Preliminary Exhibit Copy	07/14/17	07/14/17	1d	Solid Light Team
Final Design, Content Package Due for Content Scholar Review	08/16/17	08/16/17	1d	Solid Light Team
Client / Scholar Review & Feedback	08/17/17	08/28/17	15d	Shelley Ritter & Team
SL Final Revisions, Final Design Updates, Book Layout	08/17/17	08/28/17	21d	Solid Light Team
Final Design, Shop Drawings, CAD files, and 3D Renderings of Museum and due to Client	10/02/17	10/02/17	1d	Solid Light Team
Client Review/Approval	10/03/17	10/16/17	10d	Shelley Ritter
Sourcing/Curation Period	09/11/17	01/24/18	94d	Solid Light Team
Scholar Review of Section Packets	08/17/17	09/05/17	16d	Solid Light Team, Shelley Ritter
SL Content Revisions	09/11/17	10/03/17	17d	Solid Light Team, Shelley Ritter
Image Acquisition and Rights Procurement	10/11/17	05/18/18	163d	Solid Light Team
Final Design Phase Complete	10/17/17	10/17/17	1d	Solid Light Team
Testing, Prototyping, Sourcing, and Curation Period	04/01/18	01/23/19	266d	
Local Materials Sourcing, cataloging, and storage in Clarksdale, MS	04/01/18	10/01/18	126d	Solid Light Team, Shelley Ritter
Exhibit Component Testing Period (includes prototyping museum interactivities and testing use of components with sample audiences)	05/03/18	11/02/18	159d	Solid Light Team, Shelley Ritter
Graphic Production Files and Construction/CAD Drawings	08/28/18	12/31/18	126d	Solid Light Team
Final Materials Identification and Budget Tracking	12/25/18	01/23/19	21d	Solid Light Team, Shelley Ritter
Media/Interactive Component Production	04/01/18	01/09/19	196d	
Pre-Production Work	04/01/18	05/14/18	31d	Solid Light Team, Shelley Ritter
CGI Production/Image/Music Sourcing/Rights Procurement	06/01/18	08/20/18	56d	Solid Light Team
Final Original Footage	08/02/18	08/29/18	20d	Solid Light Team
Edit Rough Cuts	09/03/18	11/01/18	44d	Solid Light Team
Museum and Scholar Review of Rough cuts	11/04/18	11/16/18	11d	Shelley Ritter & Team
Final Media/Interactive Training, Testing, and Revisions	12/02/18	01/04/19	25d	Solid Light Team
Museum Approval of Final Media/Interactives	01/09/19	01/09/19	1d	Shelley Ritter & Team
Fabrication/Installation	04/01/18	03/29/19	254d	
Exhibit Component Fabrication	04/01/18	07/31/18	85d	Solid Light Team
Artifact Planning/Movement/Storage & Demo of Existing Exhibits	07/04/18	08/31/18	43d	Shelley Ritter & Team, Solid Lig
Exhibit Infrastructure Built Out	09/11/18	12/03/18	95d	Solid Light Team
Shipping/load-in of Exhibit Components	12/04/18	01/10/19	25d	Solid Light Team
Exhibit Install	01/11/19	03/07/19	40d	Solid Light Team
AV Install	01/05/19	02/26/19	20d	Solid Light Team
AV Burn In & Staff Training	02/27/19	03/28/19	25d	Solid Light Team
Final Operational Planning	03/03/19	04/01/19	27d	
Confirm Detailed Exhibit Evaluation Process	03/03/19	07/05/19	87d	Shelley Ritter & Team
Further Develop and Identify Public Programming Opportunities	04/01/19	07/29/19	253d	Shelley Ritter & Team
Confirm/Finalize Marketing/PR Plan and Special Events Schedule/Coordination	04/03/19	10/31/19	146d	Shelley Ritter & Team

**Project funding MS** ranks second in the nation in charitable giving in terms of the highest percentage of donated income, and, according to *The Chronicle of Philanthropy*, online giving has experienced rapid and healthy growth year to year. DBM has identified several private individuals and foundations that are willing to provide support. DBM has enjoyed success at raising matching funds and our supporters have never failed to rally when called to action. We will approach them when funds are awarded. We currently have applications pending with two foundations and have been awarded \$163,903 from the Delta Regional Authority in support of this project. At present, we have \$10,000 unrestricted funds in the Delta Blues Foundation account. DBM will participate in the MS Day of Giving and Day of Giving. Last year, we raise more than \$30K towards the completion of the exhibit designs and we were recognized as having the most unique donors. Upon notice of award, we will launch a publicity campaign to energize donors and excite people about DBM's new exhibits. Coahoma County Tourism and MS Development Authority Tourism Division will assist us with ad expenses as the marketing plan is developed.



## Delta Blues Museum: *The Story of America's Music*

### Visitor Walkthrough

The Blues: a pure musical art form. It has inspired Jazz, Rock n' Roll, R&B, Soul, Funk, Bluegrass, and beyond. Many of the most acclaimed artists came from the isolated Mississippi Delta, making this place a unique convergence of Blues history, culture, and music.

Clarksdale, Mississippi is home to the men and women who helped define Delta Blues as we know it today, and the Delta Blues Museum is honoring their music and its role as a seminal American art form. This remarkable story will be communicated through a dynamic new visitor experience—*The Story of America's Music*—that will inspire genuine connections with incredible artists who made their mark on the world through music.

The *Story of America's Music* will explore major humanities themes by connecting Clarksdale and its Mississippi Delta heritage to that of the nation at large, and by exploring how Blues music has influenced the course of American history and culture. (1) Music history—What is the Blues? How did an oppressed people with no money or rights develop it? (2) Social history—How did the culture of the South shape the artistic expression of the people who live there? (3) American Culture—How did the Blues artists in the Mississippi Delta influence the course of American history and shape music as we know it today? What role did they play during the Great Central Migration and the emergence of the Civil Rights and Women's Rights Movements?



The museum lies in the heart of the Mississippi Delta—a landscape that reveals a historical and cultural narrative only possible to experience there—and Clarksdale provides rich context to that story. Visitors can experience the Mississippi River, see cotton fields and walk the railroad track that runs through town. Just a few blocks from the Museum, the New World District provides a glimpse into the historic African American business community. This is the real place—not an imaginary one—and there is no mistaking the effect that the authentic experience can have in creating a powerful connection to story.

The Delta Blues Museum is housed in a historic railroad depot building, and the new exhibits planned for it use the historical architecture as an important vehicle in telling the story. The historical and cultural themes of the Delta—agriculture, railroads, the river and migration—are amplified by using features of the building. Wood floors, large sliding depot doors, truss work supports, and the original freight scale all deliver key segments of the narrative. The freight scale, for example, is used as a projection surface to display imagery of sharecroppers and work gangs in order to make a connection between African Americans working the land and the point of commerce that the scale represents. Large iconic Blues artists illuminate layered scrims hung from the ceiling and present the concept of



from the ceiling and present the concept of the Blues as an art form that spans generations and borders while also expressing the idea that these artists are anchored in the heart of Delta. Exhibit architecture mirrors the function of the building's original sliding freight doors, which are used to present information as well as to provide opportunities for flexible programming within the museum.

The exhibit fabrication plan for *The Story of America's Music* includes the sourcing and use of local materials, as well as collaboration with local artisans and trade workers. The Clarksdale region has a unique vernacular of building materials. Integrating those materials into the exhibit will deliver a unique sense of place for visitors and reinforce the landscape of the Delta. Reclaimed weathered wood, fabric scrims, structural timbers, and more will combine with contemporary exhibit graphics, fabrication techniques, and components built through partnerships with local artisans to create an exhibit rooted in a place and a people.

The exhibit will tell this important American story primarily through the voice, lyrics and music of the artists. The supporting interpretation provides cultural context, clarifies a point, and/or



nudges the visitor on to the next stop. Objects and artifacts will be interpreted and key musical, historical and cultural concepts will be explored, but the narrative comes directly from the voices of the artists. We let the storytellers tell the story. We will have done our job well if our visitors can, but for a minute, walk in the shoes of these great artists and glean an understanding of the social and economic struggles that have shaped what we now call the Blues.

*The Story of America's Music* incorporates a variety of media including immersive projections, unique film footage, a choreographed audioscape, and multiple hands-on interactives to give an extended voice to the museum experience. In addition, we have incorporated flexibility in the exhibition design in order to accommodate changing images, artifacts and media elements. Although visitors can follow a definite path, the floor plan is designed to be an open experience allowing visitors to experience the Blues across time, understanding the musical connections which have spanned generations. Son House and Jack White. John Lee Hooker and Bonnie Raitt. Robert Johnson and Keith Richards. These connections among others are revealed in certain areas, where visitors are able to look through one contextual area into another—or even move freely between them—underscoring that the Blues represents a continuum of art and form expressed across time and culture, both in America and throughout the world.

***Our Big Idea: Mississippi Delta Blues musicians created a complex and layered artistic expression born from the physical and social landscape in the early 20<sup>th</sup>-century that became a strong, identifiable art form and continues to influence the world's music.***

### *Creation of the Delta Blues*

The Delta Blues is an original American art form born out of uniquely American experiences. More than a scale, form, or type of music, the Blues is an expression of individuality—a music of the self and a creative expression of life's most intimate experiences, relationships, feelings, and thoughts. It reflects the physical, cultural, and social landscapes' influence on the lives of the people who created it and performed it. Engrained in the music is an African musical and storytelling culture—the only possession a people could take who were forcibly carried thousands of ocean miles to slavery in an unfamiliar land. This music can be conflicted: complex and simple, raw and beautiful, intense and unresolved, repetitive and original, painful and full of desire. It's hard to define—but you know it when you hear it—and it has birthed untold new artists, songs and styles throughout the world.

This cultural evolution, from the earliest field hollers, travelling storytellers, and rhythmic drumming to the beginnings of Blues as we know it today, will be the focus. W.C. Handy's "weirdest music I ever heard" and Charles Peabody's study for *The Journal of American Folklore* sets up the discovery and rise of itinerant Bluesmen like Charley Patton, Son House, and Robert Johnson, who would influence the spirit and craft of Delta Blues forever. Visitors will come to understand how little the Delta itself has changed, both geographically and culturally. Trains still rumble from town to town and the Mississippi River still occasionally swells beyond its banks. This unique landscape is entwined with Delta Blues and has served as inspiration for generations of Blues artists.



As visitors enter this area, they encounter a crafted collection of large and emotional imagery, objects, and sculptural form that introduce this idea of the Delta Blues as a personal expression. An assemblage of musical ideas and instruments including a combination of West African travelling storytelling, rhythmic drumming, and string gourd instruments creates a dramatic visual interpretation of the various cultural influences

and its importance in the creation of the Delta Blues. Visitors can read about each instrument and learn how they formed the foundation for African American musical expression in the Delta. An *Explore and Learn* graphic on Africa and the Delta will demonstrate similarities between the culture and landscape of West Africa and the Mississippi Delta and compare and contrast its musical art form and instruments.



Located within this story telling area is an original freight scale that was historically used to weigh cotton and other freight before loading it into rail cars. The object will be used to expand the storytelling from beyond wall structure by incorporating it as an immersive and environmental element. Visitors receive a dynamic look—via digital projection—at the faces of the Delta: slaves and sharecroppers, chain gangs and dock workers. Surrounding the scale are tactile cotton bales and large-scale

graphics depicting the agricultural lifestyle of the Mississippi Delta, a landscape that is remarkably similar to Africa. Bold typography of work song lyrics juxtaposed with contextual imagery and graphic panels depict the culture and landscape that African American workers experienced every day.

Embodied in the structure—AAB, twelve bars—Blues notes and forms heard by musician W.C. Handy and written by, Charles Peabody in the *Journal of American Folklore*, uncover the art form as its own unique and raw sound. Overhead, visitors will hear a choreographed soundscape morphing the traditional West African drumming with the raw voices of the Delta field hollers, to the train whistles and finally the mournful voice of a bottleneck slide on a guitar. The synchronous rhythms of drum, work song, and train will help visitors recognize the tangible connection between the Blues and the context in which it was created.

### *Life in the Delta Landscape*

For southern whites, the Delta of the 1880s was a land of opportunity. And to capitalize, they needed cheap labor to clear swamps and work the land. For decades, the hard labor of felling trees, building levees, and picking cotton were the only work opportunities for the African American in the Delta regions. The economic stranglehold of sharecropping, the rule of plantation owners, Jim Crow laws, and physical and social boundaries also dominated their lives.

Flooding, droughts, the boll weevil, and intense heat and humidity hung heavy on the agricultural Delta. The river and the railroads were the biggest connections to life elsewhere—news and people came in and out this way and provided some small windows of the Delta life—and music—to those who passed through. While segregation and racism were present, Blues artists made extra money by playing to white audiences. All of these factors contributed to the emergence of the Delta Blues.

Understanding the culture of the Delta region landscape is the key message in this contextual



area. As visitors continue to explore *The Story of America's Music*, the exhibit is flanked by the building's original sliding freight doors on one side with additional environmental sliding exhibit walls on the other. These sliding walls allow for flexible space programming along with the ability to create and control open spaces. Large graphics of the Delta Landscape including the railways, highways and expansive plantations are used and serve as the

background against our Blues artists voices. These voices include poetry, lyrics, and chants sharing the emotional individual expressions of life experience in the Delta. Stories include the geography and boundaries of the Delta and the landscape that defines this region—swamps, rivers, forests, floods, fertile land. A key message that visitors will take away is how much transformation of the landscape occurred with felling trees, building a levee, roads, rails and establishing large cotton plantations. This transformation was all done by the hands of sharecroppers and the nature of the labor was harsh and intense. The rawness of the story comes out in the lyrics you read on large graphic panels speaking to the railroads and Mississippi River, reinforcing the importance of the spread of the Blues music throughout the Delta and, later, the migrations of African Americans seeking a better life and economic opportunities in northern industrial cities.

Artifact cases arrayed in the center of the space display two 1920s Stella guitars. These guitars were relatively inexpensive and available, ending up in the hands of Delta Blues artists like Charley Patton. Additional casework displays early blues “78” records, such as Mamie Smith’s “Crazy Blues,” which had unprecedented impact on the record industry. The record, marketed as a “race record” sold 10,000 recordings in its first week, and 75,000 in its first month. According to Angela Davis, “‘Crazy Blues’ led the way for the professionalization of black music, for the black entertainment industry, and indeed for the immense popularity of black music today.”



In an area next to the freight doors, visitors will encounter a collection of freight and period luggage telling the story of notable early Blues performers. Imagery of Bessie Smith, Sam Chatmon, Geeshie Wiley, Gus Cannon, Mamie Smith and Doris Carr, as well as contextual imagery of train travel and the Delta, are integrated into these objects.

Large-scale typography displaying song lyrics along with interpretive panels tell the story of Blues as it traveled throughout the region. To the right of the luggage array is a “diddley bow” interactive, which will give visitors the opportunity to try their hand at slide guitar techniques.



The diddley bow also provides the opportunity to discuss homemade instruments and the influence of African instruments on the signature bottleneck slide technique utilized by Son House, Bukka White, Robert Johnson, and countless others.

Overhead, a series of wide scrim are suspended from the building’s truss system, displaying imagery of key Delta anchor artists like Charley Patton, Son House, Muddy Waters, John Lee Hooker and other Blues greats. This dramatic feature has been designed to create a permanent anchor to our flexible storytelling while also activating the soaring architectural volume of the historic train depot and conceptually unify the space with important visitor take-a-ways. This installation demonstrates, above all, that Blues is an art form that spans time and connects people of all kinds, Blues artists and their art are the driving force behind the Museum’s message, and Blues is a tradition that continues to grow and carry forward into the future.

#### Touchscreen Interactive: *Mapping the Blues*

There’s no denying the Blues’ widespread influence on the wider world. The low, husky growl of a bottleneck slide underpins lyrics that paint a picture of both life and myth. Countless artists everywhere have sought to make a connection and emulate that unique sound—and infuse a little of themselves for good measure. Even in the earliest days of Delta Blues, this was true. Son House borrowed from Charley Patton, and then Muddy Waters borrowed from him. Decades later, it was Eric Clapton’s turn to inject a bit of the Delta into that London sound. *Mapping the Blues* is a musical roadmap designed to provide visitors with a newfound understanding of the “roots and fruits” of this music. Located in multiple areas of the Museum, this touch screen interactive provides visitors with the opportunity to follow the powerful threads of Blues influence that extend across geography and time. By choosing from a selection of music tracks by artists, visitors can see and hear cover songs and/or originals by later artists who were directly inspired by that track.

#### *A Community Playing the Blues*

Though Blues music is chiefly an individual expression, making music together was a big part of Delta culture. There was no formal training for the Blues—you learned it from the people, sounds and emotional expressions around you. Blues artists learned from each other, riffed off each other, played together, and partied together. They played for white audiences at fraternity parties and private shows. Woman Blues musicians traveled through the Delta in stage shows, influencing audiences and proliferating the Blues sound through early recordings. These early Blues pioneers influenced many musicians and birthed an industry. Their influences can be

traced to the Blues revival of the 1970s and their sounds can be heard in songs of countless famous rock, folk, and modern Blues musicians all over the world.

Visitors continue to see large wall-scale graphics and song lyrics that are featured prominently in this contextual area. Visitors begin to gain insight into the Blues music roots and its inspiration and influence of other Blues artists throughout the Mississippi Delta. The Delta Blues is an expression of unique, personal and very human experiences. The music shaped their lives and worlds as their lives shaped their music. The rhythm of the train is echoed in the motoric rhythms of a guitar tuned to an open chord and fretted with a knife or bottleneck. Haunting lyrical passages paint pictures as these artists explore their world—and the otherworldly. The artists and the music of the Delta provide a window through which a rich culture and an important aspect of American history can be more fully understood.



As visitors continue to explore the space they will see the Three Forks grocery sign—the purported site of Robert Johnson’s alleged poisoning. His death certificate gives evidence to the social standing of African Americans at the time, with cause of death reading simply “no doctor.” The original album cover of *King of the Delta Blues Singers* is displayed, complete with the stylized illustration that was used before photos of the enigmatic artist were discovered.

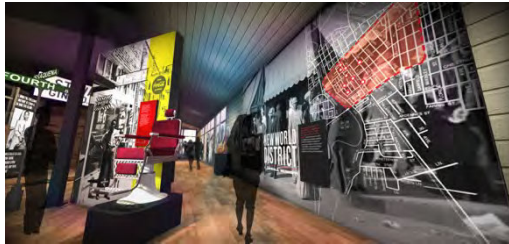
It is this album’s release in 1961 that grabbed the attention of so many young English musicians, influencing their music and further expanding and morphing the art form that was created in the Delta. *The Story of America’s Music* reflects this creative dialog across time by opening up the physical space and removing organizational barriers in the exhibit architecture. The overarching message here is that the Blues is a uniquely powerful art form that transcends time. From Robert Johnson to Eric Clapton, Lucille Bogan to Buddy Guy, Muddy Waters to the Rolling Stones, Ma Rainey to Janis Joplin, John Lee Hooker to Bonnie Raitt, or R.L. Burnside to the Black Keys, the Blues is a language that has influenced generations of artists and will continue to do so into the future.

Though the Blues world was overwhelmingly male dominated, talented women Blues singers like, Bessie Smith, Bertha Lee, Ma Rainey and Mamie Smith found a way in. The Delta Blues scene was rough and rowdy—not considered a place or a choice for a lady. They were safer travelling for shows and performing in theaters. Despite their relegation only to certain venues, women Blues artists were some of the first to be recorded and extremely significant in introducing the Blues throughout the United States. As they performed, and traveled they captured the attention of many audiences and influenced the development of the race record industry.

As race and segregation was the forefront of the landscape, no matter how entertaining, talented or popular the music, black artists like Bessie Smith would not be allowed entry into white only facilities. When she was critically injured in a car accident near Clarksdale, Bessie was turned away from emergency care until she eventually arrived at a hospital for the black population, unfortunately too late. Visitors will transition from archival landscape imagery to personal accounts of women artists like Bessie and Bertha, and their significance transformed who and

where folks listened to Blues.

Visitors are directed into a transitional space (restrooms, access to the upper level, and other operational access is present here) drawing people through to the next space as they move forward in the experience.



The connecting power of the Blues is no more evident than in Clarksdale's New World District. At night, Issaquena Avenue and Fourth Street came alive with the rhythms of the Blues, and joints like Messengers, the Dipsie Doodle, and Wade Walton's Big Six Barber Shop regularly saw the likes of Honeyboy Edwards and other talented musicians. Outside Clarksdale, however, another aspiring Bluesman was plying his craft. McKinley Morganfield made his living as a sharecropper on Stovall Plantation, yearning to be a Blues performer and practicing on his guitar for hours every day. One afternoon, a young musicologist named Alan Lomax and three scholars from Fisk University (Samuel C. Adams, Jr., John W. Work, and Lewis Wade Jones) came calling with an offer: to speak a little bit about the Blues and to cut a record. That single event would change Muddy's life forever.

As visitors enter this section of the experience they are met with large-scale archival imagery of Clarksdale's New World District. The New World District was a vibrant African American community and a nexus of musical culture and life. Several artifacts are displayed—a Fourth Street and Issaquena Avenue street sign and Wade Walton's barber chair, paired with a large photograph of Wade in front of his barbershop.

The remnants of the New World District are a short walk from the Delta Blues Museum, so a map of the area as drawn by Fisk scholars in the 1940s is included to help visitors put the district into the historical context of the story. Nearly life-size archival streetscapes of Clarksdale help bring the vibrant New World scenes to life.

Muddy's journey mirrors the migration of thousands of African Americans from the rural south to northern industrial cities like Chicago, Memphis, St. Louis, and Detroit.

This introduced the Blues to a wider audience and sparked a musical transformation that would give rise to the Folk boom, R&B, and Rock n' Roll.

### *Out of the Delta to the City*

As America modernized, exposure to places outside the Delta grew for the region's black residents. Transportation increased and more people came to the Delta to find out what the Blues was about. Muddy Waters got recorded, heard himself sing, and realized he may not have to be a sharecropper the rest of his life: "When Mr. Lomax played me the record I thought, man, this boy can sing the Blues." Recordings and radio shared the Blues with the world and demand grew. Many musicians tried their luck in picking up and moving to larger cities. Some went for the chance to make it big; some went after serving their county in World War II realizing they



had a chance to be treated differently with a life off the plantation. The Blues became a way out and a way up. From Memphis to Chicago and St. Louis to Detroit, Blues scenes exploded and changed music forever.

As visitors continue into the space they encounter two large and iconic artifacts that are intrinsically linked. The first is a two-door 1939 Ford Deluxe, the very same year and model that Alan Lomax drove on his journey to the Mississippi Delta. The second is the remains of Muddy Waters' cabin, which originally stood on Stovall Plantation, which is still in operation and only a few miles from the Museum.

To the left of the car is an image of Alan Lomax with interpretive text describing his mission with the Fisk University students to find and record this uniquely American art form.



Displayed in the trunk of the car is recording equipment of the same type that Lomax used to record Muddy Waters. Flanking the car is another installation of the *Mapping the Blues* touch-screen interactive, this time set into an exhibit display featuring Muddy's lyrics and the portrait used on the cover of *The Complete Plantation Recordings*. The Stovall Gin Co., Inc. sign is suspended from the ceiling.

The fulcrum of the exhibit space is a portion of the cabin where many folks including Muddy lived in on Stovall Plantation. The original home had several additional rooms, but the dwelling had fallen into disrepair until this central part was saved by the House of Blues Foundation and donated to the Museum in 2001.

Inside the cabin an immersive media experience presents the music and story of Blues artists highlighting Muddy Waters' life as a parallel to the migration story of African Americans to the industrial north. Multiple projections are cast directly onto the interior surfaces of the structure, melding imagery with the wood of the cabin walls to transform this important artifact into an evocative stage for telling the story.



#### Immersive Experience: *Plantation to City*

Muddy Waters' remarkable journey didn't start in London, or Chicago, or Memphis. It began in Coahoma County, Mississippi on the cotton fields of Stovall Plantation. The remnant of his cabin home is a powerful space in which multiple projections, interactives, and other features create an

immersive media experience, helping visitors make a real emotional connection with Muddy and his music. Cast directly onto the interior surfaces of the structure, these projections meld images and video with the wood of the cabin walls to transport visitors through a story of hope—one that gives voice to Muddy's own life and serves as a parallel to the migration story of African

Americans to the industrial north.

*Trouble in mind, and I'm blue  
Oh you know I won't be blue always  
You know the sun is gonna shine in my back door some day*  
– “Trouble in Mind,” McKinley Morganfield

McKinley Morganfield’s art speaks directly to the human condition, becoming the conduit for visitors to develop an emotional connection to this music, this place, and Muddy himself as a Blues messenger to the world.

Here, we encounter a Coahoma County where sharecropping was commonplace. On these plantations, cotton was king and the labor was there to prove it. In addition to social contexts, technological changes like the mechanization of farming and the introduction of recording technology significantly shaped Muddy and many others in the Delta.

Muddy’s cabin illustrates a very real turning point in the African American story, which now begins to gain breadth and momentum in the Museum. As African Americans migrated north to find new opportunities in the steel mills and automobile factories, they brought their culture and, in particular, their music with them.



Cities like Chicago and Detroit were destinations for many people from the Delta and, as a result, became important Blues centers. Artists like Muddy Waters, Howlin’ Wolf, Ma Rainey, John Lee Hooker, Memphis Minnie and Ike Turner brought the Delta Blues to the “big city.” These cultural icons literally electrified the music with amplified guitar and harmonica, creating landmark recordings for urban Blues labels like Chess Records in Chicago and Modern Records in Detroit. We learn about the importance of going electric. As Muddy said, “When I went into the clubs, the first thing I wanted was an amplifier. Couldn’t nobody hear you with an acoustic.



You get more of a pure thing out of an acoustic, but you get more noise out of an amplifier.”

An expansive 55-foot wide by 14-foot high wall communicates the explosion of Blues into urban centers and a growing audience through radio and records. This story is illustrated through a dynamic collage of

artifacts, archival imagery, documents, ephemera, and interpretive text panels. These components are mounted on a backdrop of large-scale photographs of the urban landscape—Hastings Street in Detroit; Maxwell Street in Chicago; Beale Street in Memphis; as well as images of the Chicago skyline, gritty streetscapes, and rail hubs. Here, *The Story of America’s Music* is once again told through the words and lives of the artists. This section will also contain an actual 1940s jukebox turned into an interactive music experience featuring music drawn from the Museum’s impressive collection of 78s, including Muddy Waters’ “Got My Mojo Workin,” Mamie Smith’s “Crazy Blues,” John Lee Hooker’s “Crawlin’ King Snake,” Memphis Minnie’s “Me and My Chauffeur Blues,” Howlin’ Wolf’s “I Ain’t Superstitious,” records released by Trumpet Records, and many others—which continue to draw on Delta influences and traditions.

The story is supported by an extensive collection of personal artifacts, which will provide real connections with these artists and their art. Instruments used by Otis Rush and B.B. King, as well as glittering stage costumes of Denise LaSalle and Dorothy Moore and other memorabilia belonging to a wide range of Blues artists, are displayed prominently in this area.

As visitors continue forward they encounter a series of exhibit cases and a visitor-activated audio interactive. These cases show objects from Clarksdale radio station WROX, including vintage signage and broadcast microphones. Adjacent to the artifact case, a period radio is configured to play archival on-air segments by WROX DJ Early Wright. Wright’s delivery and format provide a glimpse into an inimitable and entertaining broadcast style that exudes the culture of the Delta.

As the Blues became available to a wider audience through radio, young white performers began to take notice. Artists like Elvis Presley were heavily influenced by the African American music they heard. This signaled the birth of Rock ‘n Roll, a music form built solidly on the foundation of Delta Blues and had impact at home. Many new record labels were established across the country, from Chicago to Memphis to Mississippi based Trumpet Records, owned by Lillian McMurry. McMurray recorded greats like Elmore James, Sonny Boy Williamson II, Little Milton, and Willie Love.



Visitors continue their journey through the space and encounter the story from a different perspective. Artists like Son House and Robert Johnson are still visible through open areas, and overhead, but the space connects the artists of 1960s/1970s who were inspired by this musical art form. The culmination was a veritable Blues Revival, which continues to

reverberate even today.

### *Swirl of Influence*

Blues artists took their community music-making style with them to the big city. White folks got into it; people jammed and riffed and created new styles. Like the famous Willie Dixon quote says, “*the Blues are the roots and the other musics are the fruits.*” From the Delta to London to Japan, the Blues influenced rock, gospel, soul, folk, and jazz. American and European musicians—white and black—brought the sound to unprecedented fame, often without giving proper credit to the original creators. A resurgence of Delta Blues musicians tried to elevate the land where the Blues was born, even though many artists that left the Delta in Muddy’s time never came back.



With Blues artists now playing major American cities, and the advent of radio and television across the nation, Delta Blues continued to broaden in popularity. It became the foundation for completely new genres—Rock n’ Roll, Folk, R&B, Soul—and defined the landscape of American music. The 1961 re-release of Robert Johnson’s *King of the Delta Blues Singers* seized the attention of Eric Clapton, The Beatles, Janis Joplin, The

Rolling Stones, Jimi Hendrix and many other artists who had never heard the Blues. The record was a veritable bridge between America and the rest of the world, inspiring many different collaborations with Blues legends like Muddy Waters, B.B. King, and Howlin’ Wolf.

Though the Blues had found its way out of Mississippi, visitors recognize that the music has remained a vital part of the Delta. It continues to be loved and revered by fans everywhere, many of whom have made the pilgrimage to experience the birthplace of this incredible art form for themselves.

As visitors enter this contextual area, they will be drawn toward a landscape of large color-saturated images of iconic figures of the 1960s and 1970s Rock n’ Roll scene, which drew heavily from the musical tradition of the Delta and its artists. The Rolling Stones, Cream, Led Zeppelin, and others drew heavily from both the Delta and Urban Blues recordings of Muddy Waters, Robert Johnson, Howlin’ Wolf, and many others. It is here that the visitor begins to understand that the music born through conditions of poverty and limited opportunities had followed a decades-long trajectory culminating in a music that touched the emotions of people on a global level.

Overhead, two media screens deliver oral histories, through which modern artists reveal insights and share stories about the incredible connection that these musicians feel toward the original Blues men and women.

In addition, visitors learn that the original Blues artists themselves enjoyed a wider audience as a



result of this Blues revival. Young Rock musicians made pilgrimages to the south side of Chicago and the Delta to pay homage and to perform with their musical heroes. In America, white artists like Bonnie Raitt, Johnny Winter and Billy Gibbons of ZZ Top were heavily influenced by African American Blues artists Muddy Waters and John Lee Hooker. This illustrates the power of the Delta Blues to transcend history and culture throughout the world.

The exhibit makes use of bold typography to speak for the artists, who look back on and recognize the influences that inspired them.

The exhibit architecture in this space is designed to accommodate changing artifacts, photography, and ephemera. Grid-like forms constructed from reclaimed materials frame images and song lyrics, serving as backdrops for artifact cases. These cases display objects like the piano, shoes, harmonica, and other memorabilia from Blues harp master Charlie Musselwhite, as well as the one-of-a-kind “Muddywood” guitar made from salvaged wood from Muddy Waters’ cabin, courtesy of Billy Gibbons and ZZ Top.

As the exhibit continues to unfold, visitors see large-scale images of contemporary musicians like Jack White, Bonnie Raitt and Dan Auerbach of the Black Keys, who draw heavily from Delta artists Son House, Muddy Waters, T-Model Ford and R.L. Burnside. It is here that the visitor is able to explore a third installation of the *Mapping the Blues* interactive with the newfound insights they have gained over the course of the Museum experience thus far.

### *Clarksdale Today*

Today, the Blues is alive in the Delta through festivals, education, performances at local venues, and the efforts of the Delta Blues Museum. The music education program at the Delta Blues Museum continues the teaching and jamming legacy of the earliest Blues musicians and creates pride in the area’s history and heritage. People from all over the world come to Clarksdale to see and feel this place. The Delta, Clarksdale, and the Delta Blues Museum have become pilgrimage destinations for many people who know and love this powerful art form and want to visit the land where the Blues began.

The final story telling space in *The Story of America’s Music* brings the visitor back to Clarksdale and the Mississippi Delta. While the Blues grew and developed into an art form that came to influence nearly every musical genre to follow, the Blues musicians continued the vibrant traditions begun nearly 200 years before. While the Rolling Stones and ZZ Top brought the Blues to a global audience—changing the landscape of music forever—artists like R.L. Burnside, Jessie Mae Hemphill, Junior Kimbrough, Koko Taylor and T-Model Ford simultaneously continued to perform and record inspiring music at home. Their searing, primal brand of Blues echoed the music of earlier pioneers Charley Patton and Bukka White, proving the lasting power and impact of this unique sound.

This area reinforces the sense of place and the rich culture that grew out of people trying to make

sense out of their situation. The Delta Blues connects us to a real American story—one that is still being written in Clarksdale.



The Delta Blues Museum has the opportunity to use its unique location and resources to guide visitors through the story of an unsung, embattled culture that used the power of raw musical expression to give a voice to their history and personal experiences. For some artists, the Blues was a ticket out of a world of disenfranchisement and the cycle of poverty. For our broader audience, however, the Blues is a vessel, allowing the world to learn about the history, culture, and migration of the people of the Delta through decades of oppression, poverty, and limited opportunity. *The Story of America's Music* has much to teach us about how the story of the Delta relates to broader American history and cultural development.

To extend the learning beyond the physical exhibit, the Delta Blues Museum will also develop (14) *Explore and Learn* features for the Delta Blues website. The topics are as follows: Africa and the Blues; The Land Before the Blues Began; W.C. Handy, the Father of the Blues; Ladies of the Blues; The Foots; Soldiers Get the Blues; Rivers, Highways, Railroads-Getting in and out of the Delta; Parchman Farm; Follow John Lee Hooker; Turn on the Radio; Blues All Around the World; Made in Mississippi; History of the Sunflower River Blues & Gospel Festival; and The Blues Lives On. This grant allows for a significant update to the overall Delta Blues Museum website, to make the site more accessible, allow for a rebranded and updated design, and to make the website friendly for all current media platforms, including web and mobile. These efforts will extend the reach of the Museum's mission beyond the physical site and add the opportunity for rotating content that examines content in greater depth through kiosks in the exhibit itself.

This new exhibit project, *The Story of America's Music*, and all accompanying public programming, will provide a new cultural lesson and experience for the museum's many different audiences and will further the Delta Blues Museum's dedication to creating a

welcoming place where visitors find meaning, value, and perspective by exploring the history and heritage of this unique American musical art form known as the Blues.

## **Delta Blues Museum**

### Final Design Preliminary Exhibit Copy

Summer 2017

The accompanying document is a draft of the Preliminary Exhibit Copy for Section 2: Life in the Delta Landscape. This Preliminary Exhibit Copy is the result of research provided by David Evans and the previously approved Story Map and Story Outline dated to March, 2017.

We chose to highlight Charley Patton since he is the identified anchor artist for this particular section of the Delta Blues Museum. Throughout this Preliminary Exhibit Copy, you'll recognize themes from the Story Outline. The Interpretive Copy communicates our intended voice and style of the storytelling. These samples will provide a guide as we develop the final labels. Please also review the selection of quotes and lyrics.

Note that this draft copy will be further edited for length, style, and graphic opportunities as we move through this content development work before producing final fabricated components with exhibit copy.

The voice and tone in this document will be present in all exhibit copy for the entire exhibit, including all sections of the Story Outline. Throughout the process of content development and drafting of Preliminary Exhibit Copy, we adhered to the Smithsonian Guidelines for Accessible Design. Moving forward, the following label layout guidelines will be implemented in the Final Exhibit Copy:

- Establish a hierarchy in the graphic design. Directions should not be the same color as body copy.
- Retain natural reading breaks. Line breaks should follow "chunking" reading pattern with paragraphs about 50 words, 6 lines or less.
- Flush left/ragged right is easiest for readability.
- Maximum of 45-55 characters per line. Shorter if type size is large enough to go beyond an 18-24" viewable span.
- In most cases, label copy type size is generally 24pt or higher.
- Provide contrast between text and background.
- Consider highlighting words of special emphasis.
- Integrate text with graphics or photos to illustrate message.

Please note that the Preliminary Exhibit Copy below does not suggest the typeface (or font) that will be utilized in the final graphics. The size and look/feel of the typeface throughout this walk through package is not intended to suggest the graphic expression of the final titles, label copy, or object labels. The renders in the walk through document do indicate some ways in which exhibit copy will be displayed and expressed within the final exhibits produced for the Delta Blues Museum.



## **Delta Blues Museum**

### **Preliminary Exhibit Copy—DRAFT**

June 23, 2017

## **Section 2: Life in the Delta Landscape**

**Intent and timeframe:** The context of the blues in the Delta in the first half of the 20th century

**Section 2, Thesis Statement:** For southern whites, the Delta of the 1880s was a land of opportunity. And to capitalize, they needed cheap labor to clear the swamps and work the land. For decades, the hard labor of felling trees, building levees, and picking cotton were the only work opportunities for the African American in the Delta regions. The economic stranglehold of sharecropping, the rule of plantation owners, Jim Crow laws, and physical and social boundaries also dominated their lives. Flooding, droughts, the boll weevil, and intense heat and humidity hung heavy on the agricultural Delta. The river and the railroads were the biggest connections to life elsewhere—news and people came in and out this way and provided some small windows of Delta life—and music—to those who passed through. While segregation and racism were present, blues artists made extra money by playing to white audiences. All of these factors contributed to the emergence of the Delta Blues.

### **Anchor Artist: Charley Patton**

**Interpretive Copy:**

Charley Patton's roots were in the Delta. Even after he rose to fame as the one of the Delta's first blues stars, he always called Mississippi his home. He was the eldest son in a sharecropping family who moved to the Dockery Plantation around 1904. That's where he learned to pick a guitar—age seven.

**Quote:**

“I reckon he was called to pick that guitar.”  
-Charley Patton's grandmother

**Interpretive Copy:**

Patton sang about the Delta: the boll weevil, floods, dry spells, prisons, love and work. A raft of musicians that came to define Delta blues—Tommy Johnson, Willie Brown, Son House, Howlin' Wolf, Big Joe Williams—learned from Patton. Few imitated voices as well as Patton, who also played the kazoo and once recorded under the name “the Masked Marvel.”

**Song Lyrics:**

*I think I heard the Pea Vine when it blowed  
I think I heard Pea Vine when she blowed  
She blowed just like she wasn't gonna blow no more*

*-Pea Vine Blues, Charley Patton*

**Interpretive Copy:**

Patton was a wanderer, a travelling musician, unwilling to stay tied to the physical labor of the plantation or logging. He wrote lyrics about trains, cars, riverboats, and moving around on horseback and on foot. He travelled the local highways and railroads on route for his blues telling.

Was his wandering a form of resistance—rejecting the yoke whites had on most Delta people of color during the early decades of the 1900s?

**Song Lyrics:**

*They've got me shackled, I'm wearin' my ball and chain*

*-Hammer Blues, Charley Patton*

**Song Lyrics:**

*It takes booze and blues, Lord, to carry me through.*

*-High Sheriff Blues, Charley Patton*

**Interpretive Copy:**

A true entertainer who always sported a suit, clowned and performed tricks with his guitar, Patton would play for white and black audiences at juke joints, house parties, cafés, parties, picnics and medicine shows. He improvised lyrics and created new verses as he performed—his signature style.

**Song Lyrics:**

*Yes on me, it's poor me, you must take pity on poor me  
I ain't got nobody, take pity on poor me  
You may go, you may stay, but she'll come back some sweet day  
By and by, sweet mama, by and by"*

*Don't the moon look pretty shinin' down through the tree?  
Oh, I can see Bertha Lee, Lord, but she can't see me  
You may go, you may stay, but she'll come back some sweet day  
By and by, sweet mama, baby won't you, by and by*

*-Poor Me, Charley Patton*

**Highlighted Artist:** Bertha Lee Pate

Note: Bertha Lee Pate is highlighted in this section because of her connection to Charley Patton.

**Song Lyrics:**

*Don't kid your mama, you ain't foolin' nobody but yourself,  
a don't kid your mama, you ain't foolin' nobody bur yourself,  
And what I see on your mind, you would not have no friend.*

*-Mind Reader Blues, Bertha Lee with Charley Patton on guitar*

**Interpretive Copy:**

Women sang the blues, too.

With her sultry voice and classic Delta blues style, Bertha Lee scolds her womanizing, common-law husband, Charley Patton. He described her voice as personifying the “heart like a piece of railroad steel.”

Bertha recorded this song while accompanying Patton on twelve of his songs during his last session with Paramount in January, 1934. Recognized as a talent in your own right, she recorded two more, *Yellow Bee* and *Dog Train Blues*.

Woman sang the blues, but rarely without a male partner. The Delta blues scene was rough and rowdy— not considered a place or a choice for a lady.

Bertha and Charley's marriage was turbulent—a rocky road. In fact, they were both incarcerated at the same time after a tremendous fight. And asked to leave Lula, Mississippi because of their troubled relationship. But, she remained by his side.

**Song Lyrics:**

*Yellow bee yellow bee please come back to me  
Yellow bee yellow bee please come back to me  
He made the best old honey any yellow bee I ever seen*

*-Yellow Bee, Bertha Lee*

## Section 2.1: Culture and Context.

Understanding the culture of the Delta region landscape and its context in the early 20<sup>th</sup> century.

**Theme:** Religious vs. Secular

**Highlighted Artist:** Son House

### Song Lyrics:

*Oh I went to my room, I bowed down to pray  
Sayin' the blues come along  
And they blowed my spirit away*

*Oh, I'd have had religion, Lord this very day  
But the womens and whiskey,  
Well, they would not let me pray*

*-Preachin' the Blues, Son House*

### Interpretive Copy:

Born in 1902, Eddie James "Son" House was preaching the gospel in the Baptist church by the age of 15. He wanted no part of the guitar and even said he "didn't like no guitar when I first heard it." But he loathed plantation labor even more. One night at a house party in Lyon, MS, with the smell of corn whiskey on his breath, he picked up the guitar and launched into the blues. They paid him for it. From that point on, House was a conflicted soul, torn between spirituals and the Devil's music.

### Quote:

"The spirituals are choral and communal, the blues are solo and individual. The spirituals are intensely religious, and the blues are just as intensely worldly. The spirituals sing of heaven, and of the fervent of hope that after death the singer may enjoy the celestial views to be found there. The blues singer has no interest in heaven, and not much hope in earth."

-John Work, Field Report, *Can't Be Satisfied*

### Interpretive Copy:

Muddy Waters and Robert Johnson claimed Son House as their source of inspiration. He was one of the old masters—innovators of the Delta Blues sound. He sang with emotional intensity. Though he was constantly guilt-ridden about his life as a blues musician, he'd throw his head back, close his eyes and with his slide in place, sound the first note on his National steel guitar that laid out the blues.

**Song Lyrics:**

*You know love . . . make you do things you don't want to do  
You know love . . . make you do things you don't want to do  
You know from love sometime  
Will leave you feeling so sad and so blue*

*-Levee Camp Blues, Son House*

**Quote:**

“Oh yeah, Robert Johnson. He, in a manner, in a way, he learned under me and Willie Brown. He would come to where we'd be playing at and he would blow his harmonica. That was back in, oh, about '29, somewhere in there. We'd set the guitars down, me and Willie, for a rest, you know. And he'd see us go out in the other room, and he'd get the guitar and go to keeping noise with it. And I'd come back in. I'd bawl him out a lot of times, you know. I says, “Now suppose you'd break a string. As far as we is from any town where we can buy them at.”

*-Son House, from interview with David Evans*

## Section 2.1: Culture and Context.

Understanding the culture of the Delta region landscape and its context in the early 20<sup>th</sup> century.

**Theme:** Segregation

**Highlighted Artist:** Bessie Smith in Clarksdale

### Interpretive Copy:

Segregation of Female Blues Artists.

How long would Bessie Smith, called the Empress of the Blues, have lived had she gotten the emergency health care she needed when she was in Clarksdale in 1937? Smith was from Tennessee, but died close to here when, critically injured, she finally arrived at a hospital that treated black people....

### Poem Lyric:

*Well, dey give po' Bessie  
To de undertaker man;  
Ol' Death an' Jim Crow (Lawd)  
Done de job, hand in han'  
Well, Bessie, Bessie,  
She won't sing de blues no mo'  
Cause dey let her go down bloody (Lawd)  
Trav'lin' from door to do'*

*Bessie lef' Chicago  
In a bran' new Cad'lac Eight  
Yes, Bessie lef' Chicago  
In a gret big Cad'lac Eight  
But dey shipped po' Bessie back (Lawd)  
On date lonesome midnight freight*

*Lawd, let de peoples know  
What dey did in dat Southern Town  
Yes, let de peoples know  
What dey did in dat Southern Town  
Well, dey lef' po' Bessie dyin'  
Wid de blood (Lawd) a-streamin' down*

-Excerpt from *Blues for Bessie*, a poem by Myron O'Higgins in *Blues Poems*, edited by Kevin Young

**Interpretive Copy:**

Though the blues world was overwhelmingly male dominated, talented women blues singers like, Bessie Smith, Ma Rainey and Mamie Smith found a way in. They were safer travelling on the vaudeville circuit as part of a troupe and performing in theaters and organized tent shows. On stage with a male accompanist or small jazz combo, they could pour their hearts out about the men that had left them.

Ironically, the lyrics were primarily written by men.

**Song Lyrics:**

*Tired of bein' lonely, tired of bein' blue  
I wished I had some good man, to tell my troubles to  
Seem like the whole world's wrong  
Since my man's been gone*

*I need a little sugar in my bowl  
I need a little hot dog on my roll  
I can stand a bit of lovin', oh so bad  
I feel so funny, I feel so sad*

*-I Need A Little Sugar in my Bowl, performed and recorded by Bessie Smith, Written by Clarence Williams, Dally Small, J. Tim Brymn*

**Interpretive Copy:**

Women were some of the first blues artists to be recorded. Despite their relegation only to certain venues, they were extremely significant in introducing the blues throughout the United States. Also, in capturing the ears and the dollars of the white audience.

**Song Lyric:**

*I can't sleep at night  
I can't eat a bite  
'Cause the man I love  
He don't treat me right  
Now I got the crazy blues  
Since my baby went away  
I ain't got no time to lose.  
I must find him today*

*-Crazy Blues, Mamie Smith*

## Section 2.2: Delta Boundaries.

Geography and boundaries of the Delta region.

**Theme:** Swamps, rivers, forests, flooding, fertile land

**Visual:** Large image of a map of the Delta

### Song Lyrics:

*Don't the delta look so lonesome when the evenin' sun go down*

*-Mississippi Blues, Willie Brown*

### Quote:

“When people speak of the delta of a river, they usually mean the area where it washes into the sea. But the Mississippi Delta is a flat, leaf-shaped expanse of seven thousand square miles with the Mississippi and the Yazoo rivers on its curved sides and Memphis and Vicksburg at its tips.”

*-Blues Traveling: The Holy Sites of the Delta Blues, Steve Cheseborough*

### Interpretive Copy:

Geography and the River

The Mississippi River—life giving and life taking.

For some, it represented commerce and trade, a path to a different life—a way out.

For others, it was an obstacle, an impossible barrier that couldn't be crossed, a force that could take homes and crops.

For all in the Delta, the mighty Mississippi River was a large, looming element that defined daily existence.

### Song Lyrics:

*Mississippi river  
is so long, deep and wide  
I can see my good girl  
Standin' on that other side  
Lord, I'm on' get me a boat and  
Paddle this old river blue*

*-Mississippi River Blues, Big Bill Broonzy*



## Section 2.3: Delta Landscape.

Transformation of the Delta landscape.

### Themes:

- Logging, levee building, establishing plantations, building roads and railways
- Places: Clarksdale established c. 1865, Friars Point, Rosedale, Helena, Tutwiler, Parchman Farm
- Plantations: Dockery, Hopson, King, etc.
- Work chants, field hollers

### Interpretive Copy:

Land of Opportunity

The Delta landscape was a subtropical jungle—a hot humid, untamed tangle of trees, vines, and swamps, where deadly snakes, bears, panthers and wolves roamed. Low plains between two rivers, the region flooded far and wide, for thousands of years, depositing layer upon layer of a thick, rich, dark fertile soil.

With the Choctaw long gone—forcibly removed by the U.S. Government—it was ripe and ready for transformation. It became the land of opportunity. Opportunity for who? Primarily for rich white investors and planters who had visions of plantations and cotton dollars in their dreams.

To capitalize, cheap labor was needed. The land had to be cleared and the swamps drained. For decades, the hard labor of felling trees and building levees was accomplished on the backs of the black American.

As they worked, hollers created the pace and eased the monotony. Delta blues music has its source in these hollers—a conversation with the land, with fate, with themselves and their exploiters.

### Work Chants:

*Mmmm - - hmmmmm - - ho, ho, ho, Lawd.  
Well, I wonder will I ever get back home?  
Hey-hey, oo-hoo, O Lawd,  
Well, it must have been the devil that fooled me here,  
Hey, hey-hey, for I'm all down and out.  
-Tangle Eye's Holler*

*O, Mister Charlie, Mister Dunloe Joe,  
I have decided, o Boy, I won't work no mo!*

*I done walked this ol' levee boys till by feet got numb,  
If you see Mister Charlie ask 'im if the money come?*

*-Levee Holler*

## Section 2.4: Nature of hard labor

Harsh environmental and economic conditions related to the landscape, climate, agriculture sharecropping system, and the boll weevil.

### Interpretive Copy:

The Hard Labor of Transforming the Delta

Working arms, backs, and legs, the physical labor of cutting and moving logs flowed into blues songs that broke out like sweat—tied to its rhythm and motion. Musicians working in log camps and sawmills wrote and sang songs to connect with others, and maybe make the intense weeks and months move by quicker or to forget about the back-breaking tasks that lay ahead.

### Quote:

“Oh, it took a heap of work to clear the boogers, bears, and mosquitoes off the Delta. Most people nowadays don’t know that we had to move all those logs by hand. Way we did was to roll our log onto four sticks. That made handholds for eight men, four to a side. Then they would call out. ‘Hands on your pole! Now bow and come! Bow and come! An that log would move.’”

-Phineas Maclean, during interview with Alan Lomax, *Land Where the Blues Began*

### Song Lyrics:

*I got a doub’ bladed axe and it sho’ cuts so good  
Chile my cross-cut saw will eat into the wood  
Cut yo’ wood in the morning, cut yo’ wood at night...*

-Cross-Cut Saw Blues, Tommy McClennan

### Interpretive Copy:

Water had to be held back to protect the white plantation owners’ investments. But, water has a nature of its own and goes where it will, when it will.

They built levees and drained ditches to control the relentless flooding of the commanding Mississippi. Making and repairing levees was continuous. It took a combined effort of engineering and perhaps the cruelest and most grueling physical work—it’s been a big part of Delta life for a long time.

The black men who worked in these levee camps fought the demons of powerlessness.

**Song Lyrics:**

*Who, I woke up this morning and I was feeling bad  
Whoa, babe, I was feeling bad  
I was thinking about the good time that I once have had*

*Oh, boys, if you want to go down to Mr. Charlie and don't get hurt,  
Go down Monday morning when the boy's at work, you'll be alright, you'll be alright  
Mmm, Lord, Lord, Lord, Lord, Lord*

*-Levee Camp Holler*

## Section 2.4: Nature of hard labor

Harsh environmental and economic conditions related to the landscape, climate, agriculture sharecropping system, and the boll weevil.

### Song Lyrics:

*If it keeps on rainin', levee's goin' to break (repeat)  
And the water gonna come in and we'll have no place to stay*

*-When the Levee Breaks, Memphis Minnie & Kansas Joe*

### Interpretive Copy:

Wrestling with Nature

Despite its promise for growing cotton and other large-scale crops, the Mississippi's constant flooding and the Delta's intense weather conditions served up a snarl of challenges.

The historic 1927 flood—considered the greatest natural disaster in U.S. history—ruined property and devastated the Delta's African American farmers and farm workers. Much of the logging before the flood had left the land without deep tree roots to resist the effects of flooding. Rain fell from autumn 1926 until spring 1927, flooding areas of seven states, bursting levees, and leaving hundreds dead.

### Song Lyrics:

*When it thunders and lightnin' and when the wind begins to blow  
When it thunders and lightnin' and the wind begins to blow  
There's thousands of people ain't got no place to go*

*-Back Water Blues, Bessie Smith*

### Interpretive Copy:

The U.S. flood relief program that followed was steeped in racist Jim Crow practices, paving a path to the economic imbalances in the Delta today. Musicians gave testimony to this time in the blues. Many left the Delta for northern cities in a huge wave—part of the Great Migration.

### Interpretive Copy:

A severe draught followed in 1930, on the heels of the 1927 flood. Once again, everyone in the Delta felt its effects, but people with less means felt it worse.

**Song Lyrics:**

*It's a dry old spell everywhere I been  
Lord, it's a dry old spell everywhere I been  
I believe to my soul this old world is about to end*

*Well I stood in my back yard, wrung my hands and screamed  
I stood in my back yard, I wrung my hands and screamed  
And I couldn't see nothing, couldn't see nothing green*

*Oh Lord have mercy if you please  
Oh Lord have mercy if you please  
Let your rain come down and give our poor hearts ease*

*-Dry Spell Blues, Son House (1930)*

**Interpretive Copy:**

Then the boll weevil arrived—a most destructive, little visitor.

Consider the little boll weevil—an insect that makes its home in a cotton bud and keeps it from blossoming. In the 1870s, swarms of the bugs swept into the Delta, spreading out then moving to the next field. And the historic 1927 flood—considered the greatest natural disaster in U.S. history—ruined property and devastated the Delta's African American farmers and farm workers. Much of the logging before the flood had left the land without deep tree roots to resist the effects of flooding. Rain fell from autumn 1926 until spring 1927, flooding areas of seven states, bursting levees, and leaving hundreds dead.

**Song Lyrics:**

*Let's leave Louisiana, we can go to Arkansas", Lordie  
Well, I saw the bo weevil, Lord a-circle, Lord, in the air, Lordie  
Next time I seed him, Lord, he had his family there, Lordie  
Bo weevil told the farmer that "I 'ain't got ticket fare", Lordie  
Sucks all the blossom and leave your hedges square, Lordie  
Bo weevil, bo weevil, where your native home? Lordie  
"Most anywhere they raise cotton and corn", Lordie  
Bo weevil, bo weevil, "Outta treat me fair", Lordie  
The next time I did you had your family there, Lordie*

*-Mississippi Boweevil Blues, Charley Patton, (sic, 1929)*

## Section 2.4: Nature of hard labor

Harsh environmental and economic conditions related to the landscape, climate, agriculture sharecropping system, and the boll weevil.

**Theme:** Incarceration as a form of slavery, chain gangs.

### Song Lyrics:

*Say God made us all  
He made some at night  
That's why he didn't take time  
To make us all white*

*I'm bound to change my name  
I have to paint my face  
So I won't be kin  
To that Ethiopian race*

*-I Have to Paint My Face, Sam Chatmon*

### Interpretive Copy:

Black as the Scene of the Crime. Incarceration – just another form of slavery.

It felt like the crime was to be born black. How do you control that fate?

**Visual:** County Line Sign reads:

“NEGRO, DON'T LET THE NIGHT CATCH YOU IN THIS COUNTY. KEEP MOVING.”

### Song Lyric:

*When I got arrested, what do you reckon was my fine?  
Say, they give all coons eleven twenty-nine.*

*Big Boys and Shines, don't pay me no mind,  
'Cause I do not like no coons in mind. (sic)*

*-Jim Lee, Part 1, Charley Patton*

### Interpretive Copy:

Southern U.S. courts sentenced prisoners to “eleven twenty-nine” – 11 months and 29 days—in a workhouse, or county farm, which were just profitable plantations, period. Only these were populated with striped inmates and guards with shotguns. Usually, chain gangs awaited them, but always forced physical labor.

Many prisoners were falsely charged and even sent to the farm for not being able to pay a

sharecroppers' debt. The workhouses had to stay stocked with free labor.

Parchman State Penitentiary was one of the most notorious and said to be a "step deeper into hell." Most of the prison officials hated the black man and proved it often by disciplining with strips of leather, 4-feet-long, a quarter inch thick and holes punched to encourage blisters on the bare flesh. It was state approved. But in this burning hell, the inmate found solace from their toil in the communal spirit of singing the blues.

**Highlighted Artist:** Son House

**Song Lyrics:**

*In the South, when you do anything that's wrong  
They'll sho put you down on the county farm.  
They'll put you under a man called Captain Jack  
Who'll write his name up and down your back*

*-County Farm Blues, Son House*

**Interpretive Copy:**

The lives of blues musicians were legendary and fraught with trouble. Not in a short part because of their acquired taste for alcohol. Son House achieved a barrel of it—trouble and whiskey. During a house party in Lyon, Mississippi, he shot a man dead. He was sentenced and sent to Parchman Farm.

He claimed self-defense from the beginning. His family came to his aid, sending letters and lobbying in his favor. After serving two years, a local Judge re-opened the case and approved his release, but told him never to set foot in Clarksdale again.

**Song Lyric:**

*Clarksdale Mississippi always gonn' be my home Clarksdale Mississippi always gonn' be my home  
That's the reason you hear me set right here and moan*

*-Clarksdale Moan, Son House*



## Section 2.5: Early Migration.

Transportation and early migration throughout the Delta region.

### Quote:

“They had to work—or fight!” Will said. “When they come after a man to work, he had to go. For instance, Mister Hobson or Mister Clark or Mister King or Anderson or any of these people out of town wanted some hands to chop the cotton or plow, it make no difference who he was, he must go. They would go into colored people’s houses and git the children out who had never been worked none—schoolgirls—and make them go out and pick cotton.”

-Will Stark

### Interpretive Copy:

From plantation to plantation, from Mississippi town to Mississippi town, African Americans were caught in the stranglehold of sharecropping, the rule of plantation owners, Jim Crow laws, and the physical and social boundaries of segregation and prejudice. Cotton money remained firmly in the hands of white plantation owners. Even through government programs, farm machinery, and adding crops, most black people in the area didn’t reach the financial comfort they long wanted to achieve.

### Song Lyrics:

*Harvest time's coming and will catch me unprepared  
Harvest time's coming and will catch me unprepared  
Haven't made a dollar, bad luck is all I've had*

-*Blue Harvest Blues*, Mississippi John Hurt

### Interpretive Copy:

They needed to get away—to make a living, chase fortunes, or follow family.

The 1920s and '30s saw new farm machinery end the need for the kind of hard labor workers had known in the Delta. Machines could pick more cotton for less money than the relative little the bosses were paying.

One more reason to move on. Find fortune on a Mississippi riverboat. Hop a Yazoo boxcar. Strap your guitar to your back and walk a road. Find a job, play and sing for your supper, maybe come back this way again.

### Song Lyrics:

*Every day seem like murder here  
I'm gonna leave tomorrow, I know you don't bid my care*

-*Down the Dirt Road Blues*, Charley Patton

**Interpretive Copy:**

The rivers, railroads, and highways were a way out. Musical stories of how black people came to (and left) the Delta—and their work, love, faith, and troubles—the Delta blues tells these stories.

**Song Lyrics:**

*Went away up the river some forty mile or more  
I think I heard that big Jim Lee he blowed*

*She blow so lonesome, like she wasn't gonna blow no more  
It blowed just like my baby gettin' on board*

*I'm a poor old boy an' a long way from home  
And you causin' me to leave my plumb good home*

*My Mama she is dead' and my father well could be  
I ain't got nobody to feel and care for me*

*...Well the big Jim Lee keep a-backing up and down  
Keep standin' by the shore, man, if you're water bound*

*-Jim Lee Blues, Part 1, Charley Patton*

**Song Lyric:**

*I'm going to take the blues some day  
And catch that long freight train  
And ride my blues away*

*-From a work song recorded by Fisk University researcher, Samuel C. Adams*

**Interpretive Copy:**

Railroads and their Importance to Blues

Train tracks stitched about the delta—in, out, and around the plantations like a patchwork quilt. Though the railroad was an importance source of transportation for cotton and crops to market, it also carried the rural to the urban. Farm workers, who spent their long week staring at rows and rows of cotton, hopped the “Yellow Dog” or the “Peavine” or the “Yazoo” and rode to town—maybe Clarksdale, Rosedale, Helena or Friars Point—rode to dancing, news, socializing, cafes, juke joints, and music—the blues.

With the rhythm of the locomotive and moan of the lonesome whistle, Delta blues musicians greeted depot arrivals with songs of melancholy, tales of hard luck, and lost love. They so often sang, too, of going so far away.

**Song Lyric:**

*I'm goin' where the chili' wind don't blow,  
I say, I'm goin' where the chili' wind don't blow,*

*I'm goin, I'm goin', your cryin' won't make me stay,  
I say, I'm goin, I'm goin', your cryin' won't make me stay,  
And them more you cry, the more you drive me away*

*I'm goin' where the Southern cross the dog*

*-Where the Southern Cross the Dog, Henry Sloan*

**Interpretive Copy:**

W.C. Handy recalled first hearing the Delta blues sound in Tutwiler, Mississippi's train station in about 1902. He described it as "the weirdest music I ever heard." The sound and the song stayed with him. He began to incorporate chords and riffs from what he had heard into his own compositions, naming the music "Memphis Blues," "Beale Street Blues," or "Rhapsody in Blue." He introduced the blues form and song structures to the large audiences he played to, earning the distinction "Father of the Blues."

**Quote:**

"As I nodded in the railroad station while waiting for a train that had been delayed nine hours, life suddenly took me by the shoulder and awakened me with a start. A lean, loose-jointed Negro had commenced plunking a guitar beside me while I slept. His clothes were rags; his feet peeped out of his shoes. His face had on it some of the sadness of the ages. As he played, he pressed a knife on the strings of the guitar...The effect was unforgettable. His song, too, struck me instantly."

*-Goin' where the Southern cross the Dog, W.C. Handy, Father of the Blues*

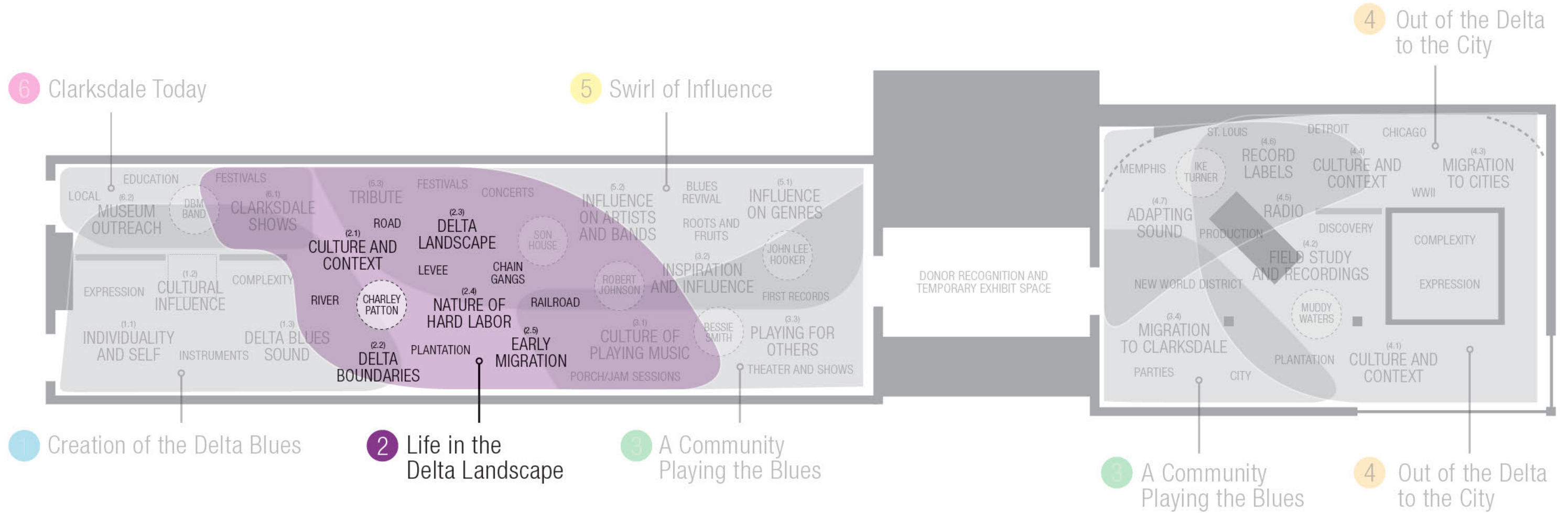
**Song Lyric:**

*When the train rolled up to the station, I looked her in the eye,  
Well, I was lonesome, I felt so lonesome, and I could not help but cry.  
All my love's in vain.*

*-Love in Vain, Robert Johnson*

# DELTA BLUES MUSEUM STORY MAP FLOORPLAN

## SECTION 2 FOCUS

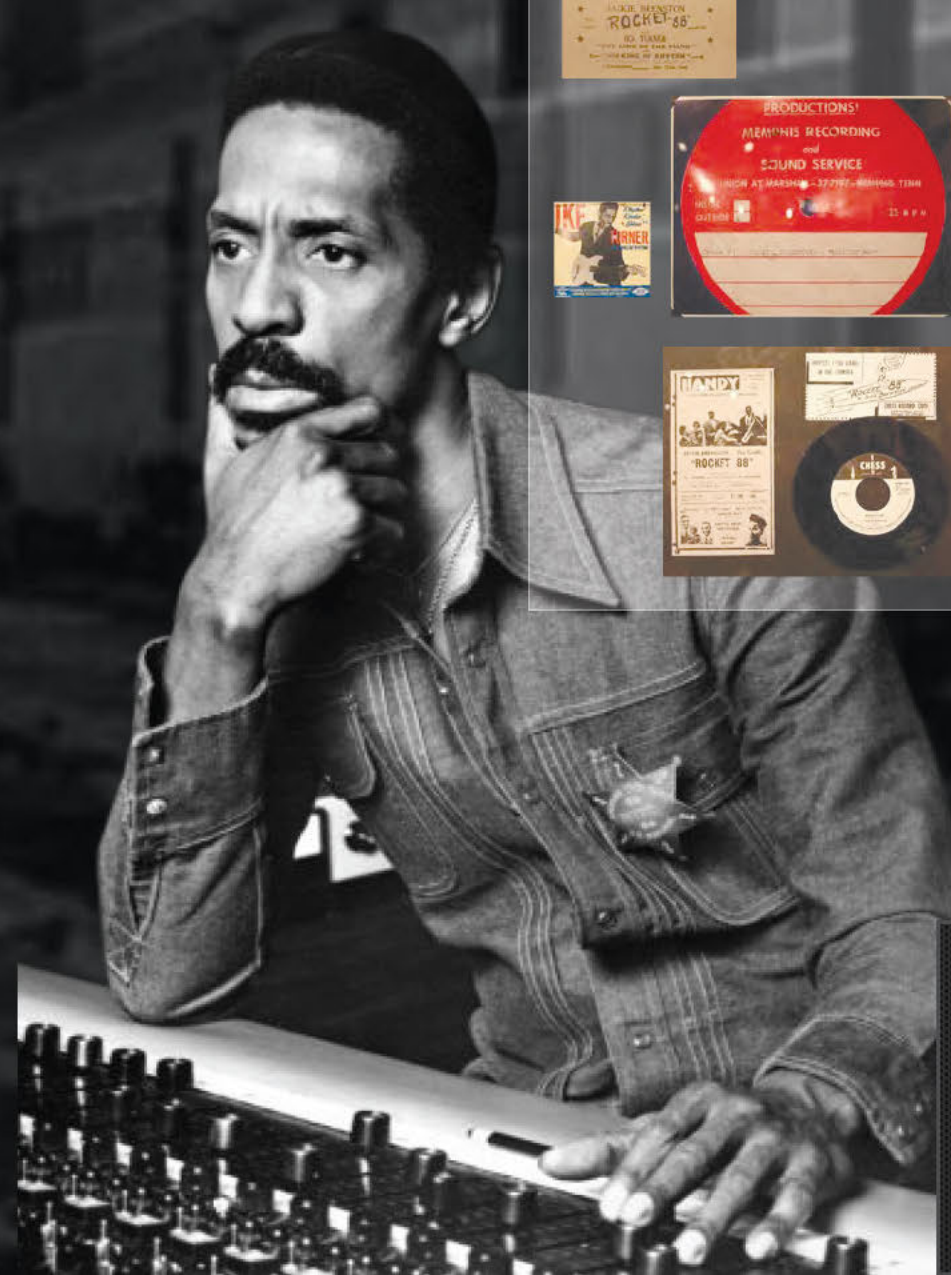


BOY I W SH YOU C UL D HA E SE N ME  
I GOT OFF THAT TRAIN  
AND IT LOOKED LIKE TH S WAS  
THE ASTEST PLACE N THE WORLD

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LAZY TO CROW FOR DAY



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DETROIT



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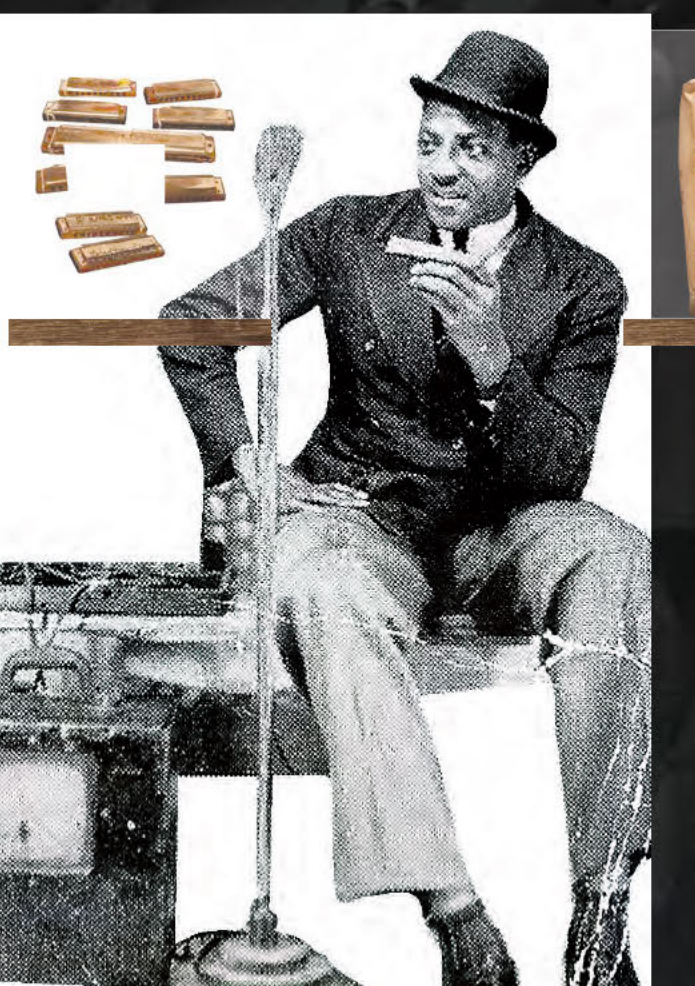


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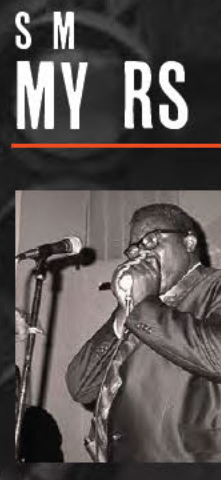
WHAT F I WERE A CATFISH, MAMA  
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CLEARWATER

CHICAGO



NY  
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GOT MY MOJO WORK NG  
UT T JUST WO T WORK ON YOU



M DDY  
W A T E R S

ILLINOIS CENTRAL RAILROAD  
Individual Weekly Commutation Ticket  
Good for 12 single continuous rides by holder  
of ticket on Suburban trains only. Not  
for passage of more than one person per trip.  
For passage any day during week com-  
mencing on MONDAY to and including  
SUNDAY following date stamped below.  
Good any day of week  
beginning MONDAY  
— BETWEEN —

W A T E R S

**“HE WAS SO GOOD.  
WHEN HE FINISHED,  
ALL OUR MOUTHS  
WERE STANDING OPEN.”**

---

**SON HOUSE**

*about Robert Johnson*

“AT FIRST THE MUSIC ALMOST REPELLED ME,  
IT WAS SO INTENSE, AND THIS MAN MADE  
NO ATTEMPT TO SUGARCOAT WHAT HE WAS  
TRYING TO SAY, OR PLAY. IT WAS HARD-CORE,  
MORE THAN ANYTHING I HAD EVER HEARD.  
AFTER A FEW LISTENINGS I REALIZED THAT,  
ON SOME LEVEL, I HAD FOUND THE MASTER,  
AND THAT FOLLOWING THIS MAN’S EXAMPLE  
WOULD BE MY LIFE’S WORK.”

---

# ERIC CLAPTON

*about Robert Johnson*

A black and white photograph of Son House, an African American blues musician. He is shown in profile, wearing a hat and a suit jacket, playing a resonator guitar. The lighting is dramatic, highlighting his face and the instrument. The background is dark and out of focus.

**DON'T YOU MIND  
PEOPLE GRINNIN'  
IN YOUR FACE**

**SON HOUSE "GRINNIN' IN YOUR FACE"**



**DESPITE ITS PROMISE FOR GROWING COTTON AND OTHER LARGE-SCALE CROPS, THE MISSISSIPPI'S CONSTANT FLOODING AND THE DELTA'S INTENSE WEATHER CONDITIONS SERVED UP A SNARL OF CHALLENGES.**

The historic 1927 flood—considered the greatest natural disaster in U.S. history—ruined property and devastated the Delta's African American farmers and farm workers. Much of the logging before the flood had left the land without deep tree roots to resist the effects of flooding. Rain fell from autumn 1926 until spring 1927, flooding areas of seven states, bursting levees, and leaving hundreds dead.

NEH Implementation Grant

*Delta Blues Museum: The Story of America's Music*

Scholars and Consultants (attachment 4)

Project Director:

Shelley Ritter, Southern Studies, Executive Director, Delta Blues Museum

Scholars:

Mark Camrigg; History; Editor, *Living Blues Magazine*

Dr. Bruce Conforth; Ethnomusicology, Folklore, American and African American Studies; University of Michigan

Dr. David Evans; Ethnomusicology; University of Memphis

Dr. William Ferris; Folklore, American Studies, African American Studies, Southern Studies; University of North Carolina, Chapel Hill

Robert Gordon; English, history; author, filmmaker

Peter Guralnick; English, history; author

Dr. Robby Lockett; History, African American Studies; Director, Margaret Walker Alexander Center, Jackson State University

Dr. Ted Ownby; History, Southern Studies; Director of the Center for the Study of Southern Culture, University of Mississippi

Dr. Clark White; Social Sciences, History; Founder, Blues Chattanooga Resource Center

Dr. Jorge Arevak Mateus, Ethnomusicologist, Executive Director, The association for Cultural Equity at the Alan Lomax Archive

Nathan Salsburg, writer, Curator for the Association for Cultural equity/Alan Lomax Archive

Consultants:

Solid Light – Exhibit Design Firm

Cynthia Torp, Fine Arts, President, Solid Light

Jonathan Noffke, History, Arts, Production Director, Solid Light

Ben Jett, Graphic Design, Professional Creative, Solid Light

Mary Kate Lindsey, Political Science, Project Manager, Solid Light

John Murphy, History, Creative Director, Solid Light

James Duffey, Architecture, Director of Architecture, Solid Light

Cary Stemle, History, Journalism, Chief editor, Solid Light

Marketing and PR

John Howell, principal, Greenland Marketing

Jennifer Pierce Mathus, principal, MathusPR

Website and “Explore and Learn” features (see attachment 7)

Quimby Vance, designer, EQ Designs

Chris Macomber, Verity Internet

Nancy Kossman, writer, researcher

# SHELLEY RITTER

(b) (6)

[shelley@deltabluesmuseum.org](mailto:shelley@deltabluesmuseum.org)

## **PROFILE**

Award-winning, visionary executive with solid experience managing all levels of multiple projects and museum operations, including budgeting, administration, communications, retail, and marketing.

## **SKILL HIGHLIGHTS**

Project Planning  
Grant writing  
Grant management  
Project Management  
Strategic planning  
Event management and promotion  
Leadership/Communication Skills  
Budgeting expertise  
Market research and analysis  
Customer oriented  
Business operations organization  
Community outreach

## **CAREER ACCOMPLISHMENTS**

2015-2016 - President of Clarksdale Rotary Club  
2016 – Paul Harris Fellow  
2015- recipient of Artie ‘Blues Boy’ White Foundation Appreciation award  
2014- present —President of Clarksdale Garden Club  
2014-present – Appointed by Governor to the Mississippi River Parkway Commission  
elected secretary 2015  
2014 –present - Board Member, Friends of the Carnegie Pubic Library,  
elected secretary 2015  
2014 – present Board Member, Mississippi Center for Non-Profits  
2014 – Received a National Arts & Humanities Youth Program Award from First Lady Michelle Obama at ceremony in the East Wing of the White House. The Delta Blues Museum Band was one of two groups selected to perform at the ceremony.  
2014 - Recognized as member of the Excellence Club at the Best in Heritage Conference in Dubrovnik, Croatia.  
2013 — Received a National Medal for Museum and Library Service from First Lady Michelle Obama at ceremony in the East Wing of the White House  
2013 – President of Clarksdale Woman’s Club  
2013 — Recipient of the “Keeping the Blues Alive” Award for historic preservation from the Blues Foundation  
2012 — Directed a \$1.5 million addition to the Museum’s building, a historic freight depot and Mississippi Landmark property, that added 7,300 square ft. of new gallery space

2011 — Recipient of the 21<sup>st</sup> Early Wright Blues Heritage Award for outstanding work “to preserve, promote, perpetuate, and document the blues in its homeland, The Mississippi Delta,” from the Sunflower River Blues Association, Inc.

## **PROFESSIONAL EXPERIENCE**

July 2003 – to date Executive Director

Delta Blues Museum – Clarksdale, Mississippi

Responsible for oversight of all operations of the museum including marketing, changing exhibitions, collections management, building and grounds, gift shop, and fundraising.

Work with local officials and 5-member board of directors.

2012 completed a \$1.5 million addition to the historic freight depot, adding 7300 square ft. of new gallery space.

Expanded the Delta Blues Museum’s Arts & Education Program, a finalist for a National Arts and Humanities Youth Program Award in 2013, and a winner in 2014.

March 1995 – June 2003 Field Services curator

Mississippi Department of Archives and History – Jackson, Mississippi

- Developed and implemented grant criteria for House Bill 1502, *Laws of Mississippi 1993*, which allocated \$1.2 million in grants for historic properties, archaeological sites, and history museums. Worked with grant applicants and recipients.

- Developed and implemented grant criteria for HB 1733, *Laws of Mississippi 1997*, which allocated \$1 million for grants to museums.

- Coordinated the Federation of Mississippi Historical Societies, which gave a voice to the local historical societies around the state.

September 1990 – March 1995 Archives Manager

Elvis Presley Enterprises – Memphis, Tennessee

- Set up archive for EP Estate

- Digitized the collection for use by licensees and researchers. Served on Marketing committee, oversaw move of Colonel Parker collection, and building of archival storage facility.

## **EDUCATION**

University of Mississippi – Center for the Study of Southern Culture 1988-1990

Completed coursework for Masters of Arts

Millsaps College, Jackson Mississippi 1984 – 1988

BA English

Kosciusko High School – graduated 1988

Shelley Ritter  
Director  
Delta Blues Museum  
1 Blues Alley  
Clarksdale, MS 38614

August 10, 2015

Dear Shelley,

I am committed to assisting with the development and implementation of the Delta Blues Museum's new permanent exhibits and will serve as a resource for the museum. I will review materials submitted to me and share my knowledge and expertise.

I have worked at *Living Blues* magazine over the past decade and recently published the book *Blues Unlimited: Essential Interviews from the Original Blues Magazine* on University of Illinois Press. I am also co-editor with researcher Jim O'Neal on the newly developed Living Blues Books Series with the University of Illinois Press. Our first project will document the Delta blues tradition in Mississippi and Arkansas.

I am including a resume for your files and thank you for your consideration.

Sincerely,

Mark Camarigg  
Publications Manager  
Living Blues Magazine

**Mark T. Camarigg**  
**211 Glenn Cove**

(b) (6)

**EDUCATION:**

M.A., History, University of Mississippi (2006)  
J.D., University of Notre Dame (1993)  
B.A., History, University of California at Berkeley (1990)

**WORK EXPERIENCE:**

- April 2014 - **University of Illinois Press**  
Present Editor, *Living Blues Books* Series
- Developed academic book series prospectus approved by University of Illinois Press Faculty Board.
  - Edited, transcribed and reviewed submitted manuscripts for potential publication.
  - Established book series editorial advisory board.
- Aug. 2003 - **University of Mississippi, Oxford, MS**  
Present Publications Manager and Assistant Editor, *Living Blues Magazine*
- Managed up to six member staff and \$350,000+ publishing budget.
  - Negotiated 20% cost-reduction with printer and erased \$110,000 debt.
  - Developed marketing plan and oversaw 25% newsstand sales increase.
  - Chaired or planned ten annual 'Blues Today' academic conferences.
  - Raised over \$100,000 in magazine and academic conference sponsorship.
- June 2000 - **Law Office of Mark T. Camarigg, Newport Beach, CA**  
Aug. 2003 Attorney at Law
- Drafted legal documents and negotiated licensing agreements with legal publishers.
  - Created independent contractor agreements for Information Technology staffing firm.
  - Drafted and reviewed real estate related agreements, including land use, zoning and construction documents.
  - Managed case files and developed rapport and trust with clients.
- Jan. 1999 - **MicroStrategy, Vienna, VA and San Francisco, CA**  
May 2000 Business Operations Consultant
- Analyzed Electronic Customer Relationship Marketing (eCRM), sales force automation and E-business data warehouse solutions for Fortune

1000 companies in Silicon Valley.

- Responded to technical Requests for Information and Requests for Proposal from Fortune 1000 companies, including the Gap, Nike and Nordstrom.
- Customized and delivered marketing presentations, briefings, and research materials to field sales staff with \$1.8 million quarterly software sales quota.
- Created E-Commerce industry briefing book and web traffic analysis research for Internet Portal companies including Earthlink and CNET.

**SKILLS:**

- Capacity to clarify and communicate fundamental points, explain complex procedures in simple terms, and negotiate among various constituencies.
- Ability to write concise, targeted, and specific documents following strict guidelines.
- Functional knowledge of Spanish.
- PC/Mac computer literate; proficient in MS Office.
- Licensed to practice law in California and Mississippi.

Dear Ms Ritter,

It has been a distinct pleasure serving as an adviser for your projects. I remain committed to assisting with the development and implementation of the Delta Blues Museum's new permanent exhibits and I will serve as a resource for the museum in any manner of which I am capable. I will continue to review materials submitted to me and share my knowledge and expertise.

As you know my expertise is varied, including having been the founding curator of the Rock and Roll Hall of Fame and Museum. I have been a blues scholar for nearly 50 years, have published and lectured extensively (including at your own museum), and am considered one of the world's foremost experts on Robert Johnson (I am on the executive board of the Robert Johnson Blues Foundation) and Pre-WWII blues field recordings.

Attached please find my abbreviated resume.

I look forward to continuing our relationship and becoming more involved in the Delta Blues Museum's projects.

Sincerely,

Bruce Conforth, PhD



## Curriculum Vitae - Bruce Michael Conforth, Ph.D., C.A.

### EDUCATION

1990 - Ph.D. Majors: American Folklore/American Ethnomusicology

Minors: American Studies/African-American Studies (Double minor – 30 credits) Indiana University, Bloomington

### EMPLOYMENT

2001-present Faculty, University of Michigan: American Culture Department

1997-1999 Dean of the School of Integrated Studies, Penn College (affiliate of Penn State)

1994-1996 Founding Faculty, New College of Global Studies, Radford University, Radford, VA

1991-1994 Founding Curator & Director of Educational Affairs: Rock and Roll Hall of Fame And Museum, Inc., Cleveland, OH:

1984-1990 Director – Indiana University Archives

### RELATED EXPERIENCE

2014 - present Manuscript reviewer - *Journal of Social Media Studies* - University of Bedfordshire, United Kingdom

2014 - present Popular Culture & Music Book Reviewer – City Lights Bookstore, San Francisco, CA

2014 – present Editorial Board Member - *Journal of American Studies: Eurasian Perspectives (JASEP)*

2014 - present Board member – Peter Mattis Committee – Advises the Ann Arbor Area Community Foundation on making small grants to support traditional music, dance and related arts.

2013 – present Popular music consultant for Phaidon Press Limited, London

2013 - present Submissions reviewer *African American Review*. St Louis, MO, Johns Hopkins University Press

-----Manuscript reviewer *American Quarterly* – The Official Publication of the American Studies Association – Johns Hopkins University Press

-----Manuscript reviewer University of New Hampshire Press

2011 - present Cultural Consultant – Flamingo Group (Provide cultural expertise for various clients)

2009 - present Director's Board – Blues Heritage Foundation

2006 - present Historic Advisor: Mississippi Board of Tourism

2006 - present Historic Advisor: Alabama Board of Tourism

2004 - present Executive Board member: Robert Johnson Blues Foundation

### AWARDS AND HONORS

2014 – UM Center for World Performance Studies Summer Faculty Grant

UM Center for World Performance Studies Discretionary Grant for travel to England to give a keynote address and perform American roots music

UM Provost Discretionary Grant for travel to England to give a keynote address and perform American roots music

2013 - Transforming Learning for the Third Century Grant: “Living the Blues – Roots Music Immersion” (with Mark Clague) \$30,000

Taubman School of Architecture Research on the City Grant – “Music Festivals as Accelerated Cities” (with Thom Moran) \$40,000

2012 - Golden Apple Award for Outstanding Teaching – University of Michigan

2011 - Princeton Review “One of America’s 300 Best Professors”

2008 - CRLT Lecturer’s Professional Development Grant \$3,000

2001 - Henry Luce Foundation, Inc. Transcription grant \$30,000

1988 - The L.J. Skaggs and Mary C. Skaggs Foundation Research Grant to support the research on *The Haight-Ashbury 1965: The Psychedelic Solution* - \$2,000

1984 - AASLH (American Association for State and Local History) Grant to research the influence of blues music on African-American migration - \$5,000

- 1984 - *Village Voice* Jazz and Pop Review selection of *Nobody Knows My Name - Blues From South Carolina and Georgia, 1924-1932* (album produced and edited by Conforth) as one of the year's best new releases
- 1983 - Library of Congress selection of *Cap'n You're So Mean* (album produced and edited by Conforth) as one of the Outstanding Folk Recordings of 1983

#### PROFESSIONAL AFFILIATIONS

American Folklore Society  
 American Studies Association  
 The Blues Foundation  
 Popular Culture Association  
 Society for Ethnomusicology

#### PUBLICATIONS

##### Refereed Publications:

- 2016 - "The Business of Robert Johnson Fakery" *Living Blues*, Issue 241, Vol. 47, #1 pp. 6-7. Center for the Study of Southern Culture, University of Mississippi
- 2013 - *African American Folksong and American Cultural Politics*, Rowman and Littlefield, May 16, 2013 - 340 pp.  
 "The Death of Robert Johnson's Wife" *Living Blues*, Issue 226, Vol. 44, #4 pp. 4-7. Center for the Study of Southern Culture, University of Mississippi
- 2012 - "Enduring Questions: Pop Culture Universe" *The Swinging Sixties*. ABC-CLIO  
<http://popculture.abc-clio.com/Analyze/Display/1784764> December 2012  
 "What Comes After the Hipster?" *Flavorwire* <http://flavorwire.com/269261/what-comes-after-the-hipster-we-ask-the-experts> March 2012
- 2008 - "Ike Zimmerman: The X in Robert Johnson's Crossroads" *Living Blues*, Issue 194, Vol. 39, #1 pp. 68-73. Center for the Study of Southern Culture, University of Mississippi
- 2006 - Book Review. Michael Taft. *Talkin' to Myself: Blues Lyrics, 1921-1942*. Routledge New York and London, July 22, 2005. xxiii, 718 pages Paperback (ISBN: 041597378) - *Journal of Folklore Research* - July 2006  
 Book Review. Barry Lee Pearson. *Jook Right On: Blues Stories and Blues Storytellers*, University of Tennessee, 2005 - *Journal of Folklore Research* - July 2006 (1296 words)
- 1995 - "Rock and Roll" Encyclopedia entry for *AMERICAN FOLKLORE: AN ENCYCLOPEDIA*, published by Garland Press
- 1990 - "Popular Culture, Process, and Tradition" *Western Folklore* - Vol. 49, July 1990, #3, Pp. 306-313
- 1988 - "The Centennial Index" *Journal of American Folklore* Vol. 101, No 402 - 1988  
 "Scandalize My Name: Black Imagery in American Popular Music" review in *Ethnomusicology: Journal of the Society for Ethnomusicology* Vol. 30, #1, Winter 1986, pp. 187-188
- 1985 - "Wither Goeth Folk Music?" *Folklore Forum* Vol. 18, #1, 1985, pp. 76-83
- 1985 - "Contemporary Folk Music" *Folklore Forum* Vol. 18, #1, 1985, pp. 103-107
- 1985 - "Ethnographic Anomalies and Technical Puzzles in the Reproduction of Wax Cylinder Recordings" with Anthony Seeger and Nancy Cassell. *Proceedings of the International Symposium on B. Pilsudski's Phonographic Records and Ainu Culture* Hokkaido University, Sapporo, Japan, pp. 39-54, 1985
- 1984 - "Mother of the Blues: A Study of Ma Rainey" review in *Ethnomusicology: Journal of the Society for Ethnomusicology* Vol. 28, #3, September 1984, pp. 566-567
- 1984 - "Be Here Now: Experientiality in Oral Narrative" *Folklore Forum* Vol. 17, #2, 1984, pp. 186-199
- 1983 - "Muddy Waters - 1915-1983: A Life of the Blues" *Folklore Forum* Vol. 16, #2, 1983, Pp. 12-14
- 1982 - "Metaphor and the Audio-Communicatory Event: New Modes of Research" *Folklore*

*Forum* Vol.15, #1, 1982, pp. 39-50

1982 - "Old Friends: An Examination of Folk Music Album Rationale" *Ethnomusicology: Journal of the Society for Ethnomusicology* Vol. XXVI, No. 2, 1982, pp. 493-495

### **Unrefereed Publications:**

- 2015 "On the Trail of the Holy Grail" in *Acoustic Guitar* magazine. Article about finding Robert Johnson's 1928 Gibson L-1 guitar. August 2015. Pp. 25-30. With Mark Ari
- 2015 – "Je mag me best belachliik maken May Noem Me Géén Hipster" (You can call me something ridiculous but don't call me a Hipster" Dutch newspaper *Next* June 17, 2015
- 2015 – "A re-examination of the alleged 3<sup>rd</sup> photo of Robert Johnson" published in *The Guardian* May 23, 2015 under the title "Robert Johnson photo does not show the blues legend, music experts say". Article de-bunking the alleged 3<sup>rd</sup> photo of the blues musician co-signed by 48 international blues scholars and disseminated by over 1,000 online news sites and printed media.
- 2014 - "The Blues and the American Dream" *Clash Magazine: The American Dream Issue* Issue 96, London, England. 2014, pp. 21-26
- 2011 - Foreword for *Handmade Music Factory: The Ultimate Guide to Making Foot-Stompin'-Good Instruments* by Michael Orr. Fox-Chapel Publishing
- 2011 - "Robert Johnson: The Birth of a Legend" Liner notes for Robert Johnson Centennial Concert – University Musical Society, February
- 1998 - "A Wholeness and Work" *One College Avenue* - fall 1998
- 1992 - "African-American Songs of Protest," *Scene Magazine* - Feb. 1992
- 1991 - "The Grateful Dead" *Masters of Rock Magazine* - Vol. 6, spring 1991, pp. 72-75
- 1988 - "Fifty Years of Social History," *Indiana Alumni Magazine* Vol. 50, No. 9, 1988, pp 14-18
- 1987 - "The 1967 Summer of Love: San Francisco's Haight-Ashbury Subculture" *The Ryder* 1987, pp. 36-46
- 1987 - "Roots of Hoosier Feminism," *Indiana Alumni Magazine* Vol. 46, No. 6, 1987, pp. 6-11
- 1984 - "Wax Cylinder Repair and Restoration," *Resound: A Quarterly of the Archives of Traditional Music* Vol. 3, No. 2, 1984, pp. 3-4

### **PUBLICATIONS IN PREPARATION**

The Definitive Robert Johnson Biographical Compendium – Textual and pictorial history of the life of the famous blues musician – in collaboration with Gayle Dean Wardlow

### **PHONOGRAPH ALBUMS**

As a performer

2013 - Jump Up Devil Fretless Music. (Acoustic blues ensemble performing music from the 1920s and 1930s)

Produced/edited

1983 - Cap'n You're So Mean Rounder Records, Somerville, MA. #4013 (Library of Congress Selection as one of the Outstanding Folk Recordings of 1983)

1984 - Nobody Knows My Name: Blues From S. Carolina and Georgia - 1924-1932 London #HT 304 (Village Voice Jazz and Pop Review selection as one of the year's best new releases - 1984)

### **SELECTED LECTURES / CONFERENCE PAPERS / KEYNOTE ADDRESSES / PANELS**

Extensive public lectures, keynote addresses, and panelist on issues in folklore, anthropology, and American culture and literature including:

2015 - "The Roots of American Popular Music" ProfTalks Lecture – Toronto, Ontario, April 25

"Buddy Guy- A Man and the Blues" - Ann Arbor District Library – March 14

2014 – "Roots of Popular Culture" Renaissance Weekend Think Tank Conference – Charleston, WV

Dec. 29

“The Future of Faith” Renaissance Weekend Think Tank Conference – Charleston, WV

Dec. 30

“The History of American Social Movements” – Cornerstone Lecture - Renaissance Weekend Think Tank Conference – Charleston, WV Dec. 31

(Renaissance Weekend is an inter-generational, invitation-only retreat for preeminent authorities and emerging leaders now in its 30<sup>th</sup> year - founded by Linda and Philip Lader, the former U.S. Ambassador to the Court of St. James's:

<https://www.renaissanceweekend.org/home.htm;jsessionid=EA39600D58210AB31FFA157E5E163661>)

“Why Music Matters” – Rackham Graduate School – November 24

“American Popular Music” Oscher Lifelong Learning Center – November 5

*American Epic* PBS and BBC series produced by Robert Redford in conjunction with the White House cultural series – expert on-film analysis commentator.

“Peace, Love, Rock and Roll, and the 60s” in UM German 325 – Intermediate German: *Germany's Student Movement and the Generation that Changed a Nation* Oct 17

“What is a Hipster?” Australian television documentary filmed in Detroit’s Heidelberg Project, August 25

“Bob Dylan’s *Highway 61 Revisited* Reconsidered” Ann Arbor Summer Festival Literary Series. June 30

Lecture on the film “The Great Flood” (1927 flood of the Mississippi River) for Cinetopia Film Series Detroit Institute of Art – June 7

Lecture on the film “The Great Flood” (1927 flood of the Mississippi River) for Cinetopia Film Series. Michigan Theatre, Ann Arbor – June 6

“The Arrival of B.B. King” – Michigan Theatre/Ann Arbor District Library – May 29

“African American Protest in Song Reconsidered” - Keynote Address – Race in the Americas Conference - University of Sunderland – United Kingdom – May 9

“A Brief History of American Blues Music” – Ann Arbor City Club – April 8

“Frank Zappa and Rock and Roll History” – Michigan Theatre – February 19

2013 - “Cold Iron Shackles: Music and Social Change” – Delta Blues Museum, Clarksdale, Mississippi (June 5)

“American Roots Music” – Ann Arbor District Library (March 20)

Musicology 406/506 Special Lecture on American Blues (Feb 11)

2011 - Bentley Historical Library and Ann Arbor Public Library

Narrator and interviewee for documentary being produced for the 40<sup>th</sup> anniversary of the John Lennon “Free John Sinclair” concert at Crisler Arena (April 8)

University Musical Society: Master of Ceremonies - Robert Johnson Centennial Concert, Hill Auditorium (Also wrote the program notes for the concert) (February 10)

University Musical Society: “Blues At The Crossroads” Lecture on the life of Robert Johnson, Zingerman’s Roadhouse, Ann Arbor (February 9)

University Musical Society: “The Blues According to Robert Johnson” Concert Performance and lecture, Cobblestone Farm and Museum, Ann Arbor (February 7)

2010 - University Musical Society: “East Coast String Band Music” Concert Performance and lecture, Cobblestone Farm and Museum, Ann Arbor (November 30)

University Musical Society: American Roots Music Educator Workshop, K-12 Youth Education Program, WISD Teaching and Learning Center, Ann Arbor (November 22)

University of Michigan Museum of Art (UMMA) Provided commentary and narration for a UMMA video production – “Roots In The Ordinary” discussing the link between American roots music and folk art. (November 10)

(available for viewing at <http://www.youtube.com/watch?v=rgx8UIWI4vQ>)

- "Building the Rock and Roll Hall of Fame and Museum from Scratch: Politics and Public Perception" UMMA Museum Theme Semester evening speaker (Feb. 24)  
 UM Knight-Wallace Fellows invited lecture on American Culture (Jan. 7)
- 2008 - "Understanding American Culture" Rackham Graduate Student Association
- 2007 - Keynote address for induction ceremony of UM chapter of NSCS (National Society of Collegiate Scholars)  
 "The Life of Robert Johnson" PROFS (Professors Reaching for Students) sponsored by UM Mortar Board
- 1993 - "Who owns American popular culture" American Folklore Society annual meeting  
 "What is rock and whose music is it anyway?"  
 University of Missouri - International Conference of Popular Music - Keynote Address  
 "Music as visual art" Images and Ideas Conference - Society of Graphic Artists - Keynote Address  
 "Rock and Roll is here to stay" 5th Annual Undercurrents National Music Conference - Keynote Address
- 1992 - "A Hard Day's Night: Creating a Museum" Midwest Society of Archivists  
 "The Psychedelic Solution" 6th Annual Case Western Reserve University Conference on Sex, Drugs, and Rock and Roll  
 "The Aesthetics of Self, or Practice Makes Purpose" Indiana University Horizons of Knowledge Invited Lecturer
- 1991 - Coordinated and moderated Bicentennial Committee's celebration of the Bill of Rights - Free Speech Conference, Cleveland City Club
- 1990 - "Three Great Guys, Three Great Chords: Minimalist Tendencies in Popular Culture" American Folklore Society Conference  
 "American Countercultures, Past and Present" Indiana University American Studies Luncheon Series  
 "The Culture of the 60s" IU Honors Division, Month-long lecture series
- 1989 - "Popular Arts, Process, and Tradition" American Folklore Society Conference  
 "The Culture of the 60s" IU Honors Division, Month-long lecture series
- 1989 - "Popular Arts, Process, and Tradition" American Folklore Society Conference  
 "The Vision of Popular Music in a "class-ical" World" Joint meeting of the Sonneck Society and the Association for Popular Music
- 1986 - "The Traditionalizing of Rock and Roll" American Folklore Society Conference  
 "White Boy's Blues in a Bar World" American Folklore Society Conference  
 "Black Folksongs of Protest in the Prisons" with Marianne Fisher-Giorlando, American Societies of Criminologists Conference
- 1985 - "Folksong and the W.P.A. Writer's Project" American Folklore Society Conference
- 1984 - "American History as seen through 20th Century American Sheet Music" Midwest Popular Culture Association Conference  
 "Black Music and Urban Migration" Indiana Historical Society Conference  
 "The Subjectivity of American Music Recordings from the Field" Midwest Chapter of the Society for Ethnomusicology  
 "American History and Popular Culture: A Corroborative View" National Museum of American History, The Smithsonian Institution
- 1983 - "The Proverb 'Moment'" American Folklore Society Conference  
 "Why is Scary Music Scary?" American Folklore Society Conference  
 "Afro-American Songs of Protest" American Folklore Society Conference



Memphis, Tennessee 38152-3160

[dhevans@memphis.edu](mailto:dhevans@memphis.edu)

Office: 901.678-3317

Fax: 901.678.3096

[www.memphis.edu](http://www.memphis.edu)

August 7, 2016

Shelley Ritter

Executive Director

Delta Blues Museum

#1 Blues Alley

P. O. Box 459

Clarksdale, MS 38614

Dear Shelley,

Thank you for your invitation to participate as a consultant and resource in the development and implementation of the new permanent exhibit of the Delta Blues Museum. I would be glad to do so and have sent you separately a CV listing my qualifications and experience in this area. I have been involved with the Delta Blues Museum from the very beginning. Having spoken and performed music at its inauguration more than 30 years ago. I have participated in events there a number of times since then and have lent material from my personal collection. I have also served as a consultant for other blues-related exhibits, projects, and institutions, such as the Mississippi River Museum, the Association for Cultural Equity (Alan Lomax collection), B. B. King Museum, Smithsonian Folkways Records, and many others.

My normal fee for consulting is \$500 per day, which can be pro-rated hourly, plus any expenses for travel, office expense (postage, copying), etc. The deliverables would include advice and commentary on the content, scope, focus, planning, etc., of the

museum exhibits (existing or proposed) and identification of relevant physical materials, all as requested and specified by you and Solid Light., and all in the form of written reports to you and Solid Light.

I look forward to working with you.

Sincerely,

A handwritten signature in black ink that reads "David Evans". The signature is written in a cursive style with a large, prominent 'D' and 'E'.

Professor of Music Emeritus

## Abbreviated Vita of David H. Evans

**Address:** (b) (6) The Rudi E. Scheidt School of Music, The University of Memphis, Memphis, TN 38152, U.S.A. (work)

**Contact:** 901-872-6299 (home phone); 901-678-3317 (office phone); 901-678-3096 (fax); [dhevans@memphis.edu](mailto:dhevans@memphis.edu) (e-mail)

**Place and Date of Birth:** Boston, Massachusetts; Jan. 22, 1944

**Education:** A.B., Harvard, 1965 (Classics); M.A., UCLA, 1967 (Folklore and Mythology); Ph.D., UCLA, 1976 (Folklore and Mythology)

**Current Occupation:** Professor of Music Emeritus, The University of Memphis

**Awards and Honors:** Commencement Latin Oration, Harvard University, 1965; Distinguished Service Medal for Academic Distinction, UCLA, 1976; Summer Stipend, National Endowment for the Humanities, 1976; Faculty Research Grants, Memphis State University, 1979, 1980, 1982, 1989, 1991; Grants from National Endowment for the Arts, 1979, 1982; Grant from Tennessee Arts/Humanities Support Program, 1980; Grammy Award Nomination for "Best Album Notes," 1981; W.C. Handy Blues Award for Blues Research, 1981; Chicago Folklore Prize, 1981-82; Distinguished Research Award, Memphis State University, 1987; Humanities Center Fellowship, Memphis State University, 1989; Grants from Partners of the Americas for recording Venezuelan traditional music, 1979, 1980; Grant from Tennessee Humanities Council, 1998; Dean's Creative Achievement Award, 1999; Grammy Award for "Best Album Notes," 2003; First Tennessee Professorship, The University of Memphis, 2006-2009; Willard R. Sparks Eminent Faculty Award, The University of Memphis, 2007; Fulbright Senior Specialist project, Bahir Dar University, Ethiopia, 2011.

**Books:** Tommy Johnson (London: Studio Vista, 1971).

Big Road Blues: Tradition and Creativity in the Folk Blues (Berkeley: University of California Press, 1982; paperback ed., New York: Da Capo, 1987).

"The Coon in the Box": A Global Folktale in African-American Tradition, by John Minton and David Evans (Helsinki: Academia Scientiarum Fennica, 2001).

The NPR Curious Listener's Guide to Blues (New York: Perigee, 2005).

David Evans, ed., Ramblin' on My Mind: New Perspectives on the Blues (Urbana: University of Illinois Press, 2008).

Getie Gelaye, David Evans, and Alula Pankhurst, eds., Culture and Development for Amhara Region (Bahir Dar, Ethiopia: Bahir Dar University Press, 2011).

**Select Journals, Articles and Books Chapters:** Over 110 articles in scholarly journals (including Journal of American Folklore, Western Folklore, Jazzforschung, Southern Folklore Quarterly, The Chronicle of Higher Education, John Edwards Memorial Foundation Quarterly, History of Religions, Black Music Research Journal, and Popular Music) and chapters in books, anthologies, and encyclopedias. Most of the articles and



chapters are concerned with African-American folk music and folklore. Other topics are Venezuelan music, Hopi Indian artistic symbolism, comparative Indo-European mythology, and culture and tourism in Ethiopia.

**Editions:** Special editions of John Edwards Memorial Foundation Quarterly (1978), American Music (1996), and Black Music Research Journal (2000). Editor since 1996 of “American Made Music” book series for University Press of Mississippi. Editor of “Deep River of Song” CD series, Rounder Records.

**Films:** “Gravel Springs Fife and Drum” (sound): Center for Southern Folklore, 1973. Trial prints of three films on African-American folk music, 1979. The latter have been shown at academic meetings, festivals, and universities, including showings in Belgium, Italy, France, Canada, Colombia, and Venezuela.

**Recordings:** Recording and annotation of 17 albums of field and studio recordings of African-American folk music since 1968 for various companies in the U.S.A., Great Britain, Germany, and Austria. Production and annotation of 20 albums of studio recordings for High Water Records, a division of The University of Memphis, 1980 to present. Liner and booklet notes for over 80 albums for various American and foreign labels, 1967 to present.

**Reviews:** Over 90 book, record, and film reviews and review essays in various scholarly journals, 1968 to present.

**Lectures:** Papers presented at over 45 meetings of scholarly societies since 1966 (including American Folklore Society, Society for Ethnomusicology, American Anthropological Association, and Sonneck Society). Invited lectures at UCLA, Smithsonian Institution, Fisk University, Tuskegee Institute, University of South Carolina, University of North Carolina, University of Mississippi, University of Tennessee Center for the Health Sciences, Jackson State University, Cornell University, Phillips County Community College, Prince George’s Community College, University of Maryland, Arkansas State University, Natchez Literary Celebration, Pennsylvania State University, Telfair Museum of Art, King Biscuit Blues Festival, Vanderbilt University, Earlham College, Vassar College, and at universities, music schools, libraries, and festivals in Canada, Sweden, Belgium, Colombia, Venezuela, England, Austria, France, Germany, Poland, Slovenia, Italy, Latvia, and Ethiopia.

**Creative Activity:** Guitar and vocals at numerous blues and folk festivals and concerts in the U.S.A., France, Italy, Sweden, Germany, Spain, Belgium, Netherlands, Poland, Latvia, Slovenia, Austria, Czech Republic, Slovakia, Denmark, Finland, Switzerland, Peru, Colombia, Ecuador, Venezuela, and Ethiopia. Guitar accompanist on blues albums released in the U.S.A., France and Australia. Personal CDs (5) on Inside Sounds and Blind Lemon labels and tracks on CDs released in the U.S.A., Germany and Venezuela.

**Service:** Consultant for publishers, museums, court cases, films, festivals (local, national, international), and government agencies (local, state, national).



Memphis, Tennessee 38152-3160

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August 7, 2016

Shelley Ritter

Executive Director

Delta Blues Museum

#1 Blues Alley

P. O. Box 459

Clarksdale, MS 38614

Dear Shelley,

Thank you for your invitation to participate as a consultant and resource in the development and implementation of the new permanent exhibit of the Delta Blues Museum. I would be glad to do so and have sent you separately a CV listing my qualifications and experience in this area. I have been involved with the Delta Blues Museum from the very beginning. Having spoken and performed music at its inauguration more than 30 years ago. I have participated in events there a number of times since then and have lent material from my personal collection. I have also served as a consultant for other blues-related exhibits, projects, and institutions, such as the Mississippi River Museum, the Association for Cultural Equity (Alan Lomax collection), B. B. King Museum, Smithsonian Folkways Records, and many others.

My normal fee for consulting is \$500 per day, which can be pro-rated hourly, plus any expenses for travel, office expense (postage, copying), etc. The deliverables would include advice and commentary on the content, scope, focus, planning, etc., of the

museum exhibits (existing or proposed) and identification of relevant physical materials, all as requested and specified by you and Solid Light., and all in the form of written reports to you and Solid Light.

I look forward to working with you.

Sincerely,

A handwritten signature in black ink that reads "David Evans". The signature is written in a cursive, flowing style.

Professor of Music Emeritus

## Abbreviated Vita of David H. Evans

**Address:** (b) (6) The Rudi E. Scheidt School of Music, The University of Memphis, Memphis, TN 38152, U.S.A. (work)

**Contact:** 901-872-6299 (home phone); 901-678-3317 (office phone); 901-678-3096 (fax); [dhevans@memphis.edu](mailto:dhevans@memphis.edu) (e-mail)

**Place and Date of Birth:** Boston, Massachusetts; Jan. 22, 1944

**Education:** A.B., Harvard, 1965 (Classics); M.A., UCLA, 1967 (Folklore and Mythology); Ph.D., UCLA, 1976 (Folklore and Mythology)

**Current Occupation:** Professor of Music Emeritus, The University of Memphis

**Awards and Honors:** Commencement Latin Oration, Harvard University, 1965; Distinguished Service Medal for Academic Distinction, UCLA, 1976; Summer Stipend, National Endowment for the Humanities, 1976; Faculty Research Grants, Memphis State University, 1979, 1980, 1982, 1989, 1991; Grants from National Endowment for the Arts, 1979, 1982; Grant from Tennessee Arts/Humanities Support Program, 1980; Grammy Award Nomination for "Best Album Notes," 1981; W.C. Handy Blues Award for Blues Research, 1981; Chicago Folklore Prize, 1981-82; Distinguished Research Award, Memphis State University, 1987; Humanities Center Fellowship, Memphis State University, 1989; Grants from Partners of the Americas for recording Venezuelan traditional music, 1979, 1980; Grant from Tennessee Humanities Council, 1998; Dean's Creative Achievement Award, 1999; Grammy Award for "Best Album Notes," 2003; First Tennessee Professorship, The University of Memphis, 2006-2009; Willard R. Sparks Eminent Faculty Award, The University of Memphis, 2007; Fulbright Senior Specialist project, Bahir Dar University, Ethiopia, 2011.

**Books:** Tommy Johnson (London: Studio Vista, 1971).

Big Road Blues: Tradition and Creativity in the Folk Blues (Berkeley: University of California Press, 1982; paperback ed., New York: Da Capo, 1987).

"The Coon in the Box": A Global Folktale in African-American Tradition, by John Minton and David Evans (Helsinki: Academia Scientiarum Fennica, 2001).

The NPR Curious Listener's Guide to Blues (New York: Perigee, 2005).

David Evans, ed., Ramblin' on My Mind: New Perspectives on the Blues (Urbana: University of Illinois Press, 2008).

Getie Gelaye, David Evans, and Alula Pankhurst, eds., Culture and Development for Amhara Region (Bahir Dar, Ethiopia: Bahir Dar University Press, 2011).

**Select Journals, Articles and Books Chapters:** Over 110 articles in scholarly journals (including Journal of American Folklore, Western Folklore, Jazzforschung, Southern Folklore Quarterly, The Chronicle of Higher Education, John Edwards Memorial Foundation Quarterly, History of Religions, Black Music Research Journal, and Popular Music) and chapters in books, anthologies, and encyclopedias. Most of the articles and

chapters are concerned with African-American folk music and folklore. Other topics are Venezuelan music, Hopi Indian artistic symbolism, comparative Indo-European mythology, and culture and tourism in Ethiopia.

**Editions:** Special editions of John Edwards Memorial Foundation Quarterly (1978), American Music (1996), and Black Music Research Journal (2000). Editor since 1996 of “American Made Music” book series for University Press of Mississippi. Editor of “Deep River of Song” CD series, Rounder Records.

**Films:** “Gravel Springs Fife and Drum” (sound): Center for Southern Folklore, 1973. Trial prints of three films on African-American folk music, 1979. The latter have been shown at academic meetings, festivals, and universities, including showings in Belgium, Italy, France, Canada, Colombia, and Venezuela.

**Recordings:** Recording and annotation of 17 albums of field and studio recordings of African-American folk music since 1968 for various companies in the U.S.A., Great Britain, Germany, and Austria. Production and annotation of 20 albums of studio recordings for High Water Records, a division of The University of Memphis, 1980 to present. Liner and booklet notes for over 80 albums for various American and foreign labels, 1967 to present.

**Reviews:** Over 90 book, record, and film reviews and review essays in various scholarly journals, 1968 to present.

**Lectures:** Papers presented at over 45 meetings of scholarly societies since 1966 (including American Folklore Society, Society for Ethnomusicology, American Anthropological Association, and Sonneck Society). Invited lectures at UCLA, Smithsonian Institution, Fisk University, Tuskegee Institute, University of South Carolina, University of North Carolina, University of Mississippi, University of Tennessee Center for the Health Sciences, Jackson State University, Cornell University, Phillips County Community College, Prince George’s Community College, University of Maryland, Arkansas State University, Natchez Literary Celebration, Pennsylvania State University, Telfair Museum of Art, King Biscuit Blues Festival, Vanderbilt University, Earlham College, Vassar College, and at universities, music schools, libraries, and festivals in Canada, Sweden, Belgium, Colombia, Venezuela, England, Austria, France, Germany, Poland, Slovenia, Italy, Latvia, and Ethiopia.

**Creative Activity:** Guitar and vocals at numerous blues and folk festivals and concerts in the U.S.A., France, Italy, Sweden, Germany, Spain, Belgium, Netherlands, Poland, Latvia, Slovenia, Austria, Czech Republic, Slovakia, Denmark, Finland, Switzerland, Peru, Colombia, Ecuador, Venezuela, and Ethiopia. Guitar accompanist on blues albums released in the U.S.A., France and Australia. Personal CDs (5) on Inside Sounds and Blind Lemon labels and tracks on CDs released in the U.S.A., Germany and Venezuela.

**Service:** Consultant for publishers, museums, court cases, films, festivals (local, national, international), and government agencies (local, state, national).

THE UNIVERSITY  
of NORTH CAROLINA  
at CHAPEL HILL

THE LOVE HOUSE  
AND HUTCHESS FORUM  
100 EAST TRANSLIN STREET  
CAMPUS BOX 6127  
CHAPEL HILL, NC 27599-6127

1-919-967-8668  
1-919-974-1433

August 4, 2016

Shelley Ritter, Director  
Delta Blues Museum  
Post Office Box 1081, 936 Lynn Avenue  
Clarksdale, MS 38614

Dear Shelley,

It is with special pleasure that I agree to serve as a humanities advisor for your NEH Implementation grant to complete your new permanent exhibits. These exhibits will significantly expand the scope and reach of your fine work at the Delta Blues Museum.

As you well know, when I served as the founding director of the Center for the Study of Southern Culture at the University of Mississippi, I worked closely with Sid Graves to help establish the museum. When the museum opened in 1979, it featured a small display in the Myrtle Hall Branch of the Carnegie Public Library. Since that time, the museum has significantly expanded its outreach, as well as its size.

In 2009 I witnessed the powerful impact the museum has on the Clarksdale community when an exhibit of photographs drawn from my book *Give My Poor Heart Ease* opened there. I was deeply moved by the outpouring of support from the community for the event.



Under your able leadership, the Delta Blues Museum has dramatically evolved from its humble beginnings in a small building near Highway 61 into a state of the art facility that captures the people and places that defined the blues experience. Your exhibit plans draw on an impressive breadth of humanities disciplines that will introduce visitors to the museum to the music and voices of Delta blues musicians.

During the spring of 2010, I lectured at the museum as part of Clarksdale's annual Juke Joint Festival. During my visit, I was impressed by how the museum creates special events that attract an impressive audience of both local and international blues fans. Weaving the themes of music history, social history, and American culture throughout your new exhibition will significantly enrich our understanding of the blues.

I look forward to working with you to develop the Delta Blues Museum's new permanent exhibits and to serving as an ongoing resource for the museum. I will be pleased to review all materials you develop and will share my thoughts and suggestions with you.

I have done similar work in the past both with the Delta Blues Museum, the Center for Southern Folklore, the BB King Museum, and the Earl Scruggs Museum. That experience will be helpful as we develop your new exhibits.

Hopefully we can complete your project by 2019, so that it can mark the 40<sup>th</sup> anniversary of the Delta Blues Museum.

With very best wishes.

Sincerely,

A handwritten signature in black ink, appearing to read "Bill Ferris".

William Ferris

Joel R. Williamson Eminent Professor of History  
Adjunct Professor of Folklore  
Senior Associate Director

CURRICULUM VITAE

NAME: William R. Ferris

BIRTHDATE: February 5, 1942

HOME ADDRESS: (b) (6)

WORK ADDRESS: Center for the Study of the American South  
The University of North Carolina at Chapel Hill  
CB # 9127, 410 East Franklin Street  
Chapel Hill, NC 27599-9127

TITLE: Senior Associate Director, Center for the Study of  
the American South  
Joel R. Williamson Eminent Professor of History  
Adjunct Professor in American Studies  
Adjunct Professor in the Curriculum in Folklore  
Adjunct Professor in the School of Information and Library Sciences

TELEPHONE: (919) 962-0519 (Office)

EMAIL: wferris@unc.edu

ACADEMIC TRAINING:

Summer Program	Union Theological Seminary (New York)	1963
BA (English Literature)	Davidson College	1964
MA (English Literature)	Northwestern University	1965
One-Year Student	Trinity College (Dublin, Ireland)	1965-66
MA (Folklore)	University of Pennsylvania	1967
PhD (Folklore)	University of Pennsylvania Dissertation: "Black Folklore From the Mississippi Delta"	1969

TEACHING EXPERIENCE:

Assistant Professor	Jackson State University	1970-72
Department of English	Jackson, Mississippi	
Associate Professor	Yale University	1972-79
Afro-American and American Studies Programs	New Haven, Connecticut	
Director, Center for Study of Southern Culture and Professor of Anthropology	University of Mississippi Oxford, Mississippi	1979-97
Visiting Fellow, Stanford Humanities Center	Stanford University Palo Alto, California	1989-90
Chairman, National Endowment for the Humanities	Washington, DC	1997-2001
Public Policy Fellow Woodrow Wilson International Center For Scholars	Washington, DC	2002

Faculty Fellow      University of North Carolina      Fall, 2007  
                                 Institute for the Arts and Humanities

Guggenheim Fellowship      2007-2008

Joel R. Williamson Eminent Professor of History      2002-present  
Adjunct Professor in the Curriculum in Folklore  
Adjunct Professor in American Studies  
Senior Associate Director, Center for the Study of the American South  
University of North Carolina at Chapel Hill

BOOKS:

Blues From the Delta, Studio Vista (London, 1970); revised edition, Foreword by Billy Taylor, Doubleday (New York, 1978); DaCapo (New York, 1988). Il Blues Del Delta, Postmedia Books (Fiesole, Italy, 2011).  
Mississippi Black Folklore: A Research Bibliography and Discography, University Press of Mississippi (Jackson, 1971).  
Black Prose Narrative From the Mississippi Delta, published by Jazz Forschung/Jazz Research, Jahrbuch 6/7 (Graz, Austria, 1974-75).  
Afro-American Folk Arts and Crafts, special edition of Southern Folklore Quarterly vol. 42, nos. 2 and 3 (1978); revised edition, G.K. Hall & Co. (Boston, 1983); University Press of Mississippi (Jackson, 1986).  
American Folklore Films and Videotapes: An Index, Co-Editor with Judy Peiser and Carolyn Lipson, Center for Southern Folklore (Memphis, 1976).  
Local Color, Foreword by Robert Penn Warren, McGraw-Hill (New York, 1982); Anchor Books/Doubleday (New York, 1992).  
Folk Music and Modern Sound, Co-Editor with Sue Hart, University Press of Mississippi (Jackson, 1982).  
Images of the South: Visits With Eudora Welty and Walker Evans, Center for Southern Folklore (Memphis, 1978).  
Encyclopedia of Southern Culture, Foreword by Alex Haley, Co-Editor with Charles Wilson, University of North Carolina Press (Chapel Hill, 1989); four-volume paperback (Anchor/Doubleday, 1991).  
"You Live and Learn. Then You Die and Forget It All." Ray Lum's Tales of Horses, Mules and Men, Foreword by Eudora Welty, Anchor Books/Doubleday (New York, 1992); reissued as Ray Lum: Mule Trader, University Press of Mississippi (Jackson, 1998).  
Give My Poor Heart Ease: Voices of the Mississippi Blues, University of North Carolina Press (Chapel Hill, 2009); Les Voix du Mississippi (French Translation), Paris: Papa Guede, 2013 (Coup de Coeur de l'Académie Charles Cros - Musiques du Monde Award).  
The New Encyclopedia of Southern Culture, Volume 14: Folklife, Co-Editor with Glenn Hinson, Charles Wilson, General Editor, University of North Carolina Press (Chapel Hill, 2010).  
The Storied South: Voices of Writers and Artists, University of North Carolina Press (Chapel Hill, 2013).  
The South in Color: A Visual Journey, University of North Carolina Press (Chapel Hill, 2016)

DOCUMENTARY FILMS:

1969---Mississippi Delta Blues.  
          Black Delta Religion.  
1970---Delta Blues Singer: James "Sonny Ford" Thomas.  
1972---Gravel Springs Fife and Drum.  
1973---Green Valley Grandparents.  
1974---Ray Lum: Mule Trader.  
          Fanny Bell Chapman: Gospel Singer.  
1975---Give My Poor Heart Ease.  
          Two Black Churches.  
          I Ain't Lyin'.  
          Made In Mississippi.  
1977---Four Women Artists.  
1978---Hush Hoggies Hush.  
1980---Bottle Up and Go  
          Du Cote de Memphis  
1983---Painting In the South  
          Mississippi Blues (Associate Producer; Directed by Bertrand Tavernier and Robert Parrish and featured at Cannes Film Festival)

August 5, 2016

To Whom It May Concern:

I happily agree to assist the Delta Blues Museum with the development and implementation of new permanent exhibits. I would be honored to serve as a resource for the museum, and to review any and all materials submitted to me.

I have an expertise in the blues, exhibited by my major publications and films, and I know that helping the DBM improve its exhibits is a way to reach new audiences and to deepen the understanding of committed fans.

I have previously lectured more than once at the DBM, created a Muddy Waters film for their exhibits, and advised on their expansion. The museum is a treasure, it is located where people learn by immersion in the experience, and I heartily endorse their efforts.

Thank you,

Robert Gordon

[www.TheRobertGordon.com](http://www.TheRobertGordon.com)

Robert Gordon

(b) (6)

[Robert@TheRobertGordon.com](mailto:Robert@TheRobertGordon.com)  
[www.TheRobertGordon.com](http://www.TheRobertGordon.com)

**Recent Film and Video Productions**

- 2013-15 *Best of Enemies*, Producer/Director. World Premiere at Sundance 2015; sold to Magnolia Films for summer 2015 release, PBS-TV in 2016. Shortlisted for Best Documentary Academy Award.
- 2015 Optioned *Best of Enemies* to Aaron Sorkin; signed on as Executive Producer
- 2015 Optioned book *Respect Yourself* to Paramount; signed on as Executive Producer
- 2014-16 *Long Distance Information*, Producer. Feature documentary about Bill Drummond, former KLF front man turned performance artist. Pre-production, and negotiating sales and rights.
- 2015-2016 *Irish Slave Myth*, Producer/Director. Feature documentary
- 2012-2013 *Very Extremely Dangerous*, Producer, feature documentary; released 2014 DVD+CD package.
- 2010-15 *Mississippi Blues Trail*, Director/Producer, 25 films on internet for historical markers [www.MSBluesTrail.com/Films](http://www.MSBluesTrail.com/Films) and [www.MSCountryMusicTrail.com](http://www.MSCountryMusicTrail.com)
- 2009 Producer HBO Stax Records Narrative Feature, with Forrest Whitaker—in turnaround
- 2009 Earl Scuggs Museum Producer/Consultant for 30 minutes of museum films.
- 2008 *Johnny Cash's America*, Director/Producer, 2 hour special for A&E and Biography networks; DVD through Sony; nominated for 2009 Grammy Award
- 2008 BB King Museum Producer/Consultant for 60 minutes of museum films. 2009 Winner of bronze Muse Award, American Association of Museums
- 2007 *Respect Yourself: The Stax Records Story*, Producer/Director, 2 hour special for PBS's "Great Performances" series; DVD through Concord Records; nominated for 2008 Grammy Award
- 2005 *William Eggleston's Stranded in Canton*, Director/Producer. Documentary feature made from the Porta-Pak video portraits shot by the internationally-acclaimed photographer in 1974.
- 2005 *Shakespeare Was a Big George Jones Fan*. Director/Producer. One-hour documentary about Nashville musician/producer/songwriter/home documentarian Jack Clement.
- 2003 *Martin Scorsese Presents The Blues* Writer, Associate Producer *The Road to Memphis*, PBS/BBC. Theatrical release in England, France.
- 2003 *Muddy Waters Can't Be Satisfied*. Director/Producer. Grammy-nominated. PBS's American Masters/Channel Four in England, various international broadcasts; Winstar Home video Screening include Getty Museum of Art in Los Angeles, London Film Festival, Smithsonian Institution, Brooklyn Academy of Music.
- 2002 *The WDIA Story*, Producer, WKNO-TV, PBS-affiliate.

**Major Book Publications**

- 2016 *Collected Essays* deal with Bloomsbury; 2017 publication.
- 2013 *Respect Yourself: Stax Records and the Soul Explosion*, Bloomsbury, November, 2013. Multiple hardback printings.
- 2005 *Lost Delta Found: The 1941-42 Fisk University-Library of Congress Coahoma County Study*, published August, 2005 by Vanderbilt University Press. Editor, contributor.
- 2003 *The Elvis Treasures*, Random House. Author. A multi-media, interactive book, translated into seven languages.

- 2002 *Can't Be Satisfied: The Life and Times of Muddy Waters*, Little, Brown. Nominated for a variety of awards including Borders Books and Music Best Non-Fiction, and the Southeastern Booksellers of America Best Non-Fiction. Selected for the Blues Hall of Fame. Translated into four languages.
- 1997 *The King on the Road*, St. Martin's (US)/Hamlyn (UK). Elvis on tour.
- 1995 *It Came From Memphis*, Simon and Schuster (2001)/ originally Faber & Faber. A history of Memphis music, race and culture.

***Notable Others (writing, film/video production)***

- 2010 Grammy Award winner, Liner Notes (historical essay) for Big Star box set
- 1988-2016 Articles published in many magazines, including *New York Times*, *Playboy*, *Rolling Stone*, the *Guardian*, *Interview*, *Details*, *Spin*, *L. A. Weekly*, *Mojo*, *Oxford American*, etc.
- 2008 Introduction to *Pure Country: The Leon Kagarise Archives: 1961-1971*. Process Publishers
- 2005 Curator for Barbican Performing Arts Centre, *It Came From Memphis* festival, a month-long music festival with lectures, presentations, and a film series.
- 2004 Blues Hall of Fame: *Can't Be Satisfied: The Life and Times of Muddy Waters*
- 2001-2003 Stax Museum of American Soul Music, conceived museum narrative, wrote wall text.
- 2003 Producer/Director of two short films on continuous play within the Stax Museum of American Soul Music.
- 2003 *The Best of Rock Writing 2002*, Da Capo Press Contributor:
- 2003 Consultant to radio series *Martin Scorsese Presents The Blues*
- 1999-2002 Scriptwriter, W. C. Handy Blues Awards (Blues Grammys). Also wrote 1993-1996 shows
- 2001 Deems Taylor-ASCAP Award winner for article about Jeff Buckley
- 2001 Producer, *It Came From Memphis, Volume II*, compact disc, Birdman Records.
- 2001 Contributor: *What'd I Say: The Atlantic Records Story*, A Publishing.
- 1999 Contributor: *Spin's Underground USA*, Random House.
- 1995 Producer for the Al Green Box Set (Capitol Records/The Right Stuff); Christmas 1995 release. Liner notes nominated for a Grammy.
- 1995 Producer for *It Came From Memphis* compact disc (Upstart/Rounder).
- 1995 Consultant: Rock and Roll Hall of Fame Museum
- 1994-95 Concert Videos, Director, Editor, Producer: Big Star (Zoo Records) O'landa Draper 60-voice choir (Word Records); Albertina Walker (Benson Records) (The Draper and Walker audio performances are each Grammy nominated.)
- 1994 PBS Consultant for WGBH 10-part rock and roll series.
- 1994 PBS Consultant, Audio Recordist "Country and Rhythm and Blues" *In The Spotlight* series. PBS.
- 1994 Record Producer for the Alluring Strange, *Will You Marry Me*, Safehouse Records
- 1994 Contributor. *Hollywood Rock*, HarperCollins,
- 1993 Contributor. *All Music Guide*, Miller Freeman.
- 1992-94 Board of Directors, National Blues Foundation
- 1992-93 Field producer for NPR program BluesStage.
- 1992-93 Video Retrospective of Memphis Music for Ardent Productions. Producer, Director, Editor
- 1991-Present Liner notes for various clients, including Sony, Capitol, the Smithsonian, Rykodisc, Rounder, Hightone, many others.
- 1991 Keeping the Blues Alive Award, Journalism. "The Plundering of Robert Johnson"
- 1990 Partner in startup company: Moving Pictures Video Home Delivery
- 1990 *All Day and All Night: Musicians' Memories of Beale Street*, Director, Editor. 16mm documentary film produced by the Center for Southern Folklore. Selected by the Museum of Modern Art (New York) for opening night of 1991 New Directors/New Films Festival. Broadcast on national PBS. Various film festival prizes and showings.

- 1988 Re-issue producer for *Music of the South*, a collection of music from the archives of the Center for Southern Folklore.
- 1988 Writer, Assistant director *Southern Dust* 16mm narrative film. Awards at Sinking Creek Film Festival, Baton Rouge Film Festival.
- 1988-92 Publisher, Editor of *Asymptote* literary magazine; internationally distributed.
- 1985-88 Fiction published (nowhere special).
- 1989-1998 Producer, Director, Editor on various music videos (rock, rap, alternative, informative) for clients including Sony Music, Virgin Records, B.B. King, Mojo Nixon, airing on MTV, VH1, and BET.

**Guest Speaker/Lecturer/Educator—Highlights**

- 2010, LACMA (Los Angeles County Museum of Art), Screening and Lecture
- 2009 Whitney Museum, NY, Screening and Lecture
- 2008 Presbyterian College, Clinton, South Carolina
- 2007 Lincoln Center, Screening and Lecture
- 2006 Loyola University, Chicago. Center for Global Media and Documentary, Visiting Lecturer
- 2005 Vanderbilt University Gertrude Vanderbilt Visiting Writer
- 2005 Conference on Southern Literature, Panelist
- 2005 Humanities Tennessee Southern Festival of Books, Panelist
- 2004 Vanderbilt University Blair School of Music, Visiting Lecturer
- 2003 Getty Museum, Los Angeles, Screening and Lecture
- 2003 University of Wisconsin-Madison, The Center for the Humanities, Visiting Lecturer
- 2002 Natchez Literary Festival, Panelist
- 2001-2002 Writing Seminar instructor, Memphis College of Art
- 2000 University of Mississippi, Blues symposium
- 1999 Cleveland Museum of Art, Featured speaker, “Elvis/Marilyn” exhibit.
- 1999, 2002 Rock and Roll Hall of Fame, Robert Johnson, Muddy Waters

**Education**

- 1987-88 Graduate program, Radio, TV, Film, University of Texas
- 1985-86 Graduate classes in film production, Temple University
- 1983 B.A. Literature, University of Pennsylvania

August 8, 2016

Dear Shelley,

I can't think of anything I would rather be involved in than helping in any way I can to extend the remarkable (and extensive) work you've done in furthering the scope and reach of the Delta Blues Museum.

I am fully committed to continuing to assist in the development and implementation of the Delta Blues Museum's new permanent exhibits and to serving as an ongoing resource for the museum. I will be more than happy to continue to review all materials submitted to me and share my knowledge and expertise.

This is very much in line with work I've done in the past both with you -- and with the Country Music Hall of Fame (for whom I just finished co-curating a major Sam Phillips exhibit), the Rhythm and Blues Foundation, the Smithsonian's Rock 'n' Soul archive and exhibit, the Blues Foundation, the Center for Southern Folklore, the Memphis Music Hall of Fame, the Ponderosa Stomp Foundation, the Martin Scorsese Presents the Blues film series, the Alabama Blues Project, and numerous other projects having to do with the field that I've written about and in which I've worked (roughly speaking, American vernacular music) over the years, work in which the Delta Blues Museum has been so instrumental.

I think the productive manner in which you and I have worked over the last 25 years, from your early position as archivist for Elvis Presley Enterprises to your work for the state, not to mention ongoing projects at the Delta Blues Museum speaks well of a professional partnership which for me has always been both pleasurable and productive.

Please find enclosed a brief resume of some of my various professional activities.

Best wishes,

Peter Guralnick



**Peter Guralnick**

Academic: Columbia University; Boston University, B.A. (Classics), M.A. (Creative Writing)  
Instructor, Classics, Boston University, 1967-1973  
Lecturer, W.E.B. DuBois Institute, NEH Symposiums on Civil Rights, 1995-2004  
  
Visiting Professor/Writer in Residence, Vanderbilt University, spring semester  
2005-2016

Book Publications (partial list):

Feel Like Going Home: Profiles in Blues and Rock 'n' Roll, Dutton, 1971  
(Little, Brown edition, 1999)

Lost Highway: Journeys and Arrivals of American Musicians, Godine, 1979  
(Little, Brown edition, 1999)

Nighthawk Blues (novel), Seaview, 1980 (Little, Brown edition, 2003)

Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom,  
Harper & Row, 1986 (Little, Brown edition, 1999)

Searching for Robert Johnson, Dutton, 1989

Last Train to Memphis: The Rise of Elvis Presley, Little, Brown, 1994

Careless Love: The Unmaking of Elvis Presley, Little, Brown, 1999

Elvis Day By Day: The Definitive Record of His Life and Music (with Ernst Jorgensen),  
Ballantine, 1999

Best Music Writing 2000 (ed.), Da Capo, 2000

Martin Scorsese Presents the Blues: A Musical Journey (the companion volume to the seven-  
film PBS series) (co-editor), HarperCollins, 2003

Dream Boogie: The Triumph of Sam Cooke, Little, Brown, 2005

Rock 'n' Roll 39-59 (exhibit catalogue containing individual essays on Sam Phillips, Dewey  
Phillips, Rufus Thomas, Sister Rosetta Tharpe, Doc Pomus and Otis Blackwell, and Howlin'  
Wolf), Fondation Cartier pour l'art contemporain, Éditions Xavier Barral, Paris, 2007

Sam Phillips: The Man Who Invented Rock 'n' Roll, Little, Brown, 2015

Awards (partial list)

American Book Award: Before Columbus Foundation, 1983 for Lost Highway.

Grammy Award: National Academy of Recording Arts and Sciences, 1985 for liner notes to  
Sam Cooke: Live at the Harlem Square Club (RCA).

Blue Note Recipient, Beale Steet Walk of Fame, 2000

Blues Foundation Hall of Fame (W.C. Handy) awards, 1989 for Feel Like Going Home; 1995 for Searching For Robert Johnson; 1996 for Sweet Soul Music; 2014 for *Dream Boogie: The Triumph of Sam Cooke*, each as a "Classic of Blues Literature."

"Keeping the Blues Alive" Lifetime Achievement in Literature, 2007

Induction, Blues Hall of Fame, 2010

*Rolling Stone*/BMI Ralph J. Gleason Book Award, 1994 for Last Train to Memphis, 1999 for Careless Love.

Finalist in Non-Fiction: Southern Book Awards (given by the Southern Book Critics Circle), 1995 for Last Train to Memphis.

Winner in Non-Fiction: Southern Book Awards (given by the Southern Book Critics Circle), 1999 for Careless Love

Last Train to Memphis was named one of 100 "New Classics: 100 Best Reads from 1983-2008" in the June 17, 2008 edition of *Entertainment Weekly*

*Parade* Magazine named *Last Train* one of the 75 Best Books of the last 75 years in 2016.

Careless Love was one of *Salon* Magazine's Top Five Non-Fiction Books of the Year and winner of a 1999 Salon.com Book Award

*Sweet Soul Music* was listed on the *Daily's Beast's* Essential Civil Rights Reading List, as well as being named one of *Vibe* Magazine's "Eight Favorite Music Books" in 2007 and one of *Pitchfork* Magazine's "50 Favorite Music Books of All Time" in 2011.

Dream Boogie was one of *Salon.com's* Top 10 Books of the Year. It was also named one of *Paste* Magazine's "12 Best Music Books of the Decade."

#### Documentary Films and Historical Projects (partial list)

Sam Phillips: The Man Who Invented Rock 'n' Roll, Peter Jones Productions (A&E network broadcast), 2000, Writer/Co-Producer

Sam Cooke/Legends (VH-1; ABKCO DVD), 2001, 2003, Writer/Interviewer/Historical Consultant (Grammy award for Best Long-Form DVD, 2003)

Martin Scorsese Presents the Blues: A Musical Journey (seven-film PBS series), 2003: Various capacities on the series as a whole, including writing the script for the Scorsese film, *Feel Like Going Home*, coproducing the album accompanying it, and coediting the companion volume to the series.

Everybody Needs Somebody: Solomon Burke, 2006, Creative and Historical Consultant.

Respect Yourself: The Stax Records Story, 2007, Production Consultant.

Smithsonian Institution, National Museum of American History, 1991-2000: Interviews and research for the permanent Smithsonian exhibition (located in Memphis), "Rock 'n' Soul: Social Crossroads."



August 5, 2016

Robert Lockett, PhD  
Jackson State University  
Director, Margaret Walker Center  
Associate Professor, History Dept  
601.979.3935  
robert.lockett@jsums.edu

4 August 2014  
Ms. Shelley Ritter, Director  
Delta Blues Museum  
1 Blues Alley  
Clarksdale, MS 38614

Dear Ms. Ritter:

I am writing to let you know that I am more than happy to serve as a scholar for the Delta Blues Museum's exhibits and your proposed grant with the National Endowment for the Humanities.

As an Associate Professor of African American history with a focus on the state of Mississippi and as Director of the Margaret Walker Center for the Study of the African American Experience at Jackson State University, I have studied, taught, and written about the Blues and its social, political, and economic implications.

I fully support your efforts to secure this NEH funding. Furthermore, I am committed to assisting with the development and implementation of the Delta Blues Museum's new permanent exhibits and will serve as a resource for the museum. Feel free to contact me so that I can review materials and share my knowledge and thoughts.

Please let me know if I can do anything else for you and the Delta Blues Museum.

With best wishes,

Robert Lockett, PhD

**Robert E. Luckett, Jr.**

robbyms@aya.yale.edu

(b) (6)

01-979-3935 (work)

www.jsums.edu/margaretwalkercenter

- Education:** **University of Georgia**, Athens, GA  
PhD in History, May 2009, 20<sup>th</sup> Century American History: The Modern Civil Rights Movement  
Dissertation, *Yapping Dogs: Joe T. Patterson and the Limits of Massive Resistance*
- Work Experience:** **Yale University**, New Haven, CT  
BA in Political Science, May 1999
- Columbia University in Paris, Reid Hall**  
**L'Institut d'Etudes Politiques**, Paris, France  
Junior Term Abroad, Spring 1998
- Jackson State University**, Jackson, MS  
Assistant Professor/Associate Graduate Faculty, Department of History (2009-Present)  
Director, Margaret Walker Center for the Study of the African-American Experience (2009-Present)
- Yale University**, New Haven, CT, *Assistant Director of Undergraduate Admissions* (1999-2001)
- Publications:** **Joe T. Patterson and the White South's Dilemma: Evolving Resistance to Black Advancement**  
(Jackson: University Press of Mississippi, 2015)
- "The Rise of a 'Little Harlem' in Mississippi: The Farish Street Historic District,"** article  
*Fire!!! The Multimedia Journal of Black Studies* (Pending publication)
- "The Southern Manifesto as Education Policy in Mississippi,"** article  
*The Journal of School Choice* (Volume 10, Number 4, Fall 2016)
- "'Hell Fired out of Him': The Muting of James Silver in Mississippi,"** chapter  
*The Civil Rights Movement in Mississippi*, Ted Ownby, ed.  
(Jackson: Univ. Press of Mississippi, 2013)
- "Annie Devine: A Mother in and of the Civil Rights Movement,"** article  
*Journal of Mississippi History* (Fall 2008)
- "Charles Sherrod and Martin Luther King, Jr.: Mass Action and Nonviolence in Albany"**  
*The Human Tradition in the Civil Rights Movement*, Susan Glisson, ed. (2006) Chapter 9, pp.181-195
- Conferences and Lectures:** **"Teaching History within the Carceral State: A Panel Discussion on Mississippi's Prison-to-College-Pipeline Program"**  
Panelist, Organization of American Historians, New Orleans (April 2017)
- "Jubilee at 50 and the Margaret Walker Papers at Jackson State University"**  
College Language Association Conference, Houston (March 2016)
- "Oral History as a Means of Empowerment"**  
U.C. Berkeley Oral History Center (November 2015)
- "Margaret Walker: This Is My Century"**  
Association for the Study of African-American Life and History, Atlanta (September 2015)
- "Margaret Walker Personal Papers Digital Archives Project"**  
American Historical Association Conference (January 2015)
- "Behind the Veil: The Black Experience in Jim Crow Mississippi"**  
Oral History Association Conference (October 2014)

**“The Historical Roots of Freedom Summer”**

Prison-to-College Pipeline, Parchman Penitentiary (July 2014)

**“The Delta in Diaspora: The Great Migration and the Mississippi Delta”**

*Most Southern Place* NEH Workshop, Delta State University (July 2014)

**“Margaret Walker: Prose and Poetry of Jackson”**

Southern Foodways Alliance, Jackson (June 2014)

**“Rabbi Philip Posner and the 1961 Freedom Rides”**

Blacks, Jews, and Social Justice in America Conference, Brandeis University (June 2014)

**“The Exceptional South in a Post-Racial America”** Yale University (May 2014)**“Margaret Walker: The Voice of the Invisible Woman in the 20th Century Black Arts Movement”**

Multi-Ethnic Literature of the United States (MELUS) Annual Meeting (March 2014)

**“Margaret Walker Center: The Feasibility of a 21<sup>st</sup> Century Museum and Archive”**

Association of African American Museums Annual Meeting (August 2013)

**“Joe Patterson, Massive Resistance, and Memory”** Oral History Association (October 2011)**Grants:**

**National Endowment for the Humanities: \$100,000** (2009-2013) Project Director (Alferdteen Harrison, grant writer) Collaboration for Digital Access for Margaret Walker Archives

**Institute of Museum & Library Services: \$48,525** (2011-2013) Project Director and Grant Writer The Margaret Walker Center and the Museum of the African-American Experience

**Mississippi Department of Archives & History: \$15,550** (2012) Project Director and Grant Writer Mississippi Civil Rights Museum Interim Project Manager (Angela Stewart)

**Ford Foundation: \$100,000** (2008-2011) Project Director (Alferdteen Harrison, grant writer), Margaret Walker Digital Archives and Workshop Project

**Service:**

**Mississippi Civil Rights Museum, State Advisory Commission** (2011-Present)

**Leadership Greater Jackson, Board of Directors** (2012-Present) *Chair of the Board* (2016-2017)

**Common Cause Mississippi, Board of Directors** (2009-Present)

**Mississippi Book Festival, Advisory Board** (2014-Present)

**Yale University, New Haven, CT, Alumni Schools Committee Director** (2009-Present)

**U.S. Institute of Museum & Library Services, Grant Reviewer** (2012, 2014)

**Minority Male Leadership Initiative, Hinds Community College, Advisory Board** (2014-Present)

**Mississippi Children’s Museum, Consultant** (2013-Present)

**University Press of Mississippi, Outside Reader** (2010-Present)

**University of Georgia Press, Outside Reader** (2013-Present)

**Journal of Mississippi History, Book Review Editor** (2010-Present)

**Wednesdays in Mississippi, Firelight Media documentary** (2014) Commentator

**Spies of Mississippi, PBS Independent Lens documentary** (2013-2014) Commentator

**An Ordinary Hero, Joan Trumpauer Mulholland documentary** (2011-2013), Commentator

**State of Siege: MS Whites and the Civil Rights Movement, Documentary** (2010-2011) Commentator

**Recognitions: Association of African American Museums, Pace Setter Award** (2015)

**Mississippi Humanities Council, Humanities Scholar of the Year Award** (2014)

**Mississippi Historical Society, Franklin L. Riley Prize** (2010) Best dissertation on MS history



*The*  
**University of Mississippi**

Oxford • Jackson • Tupelo • Southaven

Center for the Study of Southern Culture

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E-mail: [cssc@olemiss.edu](mailto:cssc@olemiss.edu)

URL: <http://southernstudies.olemiss.edu>

August 6, 2016

National Endowment for the Humanities

Friends,

I write to say I am happy to recommend that the NEH continue to support the Delta Blues Museum as it works to create and install new permanent exhibits. The Delta Blues Museum, the first museum of its kind in Mississippi, continues to be innovative in the ways it presents the history of the blues and the relationships between music and issues of race, creativity, struggle, and region.

Most importantly, I am a great fan of the Delta Blues Museum and its director Shelley Ritter. We worked together last summer to run an institute for teachers thinking of using the blues in their classes, and I was impressed by the professionalism in all aspects of the Museum. I take students to the Museum and am consistently impressed. I will be delighted both to observe as the Delta Blues Museum plans and implements new exhibits and develops new initiatives supported by the NEH.

I am a Southern Studies and American History scholar and Director of the Center for the Study of Southern Culture. I have written a great deal about Mississippi topics, including some work related to the blues. I'm a member of the Mississippi Blues Commission, I coordinate work with the editor and publications manager of **Living Blues** magazine, and I work closely with the archivist at the Blues Archive in the University of Mississippi Library.

Sincerely,

Ted Ownby

Director, Center for the Study of Southern Culture

Email [hsownby@olemiss.edu](mailto:hsownby@olemiss.edu)

TED OWNBY

Center for the Study of Southern Culture  
Barnard Observatory  
University of Mississippi  
University, MS 38677  
Telephone 662-915-5993, Email hsownby@olemiss.edu

#### PROFESSIONAL EXPERIENCE

Director, Center for the Study of Southern Culture, University of Mississippi, 2008-present  
Professor, History and Southern Studies, University of Mississippi, 2001-present; Associate  
Professor of History, 1994-2000; Assistant Professor, 1988-1994  
Visiting Assistant Professor, Central Michigan University, 1987-1988  
Instructor, Western Washington University, 1986-1987

#### EDUCATION

Vanderbilt University, Bachelor of Arts, summa cum laude, Phi Beta Kappa, 1982  
Johns Hopkins University, MA, 1984, Ph.D., 1987

#### Publications: Books

American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830-1998. Chapel Hill:  
University of North Carolina Press, 1999.

Subduing Satan: Religion, Recreation, and Manhood in the Rural South, 1865-1920. Chapel  
Hill: University of North Carolina Press, 1990, paperback, 1993.

Coeditor, with John T. Edge and Elizabeth Engelhardt, The Larder: Methods in Southern  
Foodways Research. Athens: University of Georgia Press, 2013.

Coeditor, with Nancy Bercau, of the Gender volume (Volume 13) of the New Encyclopedia of  
Southern Culture. Chapel Hill: University of North Carolina Press, 2009.

Ed., The Civil Rights Movement in Mississippi. Jackson: University Press of Mississippi, 2013.

Ed., Manners and Southern History. UPM, 2007.

Ed., The Role of Ideas in the Civil Rights South. UPM, 2002.

Ed., Black and White: Cultural Interaction in the Antebellum South. UPM, 1993.

#### Forthcoming Books and Continuing Projects

Coeditor with Charles Reagan Wilson, Mississippi Encyclopedia (Jackson: University Press of  
Mississippi, forthcoming, 2017).

I have been working on a book manuscript on family definitions in the twentieth-century  
American South.

## Recent Articles

"The New Southern Studies and Re-thinking the Question, 'Is there still a South?'" in Journal of American Studies roundtable, Summer 2015.

"Brotherhood and Its Limits," in Peter Slade, Charles Marsh, and Peter Goodwin Heltzel, ed., Mobilizing for the Common Good: The Lived Theology of John M. Perkins. UPM, 2013.

"Gladys Presley, Dorothy Dickins, and the Limits of Female Agrarianism in Twentieth Century Mississippi," in Mississippi Women: Their Time and Place, Volume II, edited by Elizabeth Payne, Marjorie Spruill, Martha Swain. Athens: University of Georgia Press, 2009.

Introduction to the section on Souvenirs in Dixie Limited: The South and Consumer Culture, edited by Anthony Stanonis. University of Georgia Press, 2008.

"Three Agrarianisms and the Idea of a South Without Poverty," in Martin Crawford and Richard Godden, ed., Reading Southern Poverty Between the Wars. University of Georgia Press, 2006.

"Donald Wildmon, the American Family Association, and the Theology of Media Activism," in Glenn Feldman, ed., Politics and Religion in the White South (Un. Press of Kentucky, 2005).

## HONORS AND AWARDS

Fulbright Teaching Fellow, University of Genoa, Italy, 1992  
Louisville Institute for the Study of Protestantism and American Culture Summer Grant, 1995  
Institute for the Study of American Evangelicals Grant, 1997-98  
Project on Lived Theology participant, University of Virginia, 2002-2003  
Research Grant from the Institute for Southern Studies, University of South Carolina, 2005  
Organization of American Historians Distinguished Lecturer, 2008-present  
American Dreams in Mississippi named a CHOICE Outstanding Academic Title, 2000 and received Honorable Mention for the American Culture Assoc. John B. Cawelti Award

## PROFESSIONAL SERVICE and DEVELOPMENT

Southern Historical Association, Executive Committee Member (beginning 2014); Member, Membership Committee (2003, 2008-9), Nominating Committee (2004), Frank Owsley Prize Committee for the Best Book in Southern History (2007-8). Member, Board of Editors, Southern Cultures (since 2003), Arkansas Historical Quarterly (1996-98), The Journal of Southern Religion (since 1998); University of North Carolina Press Book Series on Southern Studies (since 2004). Mississippi Historical Society, Member, Executive Council (2002-2005), Program Committee (head of the committee in 2001, member in 2003, 2010), Awards Committee, (2002).

## TEACHING

Classes in Southern History, Southern Studies, directed 26 PhD dissertations in History, over 50 MA theses in Southern Studies and History.



Clark Eldridge White, Ph. D.  
Chattanooga, Tennessee  
Phone: (423) 505-1933 email: whitece60@comcast.net  
Deaconbluz.com blueschattanooga.com bluesintheknob.com

I am a trained Social Scientist with the terminal degree in Sociology and also a Blues Impresario. As a Blues Artist/Scholar I perform as a professional Blues Musician, Blues Educator (Blues in the Schools), Museum Consultant, Arts Panelist, Lecturer, Festival Producer, Historian, Blues radio, dj, and Blues Promoter. I have above average Public Speaking, Diplomatic Negotiating, Writing, Organizing and Performance Skills. I am capable of conceptualizing, articulating, writing, and implementing strategic planning, evaluation and tracking, work program planning and grant writing. I have a **working knowledge** of the Blues entertainment industry including radio broadcasting /writing /voice talent and production. I have a **working knowledge** of non-profit fundraising, administration, grant writing, fund development, cultural centers and museums, programing, public programs, educational programs, public tours and Blues tourism. I am the director and founder of the Blues Chattanooga Resource Center (blueschattanooga.com) and a producer of the yearly blues festival, "Blues in the Knob" (bluesintheknob.com ).

### **Education**

Ph. D. Sociology, Michigan State University, 1997

M.A. Sociology, Michigan State University, 1975

B.A. Sociology, Morehouse College, 1971

Further Study: Visiting Fellow, Harvard University, W.E.B. Du Bois Institute for African -American Studies, Summer 1993

### **Publications: Music and Musicians**

"Blues Culture and the Black Experience in the River City" Pulse : Chattanooga's Weekly Alternative Vol. 11 No. 6 Feb. 6-12, 2014

"Black Men and Their Music: Meanings and Symbols in 'jazz' " Challenge: A Journal of Research on African-American Men  
Vol. 7, No.3, December 1996

"The Philadelphia Concert Orchestra 1905-1949: A Cultural Institution in Black Philadelphia" in Feeding the Soul: Black Music-Black Thought ed. by Diane D. Turner (Third World Press: Chicago, 2011)

"Keeping the Blues Alive in the City of the Seven Hills" in Feeding the Soul: Black Music-Black Thought ed. by Diane D. Turner (Third World Press: Chicago, 2011)

Article: (In Progress) "From Blue Goose Hollow to the Big Nine": The History of the Blues and Blues People in Chattanooga

Book: (In Progress) "Working the Door": Blues Musicians and Marginal Work"

### **Board Membership**

Chattanooga History Center  
Friends of the Park  
East Tennessee Historical Society

### **Work Experience in Blues, Arts and Education**

**Current Director---Blues Chattanooga Resource Center**  
**Performing Blues Artist “deaconbluz/holysmoke band”**  
**Blues Impresario**

### **2012- 2014**

Blues Musician/Blues Educator/ Organizer/Coordinator  
Center for Blues Studies Working Group  
Chattanooga, Tennessee

Member, Music Selection Committee  
Friends of the Festival “Riverbend Festival”, Chattanooga, Tennessee

Member, Chattanooga Music Council

Member, Mayor’s Task force for Entertainment and Attractions  
Chattanooga City Government

### **September 2012**

Producer/ Artist, Down Home Blues Night  
Midtown Music Hall  
Chattanooga, Tennessee

### **October 2011**

Panelist/Performer  
“The State of Blues Radio on Commercial, Public and the Internet”  
Delta Research and Cultural Institute  
Mississippi Valley State University

### **August 2011**

Lecture/Demonstration, “The Music and Life of Bobby Rush”  
Bessie Smith Cultural Center  
Chattanooga, Tennessee

### **March 2009- March 2010**

Blues Consultant/Research and Interpretation  
Delta Blues Museum

### **September 2008 to Present**

Co-Producer and Talent  
Blues in the Knob

Orchard Knob Neighborhood Watch Association  
Chattanooga, Tennessee

**May 2008-Sept. 2008**

Talent Specialist, The “Tapestry Street Performers Program”  
Friends of the Festival (Riverbend)  
Chattanooga, Tennessee

**April 2006-June 2006**

Artist/Scholar in Residence for Blues Culture  
Delta Cultural and Research Institute  
Mississippi Valley State University

**Fall 1997-Spring 2006**

Blues Radio Producer/Host DJ  
The Deaconbluz Show  
WCLK FM 91.9 (NPR Affiliated)  
Atlanta, Georgia

**Spring 1998-Spring 2000**

Producer, Lecturer and Performer  
“Da Blues Goes To College” Performance, Conference and Photo Exhibit on the Blues  
Clark-Atlanta University

**Spring 2004-Spring 2006**

Co-Producer/Performing Artist/Scholar  
“Blues Night” Morehouse College Annual Jazz Festival

**Fall 2004**

Consultant for Blues Culture and History  
“Black World Music Series”  
Atlanta History Center

**February 2004**

Panelist and Speaker for Blues Culture and History “Books and the Blues”  
DeKalb County Public Library System  
Wesley Chapel-William Brown Branch  
DeKalb County , Georgia

Panelist/Referee for Grant Review  
Traditional Arts Apprenticeship Program  
Georgia Council for the Arts

**October 2003**

Consultant/Speaker for Blues Culture and History  
“Understanding American Jazz and Blues”

The Auburn Avenue Research Library on African-  
American Culture and History  
Atlanta Public Library System

**Winter 2003**

Consultant, Historical Blues Photographic Acquisitions  
High Museum of Art Curatorial Photographic

**February 2002**

Consultant/Speaker, "Celebrate Beauford Delaney: The Color Yellow"  
Arts Education for Talented Young Artist  
High Museum of Art  
Atlanta, Georgia

**February 2001- Spring 2007**

Performer, Commentator, Consultant, "Nothin' but the Blues Series"  
Atlanta History Center

**December 2001**

Consultant for Blues Culture and History  
"Diverse Voice/Collective Spirit"  
National Black Arts Festival  
Atlanta, Georgia

**January – December 1998**

Board Member, Atlanta Blues Society

**January 1993 to 1998**

Consultant for Jazz Programs in Philadelphia  
Philly Jazz Weekend at Lincoln Center  
Germantown Historical Society  
National Jazz Service Organization  
Philadelphia Clef Club for the Performing Arts  
Trane Stop Resource Institute  
WRTI-FM Radio (NPR Affiliated)  
Mellon Jazz Festival/George Wein  
Kool Jazz Festival

**December 1988-August 1989**

Executive Director Philadelphia Clef Club of the Performing Arts  
Philadelphia, Pa.

**September 1986- December 1988**

Executive Director/Founder  
Center for Black Culture and History  
Temple University

August 1, 2016

Ms. Shelley Ritter

Executive Director

Delta Blues Museum

#1 Blues Alley P.O. Box 459

Clarksdale, Mississippi 38614

Dear Ms. Ritter:

This letter is written in reference to our collaboration on the development of new permanent exhibits for the Delta Blues Museum.

I am so very excited about the tremendous progress that the Delta Blues Museum has made under your leadership. I really enjoyed working with you in 2006-7 on the design and content of the exhibits in your facility. During our previous work I always admired your willingness to hear all sides, consider multiple perspectives and then shape it into what has become a world class institution. You have been quite an inspiration and means of support for the entire Blues community. Your ability to conceptualize, draft, revise, plan and implement projects is very self-evident. I look forward to working with you on your upcoming projects. One day soon I do hope that deaconbluz and holysmoke can perform in Clarksdale. Please look at ([deaconbluz.com](http://deaconbluz.com)) ([blueschattanooga.com](http://blueschattanooga.com)) ([bluesintheknob.com](http://bluesintheknob.com)).

Consider this a pledge of commitment. I do hope to hear from you soon. Thanks for keeping the Blues Alive.

Sincerely yours,

Clark Eldridge "deaconbluz" White, Ph.d.



August 9, 2016

Shelley Ritter  
Delta Blues Museum  
No.1 Blues Alley  
Clarksdale, MS 38641

Dear Shelley,

On behalf of the Association for Cultural Equity (ACE) at the Alan Lomax Archive, this letter represents our commitment to assist with the development and implementation of new permanent exhibits at the Delta Blues Museum, and to serve in the capacity of advisors on curatorial content. Our curatorial team, including Nathan Salsburg and myself will be happy to assist with the permanent exhibit program development.

Our collection of Alan Lomax's Mississippi fieldwork and documentation begins in 1933 and covers a 45-year span. It includes the first recordings of Muddy Waters and Fred McDowell, as well as an extensive collection of songs and interviews from Parchman Farm along with many examples of North Mississippi Hill Country music. While we aim to repatriate materials to their source communities, we also create lesson plans (K through 12) and provide exhibition development support based on our historical collections. We have established relationships with Mississippi organizations, such as the Blues Archive at University of Mississippi, the University of Mississippi Department of Music, the Mississippi Arts Commission, and the Mississippi Library Association, as well as the Delta Center for Culture and Learning at Delta State University.

ACE will fully support the work at the Delta Blues Museum and I look forward to continuing our ongoing collaboration through our partnership.

All the best,

Jorge Arevalo Mateus

Jorge Arevalo Mateus, Ph.D.  
Executive Director  
Association for Cultural Equity - Alan Lomax Archive

**Board of Directors**

Anna Lomax Wood, President  
Robert Baron  
John Bishop  
Lambros Comitas  
Gideon D'Arcangelo  
Barbara L. Hampton  
William R. Ferris  
Jeffrey A. Greenberg  
Daniel Sheehy  
Philip Yampolsky

**In Memoriam**

Edmund Snow Carpenter  
Bess Lomax Hawes

**Jorge Arévalo Mateus, PhD**  
165A Stuyvesant Avenue  
Brooklyn, New York 11221  
arevarc@mac.com  
917-586-7487

## **PROFESSIONAL EMPLOYMENT**

- 2016 Executive Director, Association for Cultural Equity-Alan Lomax Archive,  
New York City
- 2016-Present Consulting Project Director, Center for Traditional Music and Dance,  
New York City
- 2012-2015 Ethnomusicologist/Project Director, Center for Traditional Music and Dance,  
New York City
- 1995-2012 Curator and Head Archivist, Woody Guthrie Foundation and Archives,  
New York City/Mt. Kisco, NY
- 2001-2003 Archivist and Collections Manager, *Raiíces* Latin Music Museum and Archives,  
Boys Harbor, Inc., New York City.
- 1996-97 Acting Assistant Director, Louis Armstrong House and Archives, Queens College,  
CUNY, Queens, NY
- 1993-1995 Assistant to the Director, Louis Armstrong House and Archives, Queens College,  
CUNY, Queens, NY
- 1991-1993 Exhibitions and Curatorial Assistant, National Museum of the American Indian,  
Smithsonian Institution, New York City
- 1990-present Founder/Principal, Arevarc Consultants New York City,  
Music Archives, Fundraising and Development, Collections Management.  
Client list includes Citilore, Alan Lomax Archives (Hunter College, CUNY),  
Songwriters Hall of Fame/Center for Advanced Technology (NYU),  
Dance Theater of Harlem, Kansas City Jazz Museum, Carlos Santana  
Archive, Billy Joel Archive.
- 1985-86 Music Librarian, Peer-Southern Music Publishers, Inc., New York City

## **PROFESSIONAL AND ACADEMIC HONORS**

- GRAMMY Award for producing *The Live Wire, Woody Guthrie in Performance, 1949*. National Academy of Recording Arts and Sciences, 2008.
- ASCAP-Deems Taylor Award of the American Society of Composers, Authors, and Publishers for the monograph/recording *The Live Wire*, 2008.
- Schuster Award, Achievement in Arts and the Humanities, Hunter College, CUNY, 1998
- Doris C. Cunha Award, Achievement in the field of Music, Hunter College, CUNY, 1998

## **PEER -EDITED PUBLICATIONS**

### Academic Articles, book chapters, reviews

- 2014 “Colombian-American Music”. In “Latino Music”, *Grove Dictionary of American Music*, 2nd edition (Oxford Music Online, Oxford University Press).
- 2013 “*Pa dónde vas Marioneta? Pa donde va la Gaita?* La Cumbiamba Eneyé returns to San Jacinto.” In *Cumbia, Scenes of a Migrant Latin American Music Genre*, ed. by Héctor Fernández L’Hoeste and Pablo Vila. Durham, NC: Duke University Press.
- 2013 “Don’t Shoot the Piano Player: The State of Vallenato in New York City.” In *American Music Review* Vol. XLIII No.1 (Fall 2013).



- 2011 “Hard Discoursin’: Multidisciplinary Perspectives and the New Guthrie Scholarship.” In *The Life, Music and Thought of Woody Guthrie: A Critical Appraisal*. Edited by Jon S. Partington. Farnham, Surrey, UK: Ashgate Publishing.
- 2011 “Cha-Cha-Chá, One Step Forward, Two Steps Back: Advancing Cultural Awareness through Embodied Latino Expression.” *Inquirer Journal*, Borough of Manhattan Community College, CUNY, pp.33-37.
- 2006 “Beluthahatchee Blues: An Interview with Stetson Kennedy.” In *Radicalism in the South since Reconstruction*. Chris Green, Rachel Rubin, and James Smethurst, Eds. New York: Palgrave Macmillan, pp. 211-226.
- 2005 “Rock en Español.” In *Encyclopedia of Latinos and Latinas in the United States*, Volume 4, Coedited by Suzanne Oboler and Deena J. Gonzalez, Editors. New York: Oxford University Press, pp.29-31.
- 2004 “Boricua Rock: Puerto Rican by Necessity.” In *Rockin’ Las Américas: Rock Music Cultures Across Latin & Latin(o) America*. Deborah Pacini Hernández, Eric Zolov and Hector Fernández-L’Hoeste, Eds. Pittsburgh, PA: University of Pittsburgh Press, pp.91-114.
- 2004 “‘Everything you’ve ever heard, and nothing you’ve ever heard’: Ricanstruction, New-Nuyorican Punk Activists.” *Centro Journal* V16(2): 248-271.
- 2004 “La Combinación Perfecta.” Various Artists. *Ethnomusicology* V48(3): 469-472.
- 2004 “Pete Seeger: American Favorite Ballads, vol. 1”. *Ethnomusicology* V48(1): 147-149.
- 2004 “A Woody Zombie Hootenanny”; “Ticky Tock, Wenzel singt Woody Guthrie”; “Ticky Tock, Wenzel sings Woody Guthrie”. *Journal of Popular Music Studies* V15(2): 195-200.
- 2001 “Tracing Woody Guthrie and Huntington’s Disease.” *Seminars in Neurology* V21(2): 209-223.

#### Public Scholarship

- 2015 Editorial Board member and contributor to *The Woody Guthrie Annual* (University of Central Lancashire).
- 2014 *Beat of the Boroughs*, CTMD eNewsletter, monthly online articles and reviews about community artists, events and programs (<http://www.ctmd.org/enewsletter.htm>).
- 2014 Field research into the Bukharian Jewish community in NYC and the historical interaction between Persian and Turkic cultures and Central Asian Jewish and Muslim musicians and dancers and courtly arts of Uzbekistan and Tajikistan, including epic poems set to music that alternate between Persian (Tajik) and Turkic (Uzbek) lyrics.
- 2012 “As I went walkin’,” Introduction to *My Name is New York: A Guide to Folksinger Woody Guthrie’s Residencies in New York City from 1940- 1967*. New York: Woody Guthrie Publications; Powerhouse Books.
- 2007 *The Live Wire: Woody Guthrie in Performance, 1949*. New York: Woody Guthrie Publications.
- 2004 “Sing a Song, Paint a Song: Woody Guthrie’s Artful Vision.” *New York Archives* (Fall), pp.4-5.
- 2003 “Woody Guthrie.” *Five Decades of Rock X-Posed: Attitude in Pictures*. Toronto: Rock Shutter Productions, p.66.
- 2003 “Antibalas and the Lesson of Afrobeat.” In *Ugly Planet* V1(1): 16-19.
- 2003 “Harold Leventhal: The Fifth Weaver.” *Tribute to Harold Leventhal*, New York: Woody Guthrie Publications.
- 2002 “Woody Guthrie Biography” in *Woody Guthrie’s Children Songs*. New York, Los Angeles: Hal Leonard Publications.
- 1999 “Woody Guthrie Biography” in *Woody Guthrie Songs*. New York: TRO/Ludlow

Music.

- 1992 *Native American Dance: Ceremonies and Social Traditions*. Charlotte Heth, ed. Washington, D.C.: National Museum of the American Indian, Smithsonian Institution Press.

### SELECTED TALKS, PRESENTATIONS & GRANTS

- 2016 “Lomax and the Matter of Rock”, presentation at the Rock and Roll Forever Foundation Summer Teachers Institute, July 13.
- 2015 “*FolkColombia Música y Danza* and the *FolkColombia en el Parque* Festival, a Community Cultural Initiative and the Performance of Identity.”  
Presenter and Chair for the panel *Music and Festivals in Diaspora: Working Problems, Working Solutions*. Society for Ethnomusicology annual conference, Austin, Texas, December 6.
- 2015 Harlem 369<sup>th</sup> US Army Regimental “Hellfighters” Orchestral Music Archive Project. Project archivist. Grammy Foundation grant awarded to Citilore, New York.
- 2015 “Mobilities.” Guest speaker and presenter. Center for Humanities, Wesleyan University Press, April 21.
- 2015 “Colombia (with an O, not a U) and the Legend of Tricultural Heritage.” Keynote speaker, Student Organization of Latinos, Columbia University, April 18.
- 2014 *FolkCOLOMBIA Tertulias y Talleres*. Producer of ongoing series of Colombian music and dance workshops and lectures by FolkCOLOMBIA Music and Dance, Center for Traditional Music and Dance, New York.
- 2013 “*Nueva Música Colombiana en Nueva York/New Colombian Music in New York City*”. Invited talk. Lecture and presentation at H. Wiley Hitchcock Institute for Studies in American Music, Brooklyn College, CUNY, New York.
- 2013 “Where I’m From.” Live radio broadcast for (and about) NYC’s diasporean communities. Copresenter with Diego Obregón, Webster Hall, CUNY Graduate School of Journalism, New York.
- 2012 “*Los caminos de la voz de Lucía Pulido/The Pathways of Lucía Pulido’s Voice: Colombian cantos de vaquería* at the Transnational Crossroads.” Paper presented on Moving Voices: Singers Challenging Boundaries of Place, Race, and Genre panel, AMS/SEM/SMT Joint Conference, New Orleans.
- 2012 *Sacred and Secular Music of the Dominican Laborista Communities*. Project Consultant. Dominican Folk Music Preservation Project, Grammy Foundation Awards Grants for Research and Sound Preservation, Brooklyn, N.Y.; Santiago, Dominican Republic.
- 2012 *Music Careers In and Beyond Academia*. Panel moderator. Graduate Career Symposium. Usdan University Center, Wesleyan University.
- 2012 “*Si nos queremos, vamos a ganar, Si!* Global Woody Guthrie *en Español*.” Paper presenter. Woody at 100, The Guthrie Legacy centennial conferences, University of Alberta, Smithsonian folkwaysAlive!, The Grammy Museum and Woody Guthrie Foundation and Archives, Edmonton, Canada.
- 2012 “My worky contract’s out, Yes, I have to move on—Woody Guthrie’s Migrant Labor Consciousness in the Latin/o Context.” Panel presenter. Woody at 100, The Guthrie Legacy centennial conferences at Penn State, The Grammy Museum and Woody Guthrie Foundation and Archives. State College, Pennsylvania.
- 2012 “*Si nos queremos, vamos a ganar, Si!* Woody Guthrie’s Global *Radicalismo* in the Latin/o World”. Panel presenter, Woody at 100, The Guthrie Legacy centennial conferences, The Grammy Museum, and Woody Guthrie Foundation and Archives at Brooklyn College, Brooklyn, New York.

- 2011 *Woody Guthrie Archives Preservation and Digitization Project*. Project Director. Institute of Museum and Library Services,
- 2010 “Glocal Guthrie.” Invited talk. Woody Guthrie Festival, Biennial of the Americas, Swallow Hill Music School. Denver, Colorado.
- 2010 Panel Chair/Moderator. Society for Ethnomusicology Conference, 55<sup>th</sup> Annual Meeting, *Sound Ecologies: Place and Politics III*, Los Angeles, CA.
- 2010 “One Step Forward, Two Steps Back, Cha-Cha-Cha: The Cultural Politics of a ‘Latin’ Dance.” Presenter. Hispanic Heritage Month, Borough of Manhattan Community College, CUNY, New York.
- 2008 “Imagining the Local and Global Woody Guthrie: Performance as Cultural and Political Practice.” Invited talk. Fondazione Instituto Gramsci Emilia Romana, Bologna, Italy.
- 2008 “Imagining the Local and Global Woody Guthrie.” Invited talks to the Fondazione Giangiacomo Feltrinelli (Milan) and Circolo Gianni Bosio, Rome, Italy.
- 2007 “Global Woody!” Presenter. Woody Guthrie Foundation public program at the Green Street Arts Center, Wesleyan University, Middletown, Connecticut.
- 2006 “*Desplazamiento*”. Faculty team member. Fulbright research and performance grant. Center for the Study of Intercultural Understanding, Bergen Community College, Paramus, New Jersey.
- 2006 Grant panelist. National Endowment for the Humanities, Preservation and Access Grants program, Washington, D.C.
- 2005 “Global Woody: An International Perspective of the American Folk Artists.” Presenter at the 8<sup>th</sup> Annual Woody Guthrie Folk Festival. Crystal Theater, Okemah, Oklahoma.
- 2004 “Ramblin’ Man: Woody Guthrie.” Copresenter with Woody Guthrie biographer Ed Cray. Heritage Muse Symposium, Eisteddfod Festival of Traditional Music and Dance at Polytechnic University, Brooklyn, New York.
- 2003 Vice President. Middle Atlantic Chapter, Society for Ethnomusicology.
- 2002 “Vallenato: Colombian popular music, Transnationalism, and Globalization.” Presenter at the Tanz & Folkfest Festival, Rudolfstadt, Germany.
- 2001 “Newly discovered recordings of Woody Guthrie.” Presenter. Pastures of Plenty: Woody Guthrie in Dance & Music, Symphony Space, New York City, New York.
- 2001 “Jibaros & Vallenatos Mix: A Puerto Rican and Colombian Experiment in Musical Interaction.” Paper presented at the Local Music/Global Connections Millenium Conference, New York University, New York.
- 2001 “The Woody Guthrie Archives Collection.” Paper given at the Music Librarian Association annual meeting, New York City, New York.
- 2000 “I’ve Sung This Song.” Invited talk at the Carmichael Auditorium, National Museum of American History, Smithsonian Institution, Washington, D.C.
- 1999 “I’ve Sung this Song: Preserving the Legacy of Woody Guthrie.” Film presenter at The Skirball Center, Los Angeles. The National Academy of Recording Arts and Sciences and the Woody Guthrie Foundation, Los Angeles, California.
- 1998 “Saving Satchmo’s Stuff.” Regular presenter at the Louis Armstrong House and Archives, Queens College, CUNY, Queens, New York.
- 1996 “Researching Woody Guthrie: The Woody Guthrie Archives.” Paper given at the Hard Travelin’: Symposium on Woody Guthrie. Case Western Reserve University and the Rock and Roll Hall of Fame Museum Education Department, Cleveland, Ohio.

## TEACHING

- 2013 - present Adjunct Assistant Professor, Music Department, Hunter College, CUNY  
Courses: *World Music, A Global Journey*
- 2010 - present Adjunct Lecturer, Center for Ethnic Studies, Borough of Manhattan  
Community College, CUNY  
Courses: *Music of Puerto Rico and the Latin Caribbean*
- 2006 – 2008 Graduate Teaching Assistant, Music Department, Wesleyan University  
Courses: *The Study of Film Music; Jazz Ensemble*
- 2005 – 2006 Instructor of Music, Arts and Communications, Bergen Community College,  
Courses: *Music, Art, and Drama; Music Appreciation*
- 2004 Adjunct Instructor of Music, School of Contemporary Arts, Ramapo College  
of New Jersey,  
Courses: *American Musical Traditions; Film Music*

## CREATIVE WORK

### Selected music compositions and performances

- 2011 “Music for Pablo Tac Chapel,” an original score for James Luna’s “Pablo Tac Chapel,” performed in the *Vantage Point: The Contemporary Native Art Collection* exhibition, National Museum of the American Indian, Smithsonian Institution, Washington, D.C., 25 September 2010-7 August.
- 2009 *Emendatio*, with composition and audio soundscapes presented at the George Gustave Heye Center of the National Museum of the American Indian, Smithsonian Institution, New York City.
- 2007-2008 *Emendatio*, with composition (“Renewal”) and audio soundscapes presented at the Eiteljorg Museum of the American Indian and Western Art, Indianapolis, Indiana.
- 2005 “Renewal” (2005) a score composed and produced for James Luna’s *Emendatio* multimedia installation. National Museum of the American Indian, Smithsonian Institution. Exhibited during the Biennale di Venezia, Italy, June 9-12.
- 1994 *Manhattan by Numbers*, a film by Amir Naderi. Composed and collaborated on an original film score with Argentinian jazz saxophonist Gato Barbieri. “New Film, New Directors” series, Museum of Modern Art, New York City.
- 1993 *The Shameman*. Whitney Biennial. Performance collaboration with James Luna, Whitney Museum of American Art at Phillip Morris, New York City.
- 1992 *Sal Vajna*. Composed an original soundtrack for an experimental documentary filmmaker Patricia Galvis-Assmus. California Institute of the Arts, Valencia, California.
- 1992 *Take a picture with an Indian*. Composed audio elements for Native America performance artist James Luna. Whitney Museum of American, New York City.
- 1990 *Two Worlds*. Created an audio environment for James Luna’s multimedia installation. American Indian Community House Gallery, New York City.

## RECORDINGS

- 2011 Woody Guthrie. *Live Wire*. Rounder Records (co-producer)
- 2012 Night Owl, *Black Mambo Dreams*, Arevarc Music (leader)
- 2012 Guillermo Gregorio. “Coplanar 1,” Vol. 21 Leonardo Music Journal, MIT Press (musician)

- 2007 Woody Guthrie. *The Live Wire, Woody Guthrie in Performance, 1949*. Woody Guthrie Publications, Co-Producer (Ibid.)
- 2006 The Terrorists. *Forces: 1977-1982*. ROIR RUSCD 8277 (musician).
- 2005 Jorge Arévalo Mateus. *Renewal*. ArevarcMusic 1 (musician).
- 2000 Billy Bragg/Wilco. *Mermaid Avenue*, Vol.2., Elektra Records (archival research).
- 2000 J & V MIX, Jíbaro/Vallenato. *El Siete*, J&V Records (musician).
- 2000 Various Artists. "Gurudev," *Songs of the Soul*, Satyavan Records (musician).
- 1998 Billy Bragg and Wilco. *Mermaid Avenue*. Elektra Records (archival research).
- 1994 Various Artists. *Creation's Journey: Native American Dance*, Smithsonian Folkways Recordings SF40410 (recording engineer).
- 1994 Louis Armstrong. *Portrait of the Artist as a Young Man, 1923-1934*. Columbia/Legacy Records 57176 (archival research).
- 1992 Young Turks. *Carve my Name*. Ripe & Ready Records 2203-02 (musician).
- 1987 Jeffrey Lohn. *Paradis*. Daisy Records (musician).
- 1984 Rhys Chatham Ensemble. *Die Donnergötter*, Homestead Records 120-1 (musician).
- 1984 Rhys Chatham. "Die Donnergötter," *An Angel Moves Too Fast to See: Selected Works 1971-1989*, Table of the Elements 8 06501 [reissue 2002] (musician).
- 1983 The Terrorist. *Love is Better Now*. Big Splif Records, 1983, produced by Lee "Scratch" Perry (musician).

## MUSIC PERFORMANCE

Composer, leader and guitarist of the *Jorge Mateus Trio*. Performances with Latin Jazz projects in and around New York City, including *Audiograph* (sideman), *Black Mambo Dream* (leader), the Hunter College Jazz Big Band (guest artist under the direction of Ryan Keberle), and the FolkCOLOMBIA All Stars (guest artist). Toured and performed with Anthony Braxton Ensemble, Jeffrey Lohn, Ben Neil, and Rhys Chatham, Petr Kotik's S.E.M. Ensemble, Jody Oberfelder, and the Karole Armitage Dance Company in the U.S. and Europe at numerous venues and art galleries, including Lincoln Center, Knitting Factory, the Kitchen, Whitney Museum, Dance Theatre Workshop, the Joyce Theater, LaMama E.T.C., and the Nuyorican Café (NYC), Ars Electronica (Linz, Austria), New Music America Festival (Chicago).

### Music and Performance Studies

Jazz guitar with Chuck Wayne, John Scofield, Sam Brown and Anthony Purrone.

Blues guitar with Cornell Dupree.

Classical Guitar with Robert Mamary at the Westchester Conservatory.

Pedal Steel guitar with Josh Dubon.

Piano with Peter Basquin.

Latin bass (salsa) with Guillermo Edgehill.

Jazz ensemble with Pheeron Aklaff (Wesleyan).

Anthony Braxton Ensemble (Wesleyan).

## PROFESSIONAL AFFILIATION

Society for Ethnomusicology

Latin American Music Special Interest Group

African Music Special Interest Group

Applied Ethnomusicology Special Interest Group

Archives Special Interest Group

National Academy of Recording Arts & Sciences  
International Association for the Study of Popular Music - Latin America  
El CENTRO/Centro for Puerto Rican Studies, Hunter College, CUN Institute for Studies in  
American Music, Brooklyn College, CUNY  
Society of American Archivists  
Association for Recorded Sound Collections  
Association of Moving Image Archivists  
Mid-Atlantic Regional Archives Conference  
Archivist Round Table of Metropolitan New York  
NYSCA Folk Arts Roundtable

**EDUCATION**

2013 Wesleyan University - Ph.D. in Ethnomusicology, Middletown, CT  
1998 Hunter College, CUNY - M.A. in Ethnomusicology, New York City  
1998 Hunter College, CUNY - B.A. in Music, New York City

## **NATHAN SALSBURG**

(b) (6)

Nathan Salsburg is a multi-Grammy-nominated producer, curator, archivist, guitarist, and writer based in Louisville, Kentucky.

### **EMPLOYMENT:**

#### ***Association for Cultural Equity / Alan Lomax Archive. October 2000-present.***

*ACE and the ALA are the New York-based foundation and repository/publishing house, respectively, founded by folklorist, musicologist, writer, and producer Alan Lomax, who spent his life capturing in sound, photographs, video and research the world's intangible cultural heritage.*

*Curator. 2007–present.*

\*Managing the online research center of the Alan Lomax Archive, its 17,000 discrete audio tracks and 5,000 digital images and associated metadata; fielding research queries regarding the Archive's contents and, often, the contents of the Alan Lomax Collection at the American Folklife Center; providing interviews regarding Lomax to radio, television, and print outlets worldwide; working with national and regional archives, TV and film producers, media outlets, and institutional colleagues to make Lomax's digital collections available and relevant to a diversity of fans, researchers, students, and licensees for film, television, new music, and scholarship.

\*Compiling, annotating, and producing a variety of releases (CD, LP, and digital download, listed in Professional Publications) of Lomax's field recordings. Working with a host of partners - record labels, mastering engineers, designers, publicists, journalists - to create, publicize, and disseminate said releases.

\*Managing digital repatriation initiatives of Lomax's collections, and working with regional recipient-partners to ensure media integrity, patron accessibility, and public awareness of those collections. Currently (August 2016) facilitating repatriation initiatives in Kentucky, Georgia, Mississippi, Anguilla, and the Bahamas. This entails communication with and management of a diversity of institutional partners, from universities to community centers to national or state folklore and historical societies. It also, in the case of the Kentucky and Mississippi initiatives, includes the digital cataloging of large media collections, newly digitized by the Library of Congress. (For example: In October 2015, 70 hours of Lomax's Eastern Kentucky recordings were made available online with associated metadata through a four-year collaboration between ACE, the American Folklife Center, Berea College, and the University of Kentucky Special

Collections.)

\*Giving lectures and presentations at a variety of events, music festivals, educational institutions, and professional conferences, among them the Library of Congress (Botkin Lecture series), UNC-Chapel Hill's Southern Folklife Center, Appalshop's Seedtime On the Cumberland, and Berea College's Celebration for Traditional Music; the folklore, music, and/or library/information science departments of Western Kentucky University, UNC-Chapel Hill, Indiana University, University of Louisiana at Lafayette, New York University, Barnard College, University of Wisconsin-Madison, University of Louisville, and the University of Kentucky; South By Southwest, San Francisco's NoisePop, the Brooklyn Folk Festival; as a State Department Cultural Ambassador (in Sweden and Hungary); and the annual conferences of the American Folklore Society (Nashville; Bloomington; Louisville), the International Association of Sound and A/V Archivists (Athens, Greece), the Foundation for Independent Radio Broadcasting in Russia (Moscow), and the Society for Ethnomusicology (Philadelphia; Austin [forthcoming 2015]).

\*Editing, cataloging, and annotating over 1200 video clips from 400 hours of video footage shot by Lomax and crew of American folk traditions (1978–1985) for his American Patchwork PBS series. For use in Archive's online research catalogs, for dissemination to regional archives, and its YouTube channel (as of September 2015 with over 23k subscribers and nearly nine million views).

\*Writing and managing grant applications (including midterm and final reports) for ACE digital initiatives. Successful applications include three to the NEA (totaling \$90k) and one to NARAS/GRAMMY Foundation (\$20k).

\*Curating the Archive's social networking sites (Twitter, Facebook, Instagram, and popular YouTube channel).

\*Copywriter and copy-editor for most Association documents: website/social media posts; press releases; grant applications and reports; year-end reports to individual donors and board-members.

\*[2003-2006:] Production coordinator for the "Alan Lomax Collection" CD series on Rounder Records. Entailed coordinating with album editors on text elements and audio sequences; sourcing photographs and other images; working with designer and mastering engineer on layout and audio elements; submission of elements to production management at Rounder; writing press releases and coordinating publicity with Rounder's press team.

**ALBUM PRODUCTIONS** (most recent first):



- December 2015. *Alan Lomax: 100 Years, 100 Songs* (six-LP box-set) (Mississippi Records). Producer, compiler, and annotator.
  
- April 2015. *J.B. Smith: No More Good Time In This World For Me, 1965-1966* (Dust-to-Digital). Co-producer (with Lance Ledbetter), compiler, and annotator.
  
- November 2014. *Parchman Farm: Recordings and Photographs, 1947-1959* (Dust-to-Digital). Co-producer (with Lance Ledbetter) and compiler. 2015 Grammy Award nominee for Best Historical Reissue.
  
- October 2014. *Get In Union: Bessie Jones with the Georgia Sea Island Singers. Recordings by Alan Lomax, 1959-1966* (Tompkins Square). Producer, compiler, and annotator.
  
- June 2013. *Various: Roll and Go — Chanteys and Sailor Songs from Grenada*. (Alan Lomax Archive's Global Jukebox). Producer and compiler.
  
- March 2013. *Various Artists: Singing At the Ship - Alan Lomax's 1953 Blaxhall Recordings*. (Alan Lomax Archive's Global Jukebox). Producer and compiler.
  
- February 2013. *Sid Hemphill: The Devil's Dream - Alan Lomax's 1942 Library of Congress Recordings*. (Alan Lomax Archive's Global Jukebox / Mississippi Records). Producer, compiler and annotator.
  
- February 2013. *United Sacred Harp Convention: The Alan Lomax Recordings, 1959*. (Alan Lomax Archive's Global Jukebox / Mississippi Records). Producer and compiler.
  
- November 2012. *Work Hard, Play Hard, Pray Hard: Hard Time, Good Time, and End-Time Music, 1923–1936*. (Tompkins Square). Producer, compiler, and annotator. 2014 Grammy Award nominee for best album notes.
  
- February 2012. *Georgia Sea Island Singers: Join the Band* (Alan Lomax Archive's Global Jukebox / Mississippi Records). Producer, compiler, and co-annotator (with Anna Lomax Wood).
  
- November 2011. *Various Artists: Where the Pig Gaed On the Spree*. (Twos & Fews / Alan Lomax Archive's Global Jukebox / Drag City). Producer and co-compiler/annotator (with Scottish singer-songwriter Alasdair Roberts).
  
- March 2011. *Fred McDowell: The Alan Lomax Recordings*. (Alan Lomax Archive's Global Jukebox / Mississippi Records). Producer, compiler, and co-annotator (with Arhoolie Records' Adam Machado).

-November 2010. *Alan Lomax's Southern Journey, 1959-1960*. Six LP 50<sup>th</sup> anniversary series: *Wave the Ocean, Wave the Sea / Worried Now, Won't Be Worried Long / I'll Meet You On that Other Shore / I'll Be So Glad When I Get Home / I'm Gonna Live Anyhow Until I Die* (Alan Lomax Archive's Global Jukebox / Mississippi Records). Producer, compiler, and annotator.

-June 2010. *The Old-Fashioned Way: Hamper McBee of Monteagle, Tennessee*. (Twos & Fews / Drag City Records). Compiler and co-producer, with filmmaker Harmony Korine.

-December 2009. *Face A Frowning World: An E.C. Ball Memorial Album*. (Tompkins Square Records). Producer, annotator, and arranger.

-October 2009. *Ouled Bambara: Portraits of Gnawa* CD/DVD (Twos & Fews / Drag City Records). Producer.

-November 2008. *I Want To Go Where Things Are Beautiful*. (Twos & Fews / Drag City Records). Producer, compiler, and annotator.

**PUBLISHED WRITINGS** (independent of album notes, above):

-December 2015. "That's For Us To Pick In Together." *Oxford American* (Georgia music issue). On singer Bessie Jones.

-December 2014. "Sundown Man." *Oxford American* (Texas music issue)  
On prison singer-composer J.B. Smith.

-July 2014. "The Worst Singer In the World." *Pacific Standard*.  
A profile of infamous opera singer Florence Foster Jenkins.

-April 2014. "Visions of Coahoma." *Oxford American*.  
Regarding Alan Lomax's 1941-1942 recordings at the Mohead Plantation, Coahoma Co., Mississippi, and a recent visit by the staff of the Alan Lomax Archive.

-September 2013. "Let Me Play This For You." *Oxford American*.  
Review of an album by that name, reissuing Cajun music 78s from 1929 and 1930.

-June 2013. "It's Only Perfect Because He's Authentic." *Oxford American*.  
Commissioned online consideration of the notions of "authenticity" and "pure culture" with regard to American folk music.

-March 2013. "A Folk Revival Playlist." *Oxford American*.

Online compilation of notable performances from the period known as the American "Folk Revival," roughly late '40s to early '60s. Co-compiler with Amanda Petrusich.

-June 2011–May 2012. "Root Hog Or Die." *Louisville Eccentric Observer*.

Monthly music column. Topics included cell-phone music of the Western Sahel, Victor Records' 1931 recording session in Louisville, the discovery of blue guitarist Blind Blake's death certificate, and appreciations of klezmer comedian Mickey Katz and the amateur soprano Florence Foster Jenkins.

-December 2009. "Sharing Resources, Sharing Responsibility: Archives in the Digital Age." *Journal of the International Association of Sound and Audiovisual Archives (IASA)*.

A paper on the Alan Lomax Archive's transition from a physical to a digital archive, originally presented at the 2009 IASA conference in Athens, Greece.

-April 2009. "Labor of Love," *Louisville Eccentric Observer*.

An appreciation of activist, folklorist, and progenitor of "laborlore," Archie Green, on the occasion of his passing.

-August 2008. *Art of Field Recording, Volume Two*. (Dust-to-Digital label, Atlanta)

Introduction to CD box-set of the folk-music recordings of collector and scholar Art Rosenbaum.

-October 2007. "The 'Authentic' Buell Kazee," *Louisville Eccentric Observer*.

Regarding the late Kentucky banjo player and preacher Kazee and the various notions of folkloric "authenticity."

-August 2007. *Spencer Moore* CD (Tompkins Square Records, New York City).

Liner notes for an album of new recordings by 87-year-old country guitarist and singer from Southwestern Virginia.

-Winter 2006-2007. "Captain, Captain, Don't You Know My Name," *American Short Fiction*.

Curation of and introduction to a collection of photos and lyrics culled from Alan Lomax's 1959 Parchman Farm (Mississippi State Penitentiary) fieldwork.

-November 2006. "What Ladysmith Wrought." *New York Sun*.

A consideration of the Zulu vocal group Ladysmith Black Mambazo and the cultural and commercial concept of "world music."

-May 2006. "Alan Lomax and Cultural Equity," program notes for "FOLK" exhibition at Brooklyn Fireproof gallery, New York City.

An exhibition of photos, films, audio recordings, and artifacts from the Alan

Lomax Archive, with an emphasis on the concept of “cultural equity” in media and artistic expression.

**INDEPENDENT CURATORIAL:**

*Twos & Fews recording imprint. July 2008–present.*

Curator of vernacular music imprint of Chicago's Drag City record company. See album productions below.

*“Root Hog Or Die” radio show. March 2006–December 2014.*

Producing and hosting weekly internet radio show of traditional and folk music from around America and the world, first for NYC’s East Village Radio and then for Louisville ART+FM.

*“Goodbye Dear Old Stepstone” radio show, WPS1.org, New York, NY. May 2005–2006.*

Producing and hosting weekly half-hour thematically organized webcasts of traditional, vernacular, folk, site-specific music from around America and the world for the internet radio station of MoMA and the PS1 Contemporary Art Center.

*“FOLK” exhibition, Brooklyn Fire Proof gallery, Brooklyn, New York. Summer 2006.*

Curating “FOLK,” an exhibition of photos, films, audio recordings, and artifacts from the Alan Lomax Archive at the Brooklyn Fire Proof gallery (May-August 2006), with an emphasis on the concept of “cultural equity” in media and artistic expression. Also booking accompanying performance series at gallery and at Manhattan’s Joe’s Pub (of the Public Theater). Exhibition and series reviewed favorably in *The New York Times*, *Time Out New York*, and *The New Yorker*, among other outlets.

# CYNTHIA TORP

PRESIDENT—SOLID LIGHT, INC.

**Under Cynthia's focused direction and guidance, Solid Light and its team of content, multimedia, design, and build experts have consistently produced premier, award-winning exhibit and media experiences that educate, enliven, and inspire.**

A design professional with over 30 years of experience, Cynthia has supervised the creation of unforgettable, inspired visitor experiences for museums, corporations, non-profits, universities, and visitor centers. Her love of storytelling coupled with her mastery of graphic design and fabrication has helped Cynthia make an indelible mark on the museum world—one that has given institutions new and exciting ways to routinely engage their visitors.

Solid Light, Inc. is a 100% woman-owned business, certified WBE by NWBOC.

## EDUCATION

1984/Bachelor of Arts, Fine Arts, Indiana University

## MEMBERSHIPS/AFFILIATIONS

American Alliance of Museums (AAM)

Southeast Museum Conference (SEMC), conference sponsor

Association of Midwest Museums (AMM), conference sponsor

Indiana Association of Museums (AIM)

Society of Environmental Graphic Design (SEGD)

Greater Louisville, Inc. (GLI)

American Association of State and Local History (AASLH)

Association of Academic Museums and Galleries (AAMG), conference sponsor

## AWARDS/HONORS

Business First's Best Retail, Restaurant, or Hospitality Project Award presented to the Evan Williams Bourbon Experience. Client: Heaven Hill Distilleries, Inc., 2014

Preservation Louisville's Top 10 Preservation Successes to Evan Williams Bourbon Experience. Client: Heaven Hill Distilleries, Inc., 2014

Preservation Louisville's Top 10 Preservation Successes to Water Tower Park and Louisville Water Works Museum. Client: Louisville Water Company, 2014

Louisville Historical League's Heritage Award presented to the Museum at Soldier's Retreat, 2013

Bronze Telly Award to Solid Light, Inc. in the TV Programs Documentary category for "Ordinary People, Extraordinary Courage: Men and Women of the Underground Railroad in Indiana and Kentucky Borderland" documentary. Client: Carnegie Center for Art & History, 2012

Icons of Whisky "Visitor Attraction of the Year" Award to Heaven Hill Distilleries, Inc. Visitor Center designed and fabricated by Solid Light, Inc. Award sponsored by *Whisky Magazine*, 2011

Bronze Telly Award to Solid Light, Inc. in the Film/Video, Non-Broadcast Production, Fund Raising category for the film production titled "The Horse in Kentucky: A Love Story," Client: Western Kentucky University's Kentucky Museum, 2011

**EPIC Award—2010 Woman Business Owner of the Year, presented by the National Association of Women Business Owners (NAWBO), 2010**

Silver Telly Award to Solid Light, Inc. in the Film/Video, Non-Broadcast Production, Education category for the video titled "The Promise of America: The Elaine Chao Story," Client: University of Louisville/McConnell & Chao Archives, 2010

Bronze Telly Award to Solid Light, Inc. in the Film/Video, Non-Broadcast Production, History/Biography category for the video titled "The Promise of America: The Elaine Chao Story," Client: University of Louisville/McConnell & Chao Archives,

Silver Telly Award to Solid Light, Inc. in the Film/Video, Non-Broadcast Production, History/Biography category for the video titled "Inspired to Lead: The Mitch McConnell Story," Client: University of Louisville/McConnell & Chao Archives, 2010

Bronze Telly Award to Solid Light, Inc. in the Film/Video, Non-Broadcast Production, Education category for the video titled "Inspired to Lead: The Mitch McConnell Story," Client: University of Louisville/McConnell & Chao Archives, 2010

Icons of Whisky "Visitor Attraction of the Year" Award to Heaven Hill Distilleries, Inc. Visitor Center designed and fabricated by Solid Light, Inc. Award sponsored by *Whisky Magazine*, 2009

Gold Louie Award to Solid Light, Inc. in the Sales Promotion, Point-of-Purchase, Audio/Visual Sales Presentation category of the ADDY Competition sponsored by the Advertising Federation of Louisville. Client: Maker's Mark Distillery, Inc., 2008

Bronze MUSE Award to Solid Light, Inc. from the American Association of Museum's Media and Technology Committee's competition recognizing the highest standards of excellence in the use of media and technology for teaching and outreach. Work

Title: "Ordinary People, Extraordinary Courage: Men and Women of the Underground Railroad in Indiana and Kentucky Borderland." Client: Carnegie Center for Art & History, 2007

## YEARS OF EXPERIENCE

With Solid Light: 15

With Cynthia Torp Studio: 19

## RELEVANT PROJECTS

Owsley Brown Frazier Historical Arms Museum, Interpretive and Master Plan

Arkansas State Parks, Master Plan for Powhatan Courthouse State Park and Arkansas Post Museum

Heaven Hill Distilleries, Bourbon Heritage Center

Kentucky Museum, *Recommended by Duncan Hines*

Maker's Mark Distillery, Maker's Mark Visitor Experience

Carnegie Center for Art and History, *Ordinary People, Extraordinary Courage*

Farmington Historic Plantation, *An Enduring Friendship: Joshua Speed and Abraham Lincoln*

Historic Locust Grove, *A Country Worth Defending*

University of Louisville, The Senator Mitch McConnell and Secretary Elaine L. Chao Archives

Jim Beam Distillery, Beam Hill Visitor Experience

Sauza Tequila, Sauza Visitor Experience

Kentucky Historical Society, *Toyota Hall of Governors*

University of Kentucky Albert B. Chandler Hospital, *Celebrate Kentucky* Multimedia Wall

Carnegie Center for Art and History, *Remembered: The Life of Lucy Higgs Nichols*

Carnegie Center for Art and History, *Ordinary People, Extraordinary Courage* KET Broadcast Documentary

Jackson County Visitor Center (Indiana)

Lexington Visitor Center (Kentucky)

Soldier's Retreat, *The History of Soldier's Retreat*

Heaven Hill Evan Williams Bourbon Experience, Heaven Hill Distilleries

Louisville Water Company, *Water Works Park*

National Aquarium, *Blue Wonders* Multimedia Installation

American Society of Anesthesiologists Wood Library Museum

Falls of the Ohio State Park, Falls of the Ohio Interpretive Center (opening Summer 2015)

Andrew Jackson's Hermitage, Visitor Center exhibit renovation (opening January 2015)

Delta Blues Museum (in progress)

## SERVICE

Girl Scouts of Kentuckiana, Vice President of Board of Directors

National Association of Museum Exhibition (NAME), Board of Directors, Southeast Representative

AASLH 2015 Louisville Local Arrangements Committee

# JONATHAN NOFFKE

PRODUCTION DIRECTOR—SOLID LIGHT, INC.

OCTOBER 2008-PRESENT

Jonathan manages a spectrum of exhibit planning and exhibition projects that include multi-million dollar fabrication/installation budgets and concurrent schedules. He communicates the interpretive and design intent to internal team and outside project contractors and spearheads the exhibit production process from interpretive development through execution.

## EDUCATION

1993/Master of Arts, History Museum Studies, Cooperstown Graduate Program

1990/Bachelor of Arts, Liberal Studies, University of Louisville

1985/Associates Degree, Exhibit Design and Production, Vincennes University

## MEMBERSHIPS/AFFILIATIONS

American Alliance of Museums (AAM)

Southeast Museum Conference (SEMC)

Association of Midwest Museums (AMM)

## RELEVANT PROJECTS

Ashland—The Henry Clay Estate, Interpretive and Master Plan

Arkansas State Parks, Master Plan for Powhatan Courthouse State Park and Arkansas Post Museum

Heaven Hill Distilleries, Bourbon Heritage Center

University of Louisville, The Senator Mitch McConnell and Secretary Elaine L. Chao Archives

Jim Beam Distillery, Beam Hill Visitor Experience

Sauza Tequila, Sauza Visitor Experience

Kentucky Historical Society, *Toyota Hall of Governors*

University of Kentucky Albert B. Chandler Hospital, *Celebrate Kentucky* Multimedia Wall

Delta Blues Museum (in progress)

Jackson County Visitor Center (in progress)

Soldier's Retreat, *The History of Soldier's Retreat* (in progress)

Heaven Hill Distilleries, Heaven Hill Evan Williams Bourbon Experience (set to open Fall 2013)

Louisville Water Company, *Water Works Park* (set to open Summer 2013)

Falls of the Ohio State Park, Falls of the Ohio Interpretive Center (set to open 2015)

## PREVIOUS EXPERIENCE

Project Manager, PSG Systems July 2005-October 2008

Supervised a variety of audiovisual projects for educational, corporate, and museum clients.

Project Manager, Donna Lawrence Productions, Louisville, KY: August 2001-July 2003

Served as contract Media Project Manager for the National Constitution Center in Philadelphia. Responsible for overall budget tracking and schedule development. Coordinated communications between client, as well as construction and exhibit design/fabrication contractors. Supervised integration of media production/ installation within context of base-building construction. Other DLP projects included: Museum of World Religions in Taipei, Taiwan; Lewis & Clark Visitor Center, Alton, IL; Cahokia Mounds Historic Site, Collinsville, IL.

Executive Director, Historic Homes Foundation (HHF), Louisville, KY: April 2000-August 2001

Hired as CEO of umbrella management organization that operated four historic house museums. Supervised site directors of each property as well as central office administrative and bookkeeping staff. Supervised membership, development, strategic planning, special events and public relations/marketing of organization. Coordinated policy and communications within agency of five inter-related boards of directors. Launched new organizational functions that included preservation advocacy, a preservation easement program, and a planned giving/endowment initiative.

Executive Director, Bellamy Mansion Museum of History and Design Arts (A Preservation North Carolina, Inc. Property)  
Wilmington, NC: February 1993-April 2000

Hired in 1993 to supervise the completion of a \$600,000 interior restoration of the 1859 Bellamy Mansion, a significant Wilmington architectural and historic landmark. Following interior restoration, established museum operation and guided facility to public opening and programs in 1994. Responsible for all aspects of institutional operations: strategic planning, financial management, budgeting, marketing, interpretive programs, site development, community relations, grant writing, institutional membership programs and advancement. Supervised staff of three and a corps of 70 volunteers. In addition to responsibility for day to day operations, supervised a successful \$670,000 capital campaign to fund a second phase of site improvements that included historic re-constructions, public archeology, and new parking facilities.

Director of Curatorial Services, Kentucky Derby Museum,  
Louisville, KY: October 1989-August 1991

Supervised, planned and budgeted the Curatorial department's activities. Supervised the curator, education specialist, AV specialist, preparator, and contract fabricators. Active in long-range institutional planning, grant writing, and public relations. Coordinated plant improvements with building superintendent. Worked with marketing department on development of marketing strategies and advertising campaigns. Worked with staff and volunteers to present major special events.

## **PROFESSIONAL DEVELOPMENT AND SERVICE**

Pewee Valley, KY Historic Commission: 2001-2002, 2012- present

Pewee Valley, KY City Council, City Councilman: 2002

SEMC (Southeastern Museum Conference) Internship and Staff Development Committee: 1989-91, SEMC Program Committee: 1990, 2000 and 2001, SEMC Annual Mtg. Local Arrangements Committee: 2001

National Trust Southeast Regional Office, Historic Ashland Site Review Team, (Developed facilities, space-use, and interpretive planning component of report), 2000

NCMC (North Carolina Museums Council) Program Committee: 1996, Board of Directors: 1997-2000, NCMC Museum Directory Chair: 1997-98, Vice President/President Elect: 1999-2000.

## **PROFESSIONAL PRESENTATIONS AND PUBLICATIONS**

Interpreting Contested History: Wiping Away the Tears: Symposium Panelist, November 2011,  
Purdue University, Lafayette, IN

LED, Line Voltage, Low Voltage: Practical Lighting Lessons from the Front Lines: Panelist, 2011 SEMC Annual Meeting  
Program Session, Greenville, SC





## ABOUT

Ben's work at Solid Light exemplifies design excellence. With over 10 years of experience with the firm, Ben's expressiveness and attention to detail enable him to deliver high-quality exhibit design for every Solid Light project. By delving into the underlying themes of a story, he is able to gain new insights and find evocative solutions that enliven those ideas.

As Design Director, Ben ensures that all design objectives are completed on time and on budget, and that they meet our clients' needs. He's also responsible for guiding conceptual development of each new design element and upholding Solid Light's standards of design excellence. [-SOLIDLIGHT-INC.COM](https://www.solidlight-inc.com)

## EMPLOYMENT

### SOLID LIGHT, INC. 2002–PRESENT

#### Design Director 2013–Present

Provides project leadership and design direction for the design team: defines project goals and design planning; collaborates with operations team to refine project budgets and schedules; coordinates with vendors and partners for print production and management; developed and maintains company brand standards and marketing design.

#### Senior Designer 2009–2013

#### Designer 2002–2009

## AFFILIATIONS

Society for Environmental and Graphic Design (SEGD) 2009–Present

American Alliance of Museums (AAM) 2007–Present

## EDUCATION

Hanover College, 1998–2002

Bachelor of Arts, Philosophy

# John Murphy Creative Director

John Murphy's career has taken him around the world, back in time, into the future, and under the sea. With more than 25 years of experience creating high-level visitor experiences for distinguished museums and destinations like the National Constitution Center, Thomas Jefferson's Monticello, and the National Infantry Museum, John possesses the skills, style, and sensibilities to bring stories to life in three-dimensional spaces.

John spearheads creative development at each stage of process, working closely with clients and the project team to ensure a high level of artistry and excellence that achieve goals and exceed expectations.

2013–PRESENT

## **Creative Director**

Solid Light, Inc.

Responsible for the creative product of this innovative exhibit design and fabrication firm. Develops key project strategies and concepts based on client objectives and goals. Manages a team of experts including designers, writers, media producers, digital content specialists, research professionals and architects. Presents milestone project deliverables to clients and key shareholders. Projects include (all as Creative Director):

- Evan Williams Bourbon Experience
- Wood Library and Museum
- The Hermitage, Andrew Jackson Visitor Center
- The Delta Blues Museum
- Sons of the American Revolution Museum

2003–2013

## **Owner**

John Murphy Design + Direction

Led media and exhibit design teams to create signature experiences for high profile museums and visitor centers. Designed and directed many one-of-a-kind immersive exhibits incorporating cutting edge media technology and scenic environments. Projects include:

- National Infantry Museum, *The Last 100 Yards*, Designer/Director
- Monticello, *Jefferson's World*, Director
- National World War 1 Museum, *Horizon Theater*, Designer/Director
- World of Coca-Cola, *Vault of the Secret Formula*, Designer/Director
- Gettysburg Visitor Center, *A New Birth of Freedom*, Designer/Director

1996–2003

## **Principal**

Donna Lawrence Productions

Responsible for management and creative direction of projects for this award winning media production company. Projects include:

- Corning Museum of Glass
- National Constitution Center
- Museum of World Religions
- Indiana State Museum

1990–1996

## **Producer/Director**

Post Effects

Led a team of production specialists to create a broad range of media projects. An innovator in large-scale media projection and computer generated imagery projects.

1985–1990

## **Owner**

Aerographic

Founded this design and production firm specializing in media for events. Pioneered the used of large-scale, and multi-screen video projections.



August 10, 2016

To Whom It May Concern:

As founder and President of Solid Light, Inc., a WBE certified exhibit design + build firm headquartered in Louisville, KY, I understand that our team's role in providing exhibit design + build services to the Delta Blues Museum is a significant responsibility, crucial to the success of the project, and we will make it a priority for our firm. We look forward to our continued work with Shelley Ritter, her staff at the Delta Blues Museum, and the panel of content scholars and experts that she has assembled as essential resources for the project.

We have worked on this project for over three years and, like those named above, our firm is committed to this project through completion. We have been growing for the last 15 years and our company is in strong financial standing. We support the mission, vision, values, and goals of the organization and the telling of this seminal story. We know the new exhibits will further this work. We will:

- Offer our expertise to help ensure the health and success of the project;
- Actively participate in all requests for our assistance and respond in a timely manner;
- Provide full-service design, fabrication, and installation of the new exhibits, including any media components, as outlined in agreements with the Delta Blues Museum and in accordance with all state and federal laws and NEH Grant Requirements;
- Allocate our team's resources to the project, utilizing our expert team of designers, writers, filmmakers, architects, fabricators, and project managers to deliver a state-of-the-art product;
- Work with the Delta Blues Museum, content scholars, experts, and community partners to transform the innovative concept for this museum into a fully realized visitor experience that benefits a wide, national audience.

I am happy to answer any questions regarding our commitment to this important project.

Sincerely,

A handwritten signature in black ink that reads "Cynthia Torp". The signature is written in a cursive, flowing style.

**Cynthia Torp**  
President

**Greenland Marketing Consultants Inc**  
**3234 Chinook Trail, Wonalancet, NH 03897**  
**John Howell, Principal**

August 1, 2017

To: Shelley Ritter, Director, Delta Blues Museum

Re.: Marketing plan for new permanent exhibits and 40<sup>th</sup> anniversary

Dear Shelley,

As per your request, please consider this memo a commitment by Greenland Marketing Consultants Inc. to develop a marketing plan for the Delta Blues Museum's initiatives of new permanent exhibits and 40<sup>th</sup> anniversary celebration year (2019). Ideally, the work will begin in January 2017 for a period of 18 months, at which time plans for the museum's 40<sup>th</sup> anniversary should be completed.

The general goal of the plan would be to focus on connecting the audience for Delta blues music and history with the Delta Blues Museum's 40-year old brand, with activities associated with that anniversary, and with new exhibits.

The plan would involve planning and executing an approved strategy, the communication of that strategy to promote the Museum's brand, and identifying and growing revenue-generating practices (from souvenir sales to donations).

Deliverables could include increases in:

- visitor numbers
- media coverage of new exhibits and the Museum's anniversary (in cooperation with PR consultant)
- gift shop and online store sales
- group visits by tour operators, schools, and youth organizations

These goals would be approached by:

- audience research

- capture current visitor experience via Museum visitor entrance/exit survey
  - identify potential audiences for Delta blues, expand outreach to
  - segment audience into types according to demographic (gender, age), geography (regional, US, world) , psychographics (attitudes and affects), visit characteristics (group tour, length of stay, purpose, first-time visit)
  - review museum offerings for match up with different visitor segments
  - review alignment of Museum's exhibits and programs with audience(s) values
- competition analysis
    - conduct review of external, competitive environment (opportunities and threats) and of Museum's internal environment (strengths and weaknesses)
  - communications
    - review and co-ordinate media (newsletter, Facebook, e-vites) strategy for consistency and frequency
    - review and organize ad strategy for consistency and frequency
  - develop new ideas
    - create branded touring map of "Blues outside the Museum" in local area
    - create expanded brochure re. Museum history, exhibits, photos
  - membership
    - review current program, revise and align with new initiatives

Fees: (b) (4) monthly retainer  
(40 hours monthly @ (b) (4) per hour, non-profit fee)

## **John Howell, Principal, Greenland Marketing Consultants Inc**

John Howell is the principal of Greenland Marketing Consultants Inc., which advises on media strategy, communications, new media, project management, branding, marketing, and content creation for Web sites, campaigns, new product lines, programming for Web and cable media, publications, and multi-platform media initiatives.

Currently, Howell works principally as Editorial Director for 3BL Media LLC, for which he researches, writes, edits, and presents “The CSR Minute,” weekly video essays. He also edits and manages an international staff of writers and bloggers for 3BL Media, CSRwire.com, Justmeans, SocialEarth, and Ethical Performance, and produces Web video for conferences, company profiles, and interviews.

Greenland clients have included Paul McCartney/Linda McCartney Food, The Body Shop, Calvin Klein, Polo/Ralph Lauren, the Hearst Corporation, H. J. Heinz, Daryl Hannah/LoveLife, the Trans-High Corporation, The Media Group/Dish TV, CSRwire, Dave Matthews Band, the Collective Heritage Institute (Bioneers Conference), the Collage Foundation, and Michael Fields Agricultural Institute.

Howell has been Features Editor at *Elle*, a contributing editor *Elle Décor*, a staff reviewer for *Artforum*, and Editor-in-Chief and Creative Director of *High Times*. He has worked for Hearst’s New Magazines Division, where he directed and produced *Lauren Magazine* in collaboration with Polo/Ralph Lauren.

As a writer, his articles, interviews, and reviews have appeared in *The New York Times Magazine*, *The Los Angeles Times*, *Vogue*, and *Interview*, among other publications. He is the author of two book-length biographies, of Laurie Anderson and David Byrne, and is the editor of *Avant-Garde Art in Europe and America 1950-1990* (Rizzoli).

As a radio/TV journalist and producer, he has worked as on-air radio news and programming announcer; produced shows for broadcast radio, including the CBC (Canada); created programming for cable TV (Dish TV); written and produced informational videos (Lincoln Center, New York City); directed Web video production teams, and developed business plans for digital download initiatives (Trans-High Corporation).

Howell also consults on communications, Web content, social media, gift shop and online store sales, and exhibit design for the Delta Blues Museum in Clarksdale, MS. He was researcher-writer-editor for a revised DBM Web site that won a first-place “Gold Award” from the Southeastern Museums Conference in 2009. He has been the Museum’s retail consultant since 2008, and has produced its newsletter since 2012.

**{MATHUS PR**  
**P.O. Box 34 | Taylor, MS | 38673**

9 August 2016

Delta Blues Museum  
1 Blues Alley  
Clarksdale, Mississippi 38614

Dear Ms. Ritter:

Let this letter of intent serve as the basis of an official agreement between MathusPR and the Delta Blues Museum, for the purpose of contracted work toward a marketing and public relations plan focusing on the Museum's New Exhibits Design and Opening.

With regard to the fabrication and installation of new permanent exhibits at Delta Blues Museum, MathusPR's role will be to develop and help to implement marketing and public relations initiatives to announce and promote these new permanent exhibits to an international audience, in addition to the promotion of the Museum's coinciding 40th anniversary. This work period will begin in April 2017 and will continue through the opening of new exhibits in April 2019.

MathusPR has been of counsel to Delta Blues Museum since 2011, serving throughout as the Museum's official public relations agent on contract. We have no doubt proven our worth in the diverse public relations successes achieved during this time and intend that we can continue to reach great goals, as we further expand awareness of the Museum's mission and grow audiences worldwide with the announcement of new exhibits and the Museum's milestone celebration.

The fee structure for MathusPR shall be set at a rate of \$<sup>(b) (4)</sup>/hour, at an estimated 25 hours per month for the work period described above, and shall be paid as a retainer fee each month. Additionally, any work outside of hours retained shall be paid to MathusPR by Delta Blues Museum at the set rate plus one-half. Additionally, the cost of procuring an external and updated media contact list via annual database is initially estimated at @\$<sup>(b) (4)</sup> per Cision/Vocus. Therefore, the total spend on contracted public relations work for the aforementioned timeframe is presently estimated at <sup>(b) (4)</sup>.

Thank you for this opportunity to deepen our work for such a great arts institution—we look forward to the collaboration.

Best,

Jennifer Pierce Mathus

{MATHUS PR

P.O. Box 34 | Taylor, MS | 38673



# JENNIFER PIERCE MATHUS

[mathuspr@gmail.com](mailto:mathuspr@gmail.com) • (b) (6)

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## WRITER / CONSULTANT / PROJECT MANAGER

*MEDIA OUTREACH • PUBLIC RELATIONS • CREATIVE COMMUNICATIONS • SPECIAL EVENTS*

Highly-skilled creative and communications professional with proven track record in public relations, major media outreach and high-profile relationship management. Key accomplishments include developing publicity strategies to double overall media impressions annually for leading international non-profit, raising brand awareness; managing media relationships and special events; coordinating and managing public relations efforts for entities ranging from European NGOs to entertainment industry executives in the U.S.

## CORE COMPETENCIES

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- Creative writing, publicity and promotion
- Events communications and programming
- Brand and reputation management
- Celebrity engagement
- Major media strategies
- Strategic constituent communications

## CAREER HIGHLIGHTS

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### **Public & Media Relations Consultant, various agencies/organizations, (Nov 2008 – present)**

Developing public relations efforts for boutique agencies [Cause Innovation and [VolkmerPR](#)] and non-profit and governmental entities [[Delta Blues Museum](#) and Little Rock Sustainability Commission] focused on national branding and publicity efforts.

- Manage and coordinate special events, PR and celebrity and media outreach
- Assist in oversight of fundraising and PR initiatives, e.g. Delta Blues Museum's *Deeper Roots* campaign
- Write and develop presentation materials, website copy, sales collateral and branding elements

### **New Business Outreach/PR Consultant, Paul Katz | [Entertain Impact](#), (July 2009 – May 2015)**

Developing national non-profit outreach to new clients, creating strategic planning and messaging and managing media outreach for NYC-based music/film executive Paul Katz (*12 Years a Slave*; *Twilight* film series) and his music licensing company, eye2ear music, as well as for his non-profit-focused entertainment consultancy, Entertain Impact.

### **Public & Media Relations Consultant, [Bóthar](#), Limerick, Ireland (Feb 2008 – Nov 2008)**

Worked on temporary work contract and lived abroad to establish public relations department, processes and practices for Irish partner organization to Heifer International.

- Established relationships with key Irish and UK-based media to garner national and international publicity
- Developed media database for organization
- Established press kit standards and created media and promotional materials
- Planned special events and coordinated fundraising campaign promotion

### **Public Relations Senior Specialist, [Heifer International](#), Little Rock, AR (Feb 2003 – Feb 2008)**

Created and developed public relations strategy and messaging, garnering national and international publicity for the \$100+ million organization.

- Coordinated and approved coverage of Heifer and related issues in major national and international media
- Supervised and managed relationships with key media influencers, celebrities and corporate partners, including international travel, public events and major media appearances
- Managed relationships with and coordinated publicity for fundraising partners in Europe, Africa and Asia
- Created and managed special events and messaging
- Managed external contractors and consultants
- Tracked and analyzed reports on media impact and on Heifer's awareness campaigns
- Wrote and edited press releases, media advisories and news wire releases

# JENNIFER PIERCE MATHUS

[mathuspr@gmail.com](mailto:mathuspr@gmail.com) • (b) (6)

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## **Account Executive, Stone Ward**, Little Rock, AR (*Sept 2001 – Feb 2003*)

Managed the planning and implementation of marketing, advertising, and public relations strategies for a wide range of accounts, including statewide economic development entities and Arkansas' largest healthcare provider.

- Coordinated the creation of advertising and collateral materials for clients
- Produced and monitored clients' advertising budgets totaling over \$2.5 million
- Set strategy for fully-integrated marketing, advertising and public relations plans for clients
- Provided oversight of agency's special events committee
- Managed relationships between key stakeholders, client representatives and the agency

## **Director of Annual Giving, Arkansas Repertory Theatre**, Little Rock, AR (*May 1999 – Sept 2001*)

Assisted Development Director in designing and implementing fundraising strategies for achieving annual budgetary goals (combined total equaled 47% of overall income for theatre.)

- Maintained giving records and managed gifts of over 1,000 corporate and individual donors
- Coordinated special events and fundraisers, volunteer schedules and activities
- Designed and implemented strategies for identifying and recruiting donor prospects
- Assisted staff members in grant research and writing

## **Administrative Assistant, Democratic National Committee-Arkansas Office**, Little Rock, AR (*Sept 1995 – May 1999*)

Office manager for President Clinton's Arkansas Office, under direct supervision of both the Democratic National Committee and Oval Office Operations of The White House.

- Coordinated and scheduled White House tours
- Managed vendor accounts
- Administered White House correspondence
- Managed office files and billing
- Headed constituent services on a state-wide level
- Conducted research projects for the White House and other entities
- Assisted in writing and distributing an award-winning, quarterly newsletter
- Assisted in planning and implementing presidential events

## **Intern, The White House, Immediate Office of the President**, Washington, D.C. (*summer 1993*)

Assigned to assist the Deputy Director of Oval Office Operations for the Clinton Administration.

- Assisted with the day-to-day operations of the Oval Office
- Assisted with presidential scheduling
- Organized and compiled personal presidential files
- Assisted with interoffice communications
- Routed official documents
- Observed White House press conferences and media events

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## EDUCATION, SKILLS AND EXPERIENCE

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### **Education and Experience:**

#### **Bachelor of Science in Radio/TV Communications, Arkansas State University**, Jonesboro (*Aug 1995*)

Emphasis in broadcast news; minor in political science

#### **The Trim Gym & Racquet Club, Scheduling Assistant**, Jonesboro, AR (*Aug 1993 – May 1995*)

#### **KATV-TV, Channel 7, Intern/Newsroom Assistant**, Little Rock, AR (*summer 1995*)

# JENNIFER PIERCE MATHUS

[mathuspr@gmail.com](mailto:mathuspr@gmail.com) • mobile 870.530.3227

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## **Education and Experience (cont'd):**

**ASU-TV / KASU-FM, Anchor/Producer**, Jonesboro, AR (*Aug 1993 – May 1995*)

## **Leadership:**

**Rapport Leadership Training** (*May 2007*)

**Chi Omega Fraternity officer; Panhellenic representative; Associated Student Government representative**, University of Arkansas, Fayetteville (*Aug 1991 - May 1993*)

## **Cultural and Personal Affiliations:**

**barreAmped® Certified Instructor [including advanced certifications]** (*present*)

**Volunteer, Oxford Film Festival**, Oxford, MS (*2013*)

**Creative Board Member, VOX Press Inc.**, Oxford, MS (*present*)

**Creative Board Member/Writer/Actor, Red Octopus Productions**, Little Rock, AR (*1996 – 2007*)

Nancy P. Kossman

(b) (4)

August 8, 2016

To Whom It May Concern:

This letter is to confirm my commitment to do the necessary research, select images and write the following Explore & Learn features for the Delta Blues Museum Website:

1. Africa and the Blues;
2. The Land Before the Blues Began;
3. W.C. Handy, the Father of the Blues;
4. Ladies of the Blues;
5. The Fooths;
6. Soldiers Get the Blues;
7. Rivers, Highways, Railroads-Getting in and out of the Delta;
8. Parchman Farm;
9. Follow John Lee Hooker;
10. Turn On the Radio;
11. Blues All Around the World;
12. Made In Mississippi;
13. History Of the Sunflower River Blues & Gospel Festival;
14. The Blues Lives On.

My fee will be (b) (4) per feature. Please feel free to contact me if you have any further questions concerning this Letter of Commitment.

Sincerely,

/s/ Nancy P. Kossman

NANCY P. KOSSMAN

(b) (4)

Education:

1974: B.A. History, College of Santa Fe, summa cum laude, Santa Fe, NM

1977: JD, Antioch School of Law (now UDC School of Law), Washington, DC

Employment:

2012 to present: Self employed researcher cataloging the Delta Blues Museum's Subject file archives and author of Museum website Explore & Learn features on Clarksdale's New World District and Robert Johnson. [www.deltabluesmuseum.org](http://www.deltabluesmuseum.org).

2008- 2012: Newspaper Delivery to Boyle & Pace, MS for **The Bolivar Commercial**

2006-2008: Caretaking for Family members and friends

1993-2006: House Counsel/Personal Assistant/Retail Manager for Jim O'Neal, Rooster Blues Records, Dela's Stackhouse/Stackhouse-Delta Record Mart, Clarksdale, MS/Kansas City, MO.

1994-1997: Assistant Curator, Delta Blues Museum, Clarksdale, MS.

1991, 1993-1999, 2001-2003: Private practice, Clarksdale, MS..

1991-1993: Interim Office Manager, North Mississippi Rural Legal Services, Clarksdale,MS

1989-1991: Child Support Staff Attorney, Mississippi Department of Public Welfare, Clarksdale & Rosedale, MS.

1987-1989: Field Representative for Congressman Mike Espy, Clarksdale, MS.

1980-1987: Private practice, Kossman & Kossman, Cleveland, MS.

1978-1980: Staff Attorney, Central Mississippi Legal Services, Jackson, MS

Other activities:

2010-2013: Researcher: Mississippi Blues Trail Markers in Clarksdale, Leland & Greenwood [www.msbluestrail.org](http://www.msbluestrail.org)

2001-present: Astrology Columnist: Big City Blues Magazine: [www.bigcitybluesmag.com](http://www.bigcitybluesmag.com)

2001-2003: Producer: Exile on Sunflower Street Festival, Clarksdale, MS

2000: Production Assistant: **Freedom Creek**, Willie King, Rooster Blues Records

1998: Production Assistant: Esquire Magazine fashion shoot featuring the blues musicians of the Delta.


1991-1999: Served as Chair of the Legal Affairs Committee, Secretary & Co-Chair (1999) Sunflower River Blues Association, Clarksdale, MS

1989: Co-writer, Delta Blues Museum's successful NEH Challenge grant.

1978 to present: Member of the Mississippi State Bar, currently on Inactive status

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# Verity Hosting Delta Blues Museum Explore & Learn Projects

Scope of Work, Letter of Commitment

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## Commitment

### Project Expectations

On Explore & Learn website design projects it is expected that we will receive a fully artwork ready customer approved design to begin the website development process. Upon receipt of the customer approved design and content, development will begin and end within a time line of 25 business days. As with any project, changes can occur which then may lengthen the time line and possibly increase the project cost. Such items that could delay or increase the cost of this project are as follows:

- Content Re-design
- Adding New Content
- New Programming
- Slow Approval of Changes
- Progress Payment Interruption
- Awaiting Approved Additional Content

### Future Updates

Once the scope of work is completed and approved by customer, and as each Explore & Learn program is made "live", development is now considered finished. Any further updates and changes to the newly designed Explore & Learn programs going forward will be deemed as billable at our current hourly rate.

## Scope of Work

### Objective

The objective of this scope of work is to provide the customer with up to 14 new Explore & Learn programs available on their website to better educate and draw more attention to the services they offer.

### Design

The design/layout of the Explore & Learn programs on the website will be designed by a provider (EQ Design) that is separate from our company. Once content is completed and approved by the customer, the design will then be forwarded to us to be developed by our design team.

### Development

Development of the Explore & Learn programs may include:

- Up to 10 web pages per program
- Flash & Music programming
- Specialized fonts where needed
- Initial minor changes during development approval process

## Scope of Work - continued

### Time Line

The time line for this scope of work is 25 business days for each Explore & Learn project. Once each approved design is received by our offices, our development team will begin working on the scope of work.

As the development progresses, there may be times where customer input and approval will be necessary, prior to continuation of development.

Once development for the individual Explore & Learn programs have been completed a final review by the customer will be required. Upon approval from the customer, each website program will be made "live" and each individual time line will be considered complete.

As with any scope of work, the time line could become delayed while awaiting customer approval.

This time line is based solely on development of the initially approved design. In the event of a re-design or additional new content/sections being requested, the time line would be extended.

## Pricing & Agreement Terms

### Pricing

#### Scope of Work Pricing

The projected pricing for this scope of work is estimated to be at (b) (4) US dollars. This pricing will include costs for procuring the appropriate development services, security certificates, and specialized fonts necessary to complete the scope of work. This pricing does **not include** any re-design changes or new additional content/sections requested after development has begun.

#### Price Changes

There are rare occurrences of unforeseen expenses. In the event of an unforeseen expense, an additional fee may be incurred over and above the scope of work estimate. In this instance, an invoice separate from this scope of work would be generated and forwarded for payment.

#### Scope of Work Progress Billing

As this is a long term scope of work progress billing will be provided based upon each of the Explore & Learn programs completions.

Each Explore & Learn program will be priced at \$925.00. This scope of work includes pricing for up to 14 Explore & Learn website programs.

No down payment will be required prior to beginning of development.

Billing will be processed upon the completion of initial development for each Explore & Learn program with payment due and payable within 30 days, regardless of "live" status.

## Agreement Terms

The agreement terms for this scope of work will be valid for two years from start of development of the first Explore & Learn program. Website program development begins when the customer approved design is received by Verity Hosting from the Designer.

## Additional Websites

### Main Website Re-Design & Commitment

There is currently a Scope of Work for the Re-Design of the main DeltaBluesMuseum.org website, with which we have submitted and are fully committed to providing re-design services for. Details regarding the re-design of the main website; is available upon written request from The Delta Blues Museum. The parameters and cost for the re-design of the main website is **not included** in this scope of work.

# Toni Wynn

Word-Burning Stove LLC (b) (6)

(b) (6) [www.toniwynn.com](http://www.toniwynn.com) @toni\_wynn

## Museum consulting and employment

- 2004 – present: **Writer/Editor/Museum Consultant**
- Writer and Exhibit Developer: Smithsonian Institution Traveling Exhibition Service (SITES)
  - Establish voice and approach for Men of Change, a new traveling exhibition celebrating and affirming African American men. Script exhibition with a focus on cultural continuity, creativity, and history.
- Writer: Delta Blues Museum; Solid Light
  - With researchers and design team, establish voice and storytelling approach for new exhibits at the Clarksdale, Mississippi-based museum. Script exhibition to feature local musicians' stories interwoven with Delta history.
- Editor: Smithsonian National Air and Space Museum; Haley Sharpe Design
  - Lead editor for two new exhibits at the Washington, DC museum. Work with education, design, and curatorial teams to shape and select interpretive elements for the galleries.
- Project Developer and Writer: Smithsonian Anacostia Community Museum's 50th anniversary; Michon Boston Group
  - Develop creative approach for publication, brochure, and exhibition for the museum's 50th anniversary commemoration. Edit print publication, write script and brochure text.
- Co-facilitator: Museums and Race 2016, The Museum Group
  - Set a nontraditional agenda for a two-day convening of thought leaders and practitioners to determine ways to dismantle oppression and racism in the museum field. Guided problem solving with organizers prior to the Chicago convening.
- Editor: New Jersey State Museum
  - As the staff's first editorial consultant, honed exhibit label perspective, developed a visitor-friendly voice, and edited labels for consistent tone. Coached teams for Silver, Shell and Glass, a temporary exhibit of Native American beadwork, and Written in the Rocks, a new, permanent exhibit on fossils in the Natural History Hall.
- Writer: Museum of Western Expansion—Gateway Arch, Haley Sharpe Design
  - Exhibit text team lead for new permanent exhibits at the landmark National Expansion Memorial visitor experience museum in St. Louis, Missouri.
- Exhibit Developer and Editor: Smithsonian National Museum of African American History and Culture
  - As member of content development team, worked with curators and historians on continuity of themes, developed voice and tone, and edited text for the museum's Cultural Expressions exhibit. Provide ongoing editorial consulting for the Office of Strategic Partnerships.
- Writer, Script Advisor and Researcher: Harriet Tubman Exhibition Project; Haley Sharpe Design
  - Wrote text for new permanent exhibit on Maryland's Eastern Shore about Harriet Tubman's homeplace and her emergence as an icon. Led text workshop with client team, assisted with research and community outreach.
- Advisor and Editor: Black History Museum and Cultural Center of Virginia
  - Consulted with design and planning team on traveling and permanent exhibits. Edited text for traveling exhibit about Richmond's historic Leigh Street Armory, the museum's new home.
- Editor: Port Canaveral Welcome Center; Haley Sharpe Design
  - Created engaging text for vacationing visitors and local residents from regional historian's script. Multilevel Florida welcome center covers topics from ecosystems to the NASA space program to Native Indian cultures.
- Editor: National Civil Rights Museum; Howard + Revis Design Services

- Worked with project historians on new exhibit script for the landmark site where Martin Luther King Jr. was assassinated in Memphis, TN. Coordinated content with exhibit development and site-based content teams.
- Text Writer: Museum of History and Industry; Rand and Associates
  - Wrote interpretive text for Seattle’s premier regional history museum’s new permanent exhibits, drawing from historians’ and archival sources on topics from technology and politics to sports and culture.
- Text Writer and Editor: Tuskegee Airmen National Historic Site; Haley Sharpe Design
  - As lead text writer, worked with site-based content team and National Park Service on the Hangar One exhibit at Moton Field in Tuskegee, AL. Researched materials and oral histories of Tuskegee Airmen. Wrote, in part, from prior interpretive text.
- Text Writer and Editor: “America, I Am: The African American Imprint” (touring); Cincinnati Museum Center and Arts, and Exhibitions International/Premier Exhibitions
  - Worked with a museum-based content team and entertainment-based exhibit designers to interpret in writing the retelling of African Americans’ history from slavery to the 21<sup>st</sup> century, with emphasis on context, inclusion, and clear voice. Reviewed exhibit video scripts for voice, continuity, and content.
- Text Writer\* and Editor: African Burial Ground National Monument; Amaze Design
  - Lead exhibit text writer for the Interpretive Center at the cemetery’s site in lower New York. With input from archaeologists and historians, interpreted in writing the rediscovered history of the 17<sup>th</sup> and 18<sup>th</sup> century Africans who helped build New York.

\*2011 Excellence in Exhibit Writing Award, American Alliance of Museums.
- Interpretive Planner: Fort McHenry National Monument; Haley Sharpe Design
  - Facilitated NPS staff workshops and presented interpretive, design, and visitor experience approaches to stakeholders and scholar boards for the redesigned Baltimore visitor center, home to the Star Spangled Banner.
- Text Writer and Editor: Old Slave Mart Museum; Rowland Design
  - Wrote the interpretive text and panels for a new history museum on the domestic slave trade in Charleston. Worked with curators, city staff and designers to create an inclusive exhibition representing the slave market experience that took place at the site.
- African American Community Liaison, Researcher: Historic Jamestowne; Haley Sharpe Design
  - Provided writing and historical research services, and consulted with African American community stakeholders for the new 26,500 sq. ft. permanent exhibitions and media at Jamestown. Assembled a national review team to ensure cultural sensitivity on all interpretive plans, research methods, media and content.
- 2000 – 2004: **Museum Educator, Virginia Aquarium**
- Designed and managed content-based overnight aquarium experiences for student groups and community organizations. Helped establish the success of the interactive marsh cruise program through scriptwriting and program evaluation. Hands-on management enabled the seasonal cruises to secure a high standard in a competitive market.

## Arts education consulting and employment

- 2014 – present      **Arts Educator and Museum Consultant, Carver [On] Record**
- With an interdisciplinary team of teachers, artists, and students, co-created a multimedia installation at Carver College and Career Academy—a black high school during segregation—that connects academy students with alumni from the days of Jim Crow. Facilitated an onsite exhibit-development student workshop. The STEAM-based community-building project is ongoing.
- 2010 – 2012:      **Project Coordinator, Jam: Jazz and Visual Art in Engineering**
- With Hampton University Museum and the School of Engineering, guided engineering students in improvisational and ensemble aspects of jazz, toward an enhanced approach to invention and design. Composed and coordinated new media content and design to engage and instruct student teams at three HBCUs, and to promote STEM + Arts (STEAM) connections in learning.

- 2011 - present:           **Arts Education Presenter + Facilitator**
- Design and lead interdisciplinary workshops and seminars. Collaborate with subject matter experts across disciplines to create partnerships between academic studies and the arts.
  - Presenter/Facilitator: “Sparking New Conversations: Carver [ON] Record” at the International Conference of The Arts in Society, American University of Paris; 2017
  - Designer/Facilitator: “Jazzing STEM” and “Community and Installation Art” at Joan Oates Institute, University of Richmond; 2011–2014; 2016
  - Presenter and Panelist: “Only Connect: STEM + Arts” at Inner Visions Full Circle Symposium, Howard University and Corcoran Gallery of Art, 2012
- 2009 – present:       **Writer and Instructional Media Designer**
- Provide writing and interdisciplinary instructional media and curriculum design services to museums, schools, community, and arts education organizations.
- 2006 – present:       **Guest Lecturer, College of William and Mary**
- Facilitate arts education workshops to complement undergraduate Africana Studies and English courses
- 2000 – 2011:         **Teaching Artist, Young Audiences • Arts for Learning • Virginia**
- As master artist, designed and led interdisciplinary creative writing workshops for teachers and students; artist residencies served K – 12 and community college students throughout the state. YAV Artist of the Year, 2003.
- 2008 – 2009:         **Education Director, Young Audiences • Arts for Learning • Virginia**
- Hands-on design, administration, and media documentation of artist residencies in schools and community centers for this landmark, state arts-in-education organization. Researched and authored multidisciplinary standards-linked teaching resources for artists’ performances and residencies. Facilitated arts integration professional development for Pre-K – 12 teachers and administrators.
- 1998 – 2005:         **Writer and Curriculum Designer, Virginia Arts Festival**
- Produced annual state standards-linked teaching resources to familiarize teachers and students with Festival artists and the history of their art forms. With the education team, created an experiential concept and curriculum design internationally acclaimed by artists and educators.

## Education, training, and affiliations

Virginia Tech: Online graduate study, Instructional Technology

San Francisco State University: Graduate study, Educational Technology/Instructional Design

University of Copenhagen (Denmark): Undergraduate study, Social Welfare

Clark University: B.A. Government and International Relations

**Member:** Association of African American Museums, American Alliance of Museums; Virginia Africana; National Art Education Association; Norfolk Public Schools Gifted Education Advisory Council, emeritus and past-chair

## Recent publications and exhibits

### Arts Education

“On the Hex: A Roadmap for Experiential Oral Histories,” (with Elizabeth Claud, Sarah Marcellin, and Nelly Kate Anderson), Common Ground Research Networks, Autumn 2017

“Toward a STEM + Arts Curriculum: Creating the Teacher Team,” (with Juliette Harris), *Art Education*, September 2012

### On Visual Art

“Kehinde Wiley New Republic Opens Saturday at VMFA,” Richmond Free Press, <http://richmondfreepress.com/news/2016/jun/10/kehinde-wiley-new-republic-opens-saturday-vmfa/>, 2016

“African Axis,” *IRAAA+*, <http://iraaa.museum.hamptonu.edu/page/African-Axis>, 2014

“Gallery Universe: A Multidimensional Fantasy Trip,” *International Review of African American Art*, Vol. 24, Number 2, 2013

“Art of Water at Reservoir Studio,” *IRAAA+*, <http://iraaa.museum.hamptonu.edu/page/Art-of-Water-at--Reservoir--Studio>, 2013

“Climb up the ladder and look out!” (Profile of artist Corinne Innis), *IRAAA+*, <http://iraaa.museum.hamptonu.edu/page/'Climb-up-the-ladder-and-look-out!'-->, 2012

“Leah Gilliam at Work at Play” and “Math into Visual Art into Math into Poetry,” *International Review of African American Art*, Vol. 23, Number 3, 2011

“Cornrow Calculations,” *Tenderheaded: A Comb-Bending Collection of Hair Stories*, Pamela Johnson and Juliette Harris, Editors, Pocket Books, January 2001

### Criticism and Reviews

“The Hard Problem,” *IRAAA+* <http://iraaa.museum.hamptonu.edu/page/A-Magic-Carpet-for-Visual-Dreaming-> 2015

“Bending Time,” *IRAAA+* <http://iraaa.museum.hamptonu.edu/page/Bending-Time-> 2013

“Living Spaces for Learning,” *Critical Insights: Alice Walker*, Nagueyalti Warren, Editor, Salem Press, Oct. 2012

### Poetry

*Two for Little River*, Studio C; 2016

*Corners of the Mouth*, Kevin P. Sullivan and Patti Sullivan, Editors, Deer Tree Press; 2014

*Poecology*, September 2011; <http://poecology.org/issue-1/toni-wynn/>

*Toad*, July 2011; <http://toadthejournal.com/issue-12/toni-wynn/>

*Black Nature*, Camille T. Dungy, Editor, University of Georgia Press; 2009

*What the World Hears*, M. McLaughlin, A. Mergen, g. singleton, Editors, California Poets in the Schools; 2009

*Ground*, Shakespeare Press Museum, 2007

*Gathering Ground*, Toi Derricotte and Cornelius Eady, Editors, University of Michigan Press; 2006

### Blog

Call Your Mother, <http://www.toniwynn.com/callyourmother/>

### Gallery

“Shared Terrain,” with Donna Iona Drozda and Elizabeth Boyle, Selden Gallery, January 2009; Norfolk, VA

“The Art of T,” multimedia exhibit, Suffolk Museum, April 2008; Suffolk, VA

## Education

### University of Louisville

Masters of Public Administration

Aug. 2014-Present

### University of Wisconsin-Madison

Bachelor of Science: Human Development and Family Studies-Child Development  
Dean's List: Spring 2011

Aug. 2008- May 2011

## Work Experience

### Solid Light

Project Manager

Oct. 2014-Present

- Accountable for tracking status and communicating to clients on all projects in portfolio through efficient and effective management of client needs, budget considerations, schedule, risk management, resource allocation, and resolution of conflicts.
- Facilitates cross-functional project teams with project creative leadership, proactive approach, and coordination with the Executive Creative Director and Executive Product Director.
- Understands and manages client's requirements, priorities, and decisions, addressing changing needs and ensuring these things are communicated to the internal Project Team.
- Coordinates implementation of contract milestones, schedules, and timelines, in collaboration with the Creative Team Manager, Fabrication Director and Director of Architecture.
- Facilitates overall project progress and decisions through Project Team meetings as required and review of all deliverables.
- Coordinates with Executive Director of Business Development on the implementation of client onboarding/education process at the project kickoff stage.
- Builds and enhances the Project Management framework and helps identify tools, training, and other resources necessary for staff, project, and client success.
- Helps identify overall PM capabilities and development services offerings that enable clients to implement additional project efficiency and success.
- Participates in the planning and management of project-related meetings and presentations, including those with assigned clients.
- Works with Project Teams and Director of Architecture to assist the client with operational requirements and facilitate and communicate client's operational needs to the project team.
- Supports Chief Financial Officer analysis of exhibit project profitability, revenue, and fiscal responsibility of team.

### Featured Projects

- De Ta Bues Museum, Carlsdale, MS
- Corporate Homepage, Indianapolis, IN
- The Kentucky High School Basketball Hall of Fame, Elizabethtown, KY
- Bourbon District, Louisville, KY
- Rock County Historical Society Prent Center for Commercial Discovery, Janesville, WI
- The American Saddlebred Museum, Lexington, KY
- Harrison County Discovery Center, Corydon, IN
- The University of Louisville Gheens Science Hall and Rauch Planetarium Meteorite Exhibit, Louisville, KY
- Locust Grove, Louisville, KY
- Happy Birthday Park, Louisville, KY
- The Falls of the Ohio Interpretive Center, Carlsdale, IN

## NECCO

Home Resource Coordinator & Case Manager

July 2012-September 2014

- Recruitment of Therapeutic Foster Parents through community events, social media, and television
- Appropriate utilization of marketing materials, skilled at utilizing social media for non-profit organizations
- Develop and maintain community partnerships
- Maintained a professional and productive state of mind during crisis situations (which occur on a minute by minute basis) in order to make rational and appropriate decisions for the youth and foster parents being served
- Ensure the safety and effectiveness of the foster youth placement in the agency foster home, focusing on relationship building, therapeutic intervention techniques, and quality care
- Provide the best, most comprehensive customer service in the field of social services
- Plan, organize, and facilitate family focused events
- Certified trainer of the Model Approach to Partnerships in Parenting for foster parents



- Train new Home Resource Coordinators on job duties and expectations
- Ensure all Necco policies and procedures are being followed in compliance with the Office of Inspector General standards in regards to paperwork, documentation, and files
- Act as a liaison between the DCBS/CHFS staff and the PCC Agency
- Advocate for the rights of foster youth to State eligibility

**Brooklawn Child and Family Services**

August 2011-July 2012

Shift Leader

- Psychological resident treatment facility for the treatment of children with a background of varying levels of trauma/abuse, psychological issues and diagnoses, behavioral and emotional disorders.
- Responsible for providing a variety of direct care services to residents including reading workshops, educational resident's on Day Living Skills, promoting personal growth
- Assisting professional staff in the implementation of individual treatment plans, and ensuring the effective operation of the resident program
- Utilizing the Restorative Model with resident's ages 6 to 18 years of age, focusing on relationship building, effective coping strategies, and positive solutions
- Perform Safe Crisis Management, follow Standard Operating Procedures, ensure the milieu was safe and orderly condition and up to Office of the Inspector General standards
- All responsibilities stated above as a Direct Care Specialist
- Responsible for a team of two additional staff per shift including giving feedback, determining resident treatment plans, and distributing medical orders, responding to crisis situations appropriately and safely, training of new Direct Care Staff, assisting Cottage Managers in daily paperwork, attend Treatment Team meetings
- Assisted other milieu's on campus during crisis situations

**Internships & Leadership Experience**

**Louisville Girls Leadership, Board of Directors**

April 2013-Present

- Chair of Fundraising Development Committee
- Plan and coordinate two fundraising events per fiscal year; determine budget for each event
- Branding and Marketing Task Force
- Assist, along with the Chair and other Board of Directors, in decisions related to the development and maintenance of ongoing programs
- Develop and manage budget for annual programs and events and coordinate fundraising efforts
- Oversee development of organizational branding standards to fuel marketing and communication efforts

**Waisman Research Center**

August 2010-May 2011

University of Wisconsin-Madison: Infant-Parent Interaction Lab

- Collected multi-level data to be entered into the organizational database for analysis with attention to accuracy.
- Generated reports from stored data and drew conclusions to inform further research and project development
- Conducted research on premature children at their 6<sup>th</sup> birthday beginning at birth in regular intervals; surveyed families; entered data from behavioral checklists and oral and written surveys
- Research focuses on the role of family relationships in the development of resilience in high-risk infants, toddlers, and preschoolers; focused on how emerging relationships interact with biological and environmental vulnerabilities in shaping the cognitive and social emotional development of children who experience a range of risks.
- Upheld confidentiality standards as defined by the Waisman Research Center
- Used SPSS, reliable PCERA coder

**National Outdoor Leadership School**

July 2009

- 30-day camping, hiking, canoeing expedition through the Yukon Territory, Canada
- Received 5 credit hours for completion
- Learned outdoor techniques for hiking, map reading, fishing, route making, group development, and environmental studies.
- 30-day course included leadership skills (communication, group development, and training)



								\$0
<b>5. Supplies &amp; Materials</b>								
	POSTAGE/ SHIPPING	MAIL MATERIALS TO SCHOLARS AND CONSULTANTS	\$450					\$450
<b>6. Services</b>								
	GALLERY ELECTRICAL UPGRADES		\$15,000		\$10,000			\$25,000
<b>7. Other Costs</b>								
	IMAGE, FILM AND MUSIC RIGHTS		\$25,000		\$5,000			\$30,000
<b>8. Total Direct Costs</b>								
	Per Year		\$808,664		\$566,908		\$56,014	\$1,431,586
<b>9. Total Indirect Costs</b>								
	Per Year		\$0		\$0		\$0	\$0
<b>10. Total Project Costs</b>								
	(Direct and Indirect costs for entire project)							\$1,431,586
<b>11. Project Funding</b>								
<b>a. Requested from NEH</b>							Outright:	\$900,000
							Federal Matching Funds:	\$100,000
							<b>TOTAL REQUESTED FROM NEH:</b>	<b>\$1,000,000</b>
<b>b. Cost Sharing</b>							Applicant's Contributions:	\$26,986
							Third-Party Contributions:	\$475,097
							Project Income:	\$0
							Other Federal Agencies:	\$163,903
							<b>TOTAL COST SHARING:</b>	<b>\$665,986</b>
<b>12. Total Project Funding</b>								
								\$1,665,986

Total Project Costs must be equal to Total Project Funding ----> ( \$1,431,586 = \$1,665,986 ?)

**Third-Party Contributions must be  
greater than or equal to Requested Federal Matching Funds ---->** ( \$100,000 ≥ \$100,000 ?)

NEH Implementation Grant  
Delta Blues Museum Bibliography

In addition to the titles listed below, we will use issues of Living Blues Magazine, Blues Unlimited, Blues World, Blues Revue and 78 Quarterly.

Barker, Hugh and Yuval Taylor. *Faking It: The Quest for Authenticity in Popular Music*.

Bloomfield, Michale, with S. Summerville, Me and Big Joe. San Francisco: Re/Search Publications, 1980.

Calt, Stephen. *I'd Rather Be the Devil: Skip James and the Blues*. New York: DaCapo Press, 1994

- and Gayle Dean Wardlow, *King of the Delta Blues: The Life and Music of Charlie Patton*. Newton, NJ: Rock Chapel Press 1988

Charters, Samuel. *The Bluesmen*.  
*The Country Blues*.  
*The Roots of the Blues: An African Search*.  
*Walking a Blues Road: A Blues Reader*.

Chernoff, John. *African Rhythm and African Sensibility*.

Cobb, James C. *The Most Southern Place on Earth: The Mississippi Delta and the Roots of Regional Identity*.

Cohn, Lawrence, ed. *Nothing But the Blues: The Music and the Musicians*.

Davis, Francis. *The History of the Blues*.

Dixon, Robert and John Godrich. *Recording the Blues*.

Edwards, David Honeyboy  
*The World Don't Owe Me Nothing*

Epstein, Dena. *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*.

Evans, David. *Big Road Blues: Tradition and Creativity in the Folk Blues*.

Fahey, John. *Charley Patton*.  
*How Bluegrass Music Destroyed My Life*.

Ferris, William

Books

- *"You live and Learn. Then You Die and Forget It All": Ray Lum's Tales of Horses, Mules, and Men (1992)*
- *Local color: A sense of place in folk art (1982)*

NEH Implementation Grant  
Delta Blues Museum Bibliography

- *Images of the South: Visits with Eudora Welty and Walker Evans (1978)*
- *Blues from the Delta (1970)*
- *The Encyclopedia of Southern Culture (1989)* co-editor with Charles Reagan
- *Mississippi Black Folklore*
- *Images of the South*
- *Afro-American Folk Art and Crafts*
- *Folk Music and Sound*
- *State of the Blues: The Living Legacy of the Delta* with John Lee Hooker and Jeff Dunas (Hardcover - Jun 15, 2005)

Films

- *Two Black Churches*
- *Mississippi Delta Blues*
- *Bottle Up and Go*
- *Made in Mississippi*
- *Give My Poor Heart Ease (2009)*
- *Black Delta Religion*
- *I Ain't Lyin'*
- *Fannie Bell Chapman, Gospel Singer*
- *James "Son Ford" Thomas; Delta Blues Singer*
- *Mississippi Blues (1983)*
- *Crossroads (1985)* consultant
- 

Sound Recordings

- *Highway 61 Blues: James 'Son' Thomas (1983)*
- *Bothered All the Time (1983)*
- *Genesis: The Beginnings of Rock (1974)*
- *Blues from the Delta (1970)*

Franz, Steve. *The Amazing Secret History of Elmore James.*

Garon, Paul. *Blues and the Poetic Spirit.*

Gioia, Ted

*Delta Blues: The Life and Times of the Mississippi Masters Who Revolutionized American Music*  
*Work Songs.*

Gordon, Robert

Books:

*Can't Be Satisfied: the Life and Times of Muddy Waters*

*Lost Delta Found: Rediscovering the Fisk University Library of Congress Coahoma County Study, 1941-1942* with Bruce Nemrov

*It Came from Memphis*

NEH Implementation Grant  
Delta Blues Museum Bibliography

Video:  
Can't Be Satisfied

Guralnick, Peter

Dream Boogie  
Careless Love  
Last Train to Memphis  
Sweet Soul Music  
Feel Like Going Home  
Lost Highway  
Searching for Robert Johnson  
Nighthawk Blues

Groom, Bob. *The Blues Revival*.

Hamilton, Marybeth. *In Search of the Blues: An Autobiography*.

Handy, W.C. *Father of the Blues: An Autobiography*.

Keil, Charles. *Urban Blues*.

King, B.B. with David Ritz. *Blues All Around Me: The Autobiography of B.B. King*.

King, B.B. with Dick Waterman. *The B.B. King Treasures: Photos, Mementos and Music from the B.B. King Collection*.

Kostelanetz, Richard. *The B.B. King Companion: Five Decades of Commentary*.

Kubik, Gerhard. *Africa and the Blues*.

LaVere, Stephen. Accompanying biographical essay to *Robert Johnson: The Complete Recordings*.

Leadbitter, Mike, ed. *Nothing But the Blues*.

Lomax, Alan

*The Land Where The Blues Began*. New York: Pantheon, 1993.

*Folk Song Style and Culture*. With contributions by Conrad Arensberg, Edwin E. Erickson, Victor Grauer, Norman Berkowitz, Irmgard Bartenieff, Forrestine Paulay, Joan Halifax, Barbara Ayres, Norman N. Markel, Roswell Rudd, Monika Vizedom,

NEH Implementation Grant  
Delta Blues Museum Bibliography

Fred Peng, Roger Wescott, David Brown. Washington, D.C.: Colonial Press Inc,  
American Association for the Advancement of Science, Publication no. 88, 1968.

*Penguin Book of American Folk Songs* (1968)

*American ballads and folk songs*. With John Avery Lomax. Macmillan, 1934.

McGee, David. *B.B. King: There Is Always One More Time*.

Murray, Charles Shaar. *Boogie Man: The Adventures of John Lee Hooker in the American Twentieth Century*.

Nicholson, Robert. *Mississippi: The Blues Today*.

Obrecht, Jas, ed. *Rollin' and Tumblin': The Postwar Blues Guitarists*.

Odum, Howard W. and Guy B. Johnson. *The Negro and His Songs: A Study of Typical Negro Songs in the South*.

Oliver, Paul. *Blues Fell This Morning: Meaning in the Blues*.  
*Conversation with the Blues*.

O'Neal, Jim, and Amy van Singel, eds. *The Voice of the Blues: Classic Interviews from Living Blues Magazine*.

Palmer, Robert

*Deep Blues: A Musical and Cultural History of the Mississippi Delta*

*Blues and Chaos: The Music Writing of Robert Palmer* with Anthony DeCurtis

Peabody, Charles. "Notes on Negro Music." *Journal of American Folk-Lore*, 16 (July-September 1903), pp. 148-52.

Pearson, Barry Lee, and Bill McCulloch. *Robert Johnson: Lost and Found*.

Roberts, John Storm. *Black Music of Two Worlds*.

Sacre, Robert, ed. *The Voice of the Delta: Charley Patton and the Mississippi Blues Traditions, Influences and Comparisons, An International Symposium*.

Sawyer, Charles. *The Arrival of B.B. King*.

Segrest, James, and Mark Hoffman. *Moanin' at Midnights: The Life and Times of Howlin' Wolf*.



NEH Implementation Grant  
Delta Blues Museum Bibliography

Spencer, Jon Michael. *Blues and Evil*.

Sydnor, Charles S. *Slavery in Mississippi*.

Titon, Jeff Todd. *Early Downhome Blues: A Musical and Cultural Analysis*.

van der Tuuk, Alex. *Paramount's Rise and Fall: A History of the Wisconsin Chair Company and Its Recording Activities*.

Wald, Elijah. *Escaping the Delta: Robert Johnson and the Invention of the Blues*.

Wardlow, Gayle Dean. *Chasin' That Devil Music*.

Waterman, Dick. *Between Midnight and Day: The Last Unpublished Blues Archive*.

## Delta Blues Museum: The Story of America's Music

### Explore and Learn features to be developed

The Explore and Learn section of the DBM Website is designed to explore topics in the exhibits a bit deeper than they can be covered in the museum gallery. The DBM has been working with EQDesign, Verity Internet and Nancy Kossman to produce the existing features. Thoroughly researched and spectacularly illustrated, this section of the Website is available to anyone with Internet access. Existing features will be added to the museum gallery as part of *The Story of America's Music* and additional features are planned.

Each feature will be 8-10 "pages" in length and will include maps, images, and appropriate music. Estimated cost for each feature is approximately \$7200, subject to licensing costs.

The Explore and Learn features are listed below in quotations under appropriate exhibit sections of *The Story of America's Music*. URL's are provided to existing features.

#### Act I: Blues in the Delta

##### From Africa to Mississippi

###### "Africa and the Blues" (TBD)

This feature will demonstrate similarities between Africa and Mississippi and compare and contrast musical instruments. The Middle Passage, slavery and the use of European instruments in the blues will be highlighted.

###### "The Land Before the Blues Began" (TBD)

This feature will showcase the unsettled Delta and highlight the Native American history as well as how the land became so fertile. It will look at the early port towns in the Delta and the settlement of Clarksdale.

###### "WC Handy, the Father of the Blues" (TBD)

This feature will explore WC Handy's life and musical contributions with special focus on his time in the Mississippi Delta.

###### "Ladies of the Blues" (TBD)

This feature will explore early blues women like Ma Rainey, Bessie Smith, Mamie Smith, Alberta Hunter and Sister Rosetta Tharpe and their impact on the recording industry.

###### "The Foots" (TBD)

This feature will showcase The Rabbit's Foot Company, also known as the Rabbit Foot Minstrels and colloquially as "The Foots", a long running minstrel and variety troupe that toured as a tent show around the south in 1900 - the late 1950s. Many leading musicians and entertainers, including Ma Rainey, Ida Cox, Bessie Smith,

Delta Blues Museum: The Story of America's Music  
Explore and Learn features to be developed

Butterbeans and Susie, Big Joe Williams, Louis Jordan and Rufus Thomas among others.

Blues Migration

"The Great Migration" (completed - adding to DBM Website in September 2016)

"Soldiers get the Blues" (TBD)

This feature will explore bluesmen's experiences during WWII while overseas as well as their experiences coming back home.

"Rivers, Highways, Railroads – Getting in and out of the Delta" (TBD)

This feature will explore how goods, services, people and the music traveled throughout the Delta and beyond.

Crossroad Blues

"Follow Robert Johnson" (music to be added)

[http://www.deltabluesmuseum.org/follow\\_robert/index2.html](http://www.deltabluesmuseum.org/follow_robert/index2.html)

"Parchman Farm" (TBD)

This feature will explore the history of the Mississippi Penitentiary and its influence on blues.

Act II: Muddy's World

The New World District

"Explore the New World District" (music to be added)

[http://www.deltabluesmuseum.org/follow\\_newworld/index.html](http://www.deltabluesmuseum.org/follow_newworld/index.html)

Stovall Plantation

"Follow Muddy Waters"

[http://www.deltabluesmuseum.org/follow\\_muddy/main.html](http://www.deltabluesmuseum.org/follow_muddy/main.html)

Big City Blues

"Follow John Lee Hooker" (TBD – funding applied for - expected September, 2016)

Will follow the life and career of Clarksdale's John Lee Hooker as he shared his unique form of music, 'the boogie', to the world.

WROX and the Birth of Rock & Roll

"Turn on the Radio" (TBD)

This feature will examine the important role of radio stations WROX (Clarksdale), KFFA (Helena), and WDIA (Memphis) in the history of blues in the delta.

Act III: Blues Travelin'

Blues revival

Delta Blues Museum: The Story of America's Music  
Explore and Learn features to be developed

"Follow Son House"

[http://www.deltabluesmuseum.org/follow\\_sonhouse/index.html](http://www.deltabluesmuseum.org/follow_sonhouse/index.html)

"Blues All Around the World" (TBD)

This feature will highlight Clarksdale's "Sister City", Notodden, Norway and notable Blues Festivals in Europe and around the world.

"Made in Mississippi" (TBD)

This feature will examine Mississippi's record labels: Trumpet, Rooster, Fat Possum, Malaco and their artists.

Clarksdale

"History of the Sunflower River Blues & Gospel Festival" (TBD)

This feature will document the growth of the Sunflower festival and its impact on the City of Clarksdale, and, ultimately the State of MS.

"The Blues Lives On" (TBD)

This feature will highlight the origins of the Delta Blues Museum's award winning Arts & Education Program showcasing former instructors and students.

Budget per feature:

\$3500 EQ Design for "pages"

\$1200 Verity Internet for Web interface

\$1500 Nancy Kossman for script

\$1000 Licensing

Shelley,

I think the existing website has served the Delta Blues Museum well over the years but has finally moved far enough from current design trends that a rebrand in the design is in order.

Needs have grown and this time around, we will design the art to work on all current media platforms; web and mobile. The scope of this project is considerably larger than our first.

We will also work with Chris at VerityInternet to make sure the design work enables him and his crew to keep it dynamic throughout.

While the goal is to design an entirely new look, we will try to keep enough equity in the current design to maintain a sense of consistency. Not many, but possibly one or two elements of the old carried over.

The plan for now is to keep the "Follow" series as they are.

The time table on the design work would be 4 months with a total cost of \$13,600.

\$3,400 payable at the start of the project and \$3,400 at the beginning of the 3 months following.

Work will be submitted for approval as we go and approval process should be timely.

Any additions to the site that don't exist now are that are requested along the way, will be added to the following months cycle or invoiced for at the end of the project.

Should the work be completed ahead of schedule, the balance would be due once art is approved and all files submitted to VerityInternet.

Thank you, Shelley, for the opportunity to work with you and the Delta Blues Museum over the years and the chance to join in on turning its next page.

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# Verity Hosting Delta Blues Museum Website Development

Scope of Work

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## Introduction

With today's world becoming more dependent upon information on the internet and less on print media, it is in the best interest of companies, organizations and non-profits to invest even more in their online presence. This investment not only serves to advertise new products and services to their existing customer base but can help be a main driver of new customers.

While there are plenty of website hosting providers and website designers out there, not many can provide managed business grade hosting and design services and incorporate the two into a single entity. Many believe cost is the largest factor when determining the route to take, when in actuality, it is quality and security, that are the largest and most important factors. If your site does not perform quickly, securely or is difficult to maneuver, you will lose your target audience and another company will reap the rewards.

## Who is Verity Hosting?

Verity Hosting is a true business class hosting provider with over 14 years of experience in the industry. All of our products and services were designed for businesses that need a much higher level of security, uptime and support. Our vision was to create one of the most secure, high availability, managed business hosting services available.

## Benefits

The following benefits are available through our Company:

- **Better Backups** – We include multi-layer redundant backup systems with retention of up to one year. This gives you greater protection against data loss or corruption.
- **Better Website Monitoring** – We include multiple layers of monitoring that tracks the performance of a website from the application level all the way to the end user.
- **Website Speed Testing** – Our monitoring systems track the speed of our clients' websites by pulling a full page and reviewing the details. This gives our clients an extra level of protection from programming mistakes or other unforeseen problems.
- **Eliminate Time Consuming Support** – As a managed hosting provider we help by significantly reducing your tech support needs by working with your IT staff or development team or tracking problems that would otherwise be left up to you, the customer, to resolve.
- **Faster Load Times** – Our network and servers are designed to give your website a much quicker response time. This helps improve the overall user experience.
- **Better Security** – We include extra layers of security and security policy well above other hosting providers to help protect your website and reputation. If there are ever any security issues with your website we will quickly help track down and resolve at no extra charge.
- **Account Payment Protection** – Even if there are missed payments we will not suspend or turn off your services or account. This protects you from any service interruption due to a billing error. We will only turn off services when verified by the primary company contact.

## Commitment

### Project Expectations

On this particular website design project it is expected that we will receive a fully artwork ready customer approved design to begin the website development process. Upon receipt of the customer approved design, development will begin and end within a time line of six months. As with any project, changes can occur which then may lengthen the time line and possibly increase the project cost. Such items that could delay or increase the cost of this project are as follows:

- Content Re-design
- Adding New Content
- New Programming
- Slow Approval of Changes
- Progress Payment Interruption

### Future Updates

Once the scope of work is completed and approved by customer, and the website is made "live", development is now considered finished. Any further updates and changes to the newly re-designed website going forward will be deemed as billable at our current hourly rate.

### Current Updates

Current updates are considered to be updates/changes to the current website. This is the website currently available on the internet, which will continue to be viewable until such time as the newly re-designed website development is completed, approved by customer, and made "live", thereby replacing the currently existing website.

Any updates and changes to the currently viewable website will be deemed as outside this scope of work and will be billable at our current hourly rate.

## Scope of Work

### Objective

The objective of this scope of work is to provide the customer with a newly re-designed updated website to better advertise and draw more attention to the services they offer.

- ASP.NET website platform will provide a modern quality, quick loading website
- Global CDN will allow pages and videos to be better indexed and have an even quicker world wide load time
- Dynamic pages that will allow comparable viewing across platforms (phone, tablet, computer)
- SEO Redirect coding to allow the old site pages to be redirected to the new site
- Extra added SSL security to help keep site and viewers safe
- SEO and Meta Tag updates to help improve website traffic
- Increased image optimization for quicker web page viewing
- Increase website caching for better repeat customer viewing

### Design

The design/layout of the website is being developed by a provider (EQ Design) that is separate from our company. Once completed and approved by the customer, the design will then be forwarded to us for development of the website.

### Development

Development of this website will include:

- Over 370 web pages
- ASP.NET website platform
- Global CDN setup
- Dynamic pages for mobile phone, tablet, computer comparable viewing
- Redirects – so as not to lose current web indexing
- SSL added security
- SEO and Meta Tags – New and/or Updated
- Optimized Images
- Initial minor changes during development approval process
- Specialized fonts where needed

### Media & Product Add-ons

As with any website design/development there are usually customer specific “add-ons”. Such examples of add-ons can be as follows:

- Flash Media
- SEO Reporting Service
- SSL Security Certificates
- Specialized Fonts
- Global CDN

## Scope of Work - Continued

### Time Line

The time line for this scope of work is six (6) months from our receipt of the customer approved design and down payment. Once the customer approved design and down payment is received by our offices, our development team will be able to begin working on the scope of work. Specific time lines for each segment of the scope of work cannot be determined as the completion of some segments are dependent upon other segments.

As the development progresses, there may be times where customer input and approval will be necessary, prior to continuation of development.

Once development has completed, a final review by the customer will be required. Upon approval from the customer, the website will be made "live" and the time line will be considered complete.

As with any scope of work, the time line could possibly become delayed while awaiting customer approval.

This time line is based solely on development of the initially approved design. In the event of a re-design or additional new content/sections being requested, the time line would be extended.

## Additional Websites

### Other Sites

Any online shopping cart website(s), mobile website(s), Face Book, YouTube, or other sites outside of the main DeltaBluesMuseum.org website are considered additional websites separate from the main website, and are **not included** in this scope of work.

## Pricing & Agreement Terms

### Pricing

#### Scope of Work Pricing

The projected pricing for this scope of work is estimated to be at \$15,000.00 US dollars. This pricing will include costs for procuring the appropriate development services, security certificates, and specialized fonts necessary to complete the scope of work. This pricing does **not include** any re-design changes or new additional content/sections requested after development has begun.

#### Price Changes

There are rare occurrences of unforeseen expenses. In the event of an unforeseen expense, an additional fee may be incurred over and above the scope of work estimate. In this instance, an invoice separate from this scope of work would be generated and forwarded for payment.

#### Scope of Work Progress Billing

As this is a long term scope of work, progress billing will be required.

A down payment of \$5,000.00 will be required prior to beginning of development.

After receipt of the down payment, monthly payments of \$2,000.00 will be required, payable by the 15<sup>th</sup> of each month. The first monthly payment will need to be made starting the first month following the down payment. (Example: down payment in July, first monthly payment in August) Monthly payments will continue until either the scope of work is complete, or until project pricing has been reached (whichever comes first).

In the event this scope of work is completed prior to the 6 months timeline, any balance remaining of the project cost will be due and payable within 15 days of the newly re-designed website becoming "live".

### Agreement Terms

The agreement terms for this scope of work will be valid for one year from start of website development. Website development begins when the customer approved design is received by Verity Hosting from the Designer and the down payment has been received.

## Delta Blues Museum Strategic Plan

### Delta Blues Museum Strategic Plan

The Mississippi Delta has influenced popular music and culture with its unique American musical art form known as the Blues. And since its creation a quarter of a century ago, the Delta Blues Museum has strived to preserve, interpret, and encourage a deep interest in the story of the musical style known as the Blues and those who shape, play and preserve it. A publicly and privately funded institution, the museum enriches the lives and broadens the perspectives of its local, national, and international visitors.

#### The Mission

The Delta Blues Museum is dedicated to creating a welcoming place where visitors find meaning, value and perspective by exploring the history and heritage of this unique American musical art form known as the Blues. Established in 1979 by the Carnegie Public Library Board of Trustees, and made a stand-alone museum in 1999, the Delta Blues Museum is the Mississippi's oldest music museum. A five-member board appointed by the Mayor and Board of Commissioners of Clarksdale governs the museum. Funded annually by the City of Clarksdale, its gift shop revenue, granting agencies, and donations, the museum uses public and private funds to carry out its mission.

#### The Vision

As a public educational institution, the museum's vision is to encourage a deep interest in the story of the musical style known as the Blues and those who shape, play and preserve it; establish a clear and a comprehensive understanding of the relationship between the Blues and other forms of American music; provide relevant, creative educational programs, performances, exhibits and visitor experiences, and create a museum environment where ideas are shared with objectivity and respect for our diverse audiences.

#### The Value

The Delta Blues Museum values the preservation of our music community's unique cultural resources; spirit of cooperation, trust and open communications between ourselves, our visitors and those who continue to preserve the Blues traditions, and the highest professional standards and institutional integrity in all organizational endeavors

#### Goals

I. The goal of the Delta Blues Museum is to create a working partnership between the museum and local schools and businesses to support, through planning, programs and teacher education, an integration of education about Blues music at all grade levels in the classroom curriculum. While this goal is a stand-alone issue, we continue to reinforce this service through all of our endeavors. The DBM hopes to expand upon our partnership with local schools--George Oliver Elementary, Higgins Middle School, and Coahoma Community College. We will continue to display student art and promote upcoming performances.

II. Board support and involvement is essential to the future success of the Delta Blues Museum. In keeping with this goal, the board has committed itself to advancing the museum and establishing the institution as a recognized professional entity in the community.

We will strive to--

- Offer in-house board training throughout the year.

- Utilize our national advisory committee.

- Attend professional museum meetings and workshops at the state, regional, and national levels. (i.e. Mississippi Museum Association, Southeastern Museums Conference, American Association of Museums, Music Museum Alliance, Mississippi Center for Non-Profits)

- Educate the Delta Blues Foundation Board

- Provide financial support through annual giving, solicitation of corporate support, and partnerships (ongoing).

## Delta Blues Museum Strategic Plan

III. Use the Blues to support the development of the Clarksdale community. Music is a non-threatening way to address social issues by bringing people of different backgrounds together. More socialization among different groups leads to a better understanding of each other and ultimately, a better quality of life. The DBM Arts and Education Program is a prime example. The class currently has approximately 65 students who come from different schools, age groups, and ethnic and economic backgrounds. Some of these groups would ordinarily experience very limited interaction.

We will strive to--

- Expand our arts and education program through community partnerships including symposiums and concerts of Blues and related music to include Juke Joint Festival, Sunflower River Blues and Gospel Festival, Tennessee Williams Festival, King Biscuit Blues Festival, Coahoma Community College Homecoming and Special Events, and the Clarksdale Holiday Parade.
- Recruit non-arts community organizations such as Habitat for Humanity, the Levee Board, and Delta Regional Authority for Blues based projects
- Create partnerships with community nonprofits including the local chapter of the NAACP • Create committees to assist and advise the staff and board on various aspects of the museum's operations
- Create new and build upon existing partnerships with regional arts museums such as: Delta Cultural Center, Highway 61 Blues Museum, The Museum of the Mississippi Delta and B.B. King Museum.

IV. Update our publications and Web site to promote Blues music and culture. We will strive to--

- Continue distribution of a newsletter to members putting out at least four issues annually. Add to our nearly 10,000 subscribers.
- Improve and make more user- friendly the current Website, including linking to other music related institutions (i.e. Experience Music Project, Seattle, WA; Rock and Roll Hall of Fame, Cleveland, OH; International Bluegrass Music Museum, Owensboro, KY; Jazz Hall of Fame, Kansas City, MO)
- Develop an exhibits guide to the new permanent exhibits.
- Expand our efforts as a research facility to scholars interested in Blues music and culture.
- Further our educational outreach to Blues fans and scholars via existing website features (Explore and Learn), and create new features such as: enhanced online lesson plans, multimedia tutorials, and even the possibility of an entirely independent online class.
- Create live Podcasts of our DBM Band performances.
- Utilize the multitude of constantly emerging social media platforms. Link with more than our current 3,000 followers via Facebook, and begin to explore the possibilities provided by Twitter and other services.
- Use the social media platforms to link with other like-minded museums and programs.

V. Strengthen education in and about the history and culture of the Blues. Education is an essential component of the Delta Blues Museum's mission.

We will strive to--

- Recruit more schools to visit the museum through presentations, a traveling trunk program, and email (ongoing)
- Utilize an educational packet for teachers and home schools to be used in pre and post visits to the museum
- Work with local schools and businesses to develop exhibits, programs, and workshops that allow educators to integrate Blues into the school curriculum (ongoing)
- Strengthen the museum's partnerships with the private sector to search for ways to promote

## Delta Blues Museum Strategic Plan

Blues education (ongoing)

- Increase our physical range of influence by sending the traveling trunk beyond local and regional boundaries.
- Reach out to local educators, to include Teach for America, and strive to be a part of their classroom activities and out of class excursions.
- Improve our Arts and Education Program by providing more opportunities to our students.

**VI. Increase knowledge of and pride in the unique American art form known as the Blues.**

Traditionally, Blues artists have learned their skills from within their community. The Delta Blues Museum's Arts and Education program is devoted to keeping this tradition alive. Although many local artists have brought Mississippi and Clarksdale national and international attention, the artists and their music is not always appreciated within Clarksdale and the State of Mississippi. The Delta Blues Museum seeks to broaden awareness and support of the Blues and the artists through public education with exhibits, performances, and programming.

We will strive to--

- Encourage local support of the Blues - publicly document, interpret, honor and celebrate Blues artists and their music
- Provide opportunities for Blues artists to present and perform their art
- Increase the number of students in our Arts and Education Program

**VII. Sustain the Museum's effectiveness**

The museum must be effectively managed in order to carry out the strategic plan. In addition to the dedicated tax millage, the museum will seek additional funding from state and federal agencies, foundations and fundraising efforts. We will strive to--

- Disseminate information about the museum's activities and programs via its Website, brochures and the creation of a newsletter
- Enable staff to participate in one professional development program annually
- Maintain membership in state, national and regional museum organizations
- Administer and monitor implementation of the strategic plan and report on progress to the DBM Board of Trustees
- Continually evaluate the effectiveness of the Delta Blues Museum's programs and exhibits
- Create a national advisory board made up of artists, scholars, and representatives from the music industry

**VIII. Professional Standards** The Museum will professionally document its holdings including future acquisitions. We will develop new in-house exhibits and traveling exhibits. We will engage professionally prepared traveling exhibits that will provide fresh educational experiences for our audiences.

To ensure freshness in the museum, we have engaged a nationally recognized museum-planning firm to assist in the conceptualization and implementation of new interpretive exhibits.

We are currently establishing criteria for our future staffing, exhibitions, and collections management.

We will strive to--

- Expand our collection holdings
- Become accredited by the American Association of Museums (AAM)



## Delta Blues Museum Strategic Plan

### Summary

The strategic planning process began in July 2003 with the hiring of Executive Director Shelley Ritter along with planning consultant, Peter LaPaglia. LaPaglia had worked extensively in the southeast and had expertise in strategic planning with museums of all sizes and museum and history associations across the country.

In 2012, we engaged the Friday Group to create an internet survey for our newsletter subscribers. In 2013, The Friday Group and the Delta Blues Museum conducted a survey of individuals in our database, who are supporters and/or past visitors to the museum. Out of those responses, 22% identified as being residents of Mississippi; 64% residents of other U.S. states; and 12% were residents outside of the U.S.

Only 23% of the responders reported to have visited the museum, while 32% had visited more than twice. When asked what would encourage repeat visits, increased and expanded exhibits was frequently mentioned.

We reached over 9000 people who provided feedback and advice regarding our programs and plans for new permanent exhibits. We received an impressive 29% response rate to our questions.. The information is being utilized by the museum staff and other consultants to plan our fundraising and new exhibits.

As we progress to the final design phase of the new permanent exhibits, our findings will be utilized to design thoughtful and innovative ways to tell Clarksdale's Blues story.

### GUIDING PRINCIPLES:

The Delta Blues Museum's programs are guided by certain principles that are applicable in all areas of service, regardless of changes in goals, strategies, or management.

They include--:



- Celebrating and honoring Clarksdale and Coahoma County's unique Blues Story through educational exhibits and programs for lifelong learning.
- Seeking and developing creative partnerships to further our mission
- Seeking additional funding and responsibly managing our resources
- Communicating with and educating the public about the value of the Blues' contribution to arts and culture through traditional means and social media.
- Evaluating the impact and performance of our programs
- Developing and integrating current technology and social media into our work

(b) (4)




(b) (4)

Delta Blues Museum  
Artifact Assets

From Africa to Mississippi					
	#	Title	Description	Date	Dimensions
	1002	Mankinka Kora (gourd guitar)	Calabash gourd used as base material		2'8" long x 1'5" side
	1004	Carved wooden African mask			1'5" long x 6" wide
	1396	Kamale n'Goni (a stringed gourd instrument)	African acoustic stringed instrument, a version of a guitar, handmade		47" long x 15" wide x 15" depth
	1400	Beaded African drum			

	1302	Scales for weighing freight	Scales are original to the freight train station building		39.5" tall x 45" wide from column to column; top of scales 48.5" long x 10.125" wide x 3.5" depth
	1401	Cotton field basket, woven			





W.C. Handy and the Railroad

	#	Title	Description	Date	Dimensions
	1125	Folk string instrument; hand-crafted one string instrument mounted to wall or floor; a "diddly-bow"	Single string on wood with rock bridge; displayed on exterior of cabin	c. 1940s	6'6" tall x 1'3" wide
	1033	Stella guitar	An example of the type of guitar played by Charlie Patton and other blues artists		3' long x 1'4" wide x 4" deep
	1052	Stella guitar from the 1920s	An example of the type of guitar used by the following Blues musicians: Charley Patton, Sleepy John Estes, Huddie "Lead Belly" Ledbetter, Willie Brown, Barbeque Bod Hicks, "Laughing" Charlie Lincoln, Blind Willie Johnson, Robert Wilkens, Furry Lewis, Blind Blake, Blind Willie McTell, Eddie Lang, Nick Lucas, Sam Collins		3'tall x 1'2"wide

Charley Patton and Dockery Farms






	#	Title	Description	Date	Dimensions
	1215	78 sized record titled "Pony Blues", a song by Charley Patton	Paramount record label		9.5" diameter
	1216	Charley Patton CD case titled <i>King of the Delta Blues</i>			
	1218	Charley Patton album cover titled <i>The Immortal Charley Patton</i>			13" square
	1007	Banjo owned and played by Gus Cannon			1'9" long x 8" wide
	1009	Yazoo Records brand, promotional cards (playing card size) featuring graphics of jug bands on one side and band information on the back of card	6 cards altogether; two for each featured band for viewing front graphics and back information; band names: Memphis Jug Band, Whister and his Jug Band, Cannon's Jug Stompers		baseball card or playing card size




Son House and Slide Guitar

	#	Title	Description	Date	Dimensions
	1225	Son House framed album cover titled <i>Walking Blues</i>			13" square
	1226	Son House framed album cover titled <i>The Legendary Son House: Father of the Folk Blues</i>			13" square
	1227	Son House framed album cover titled <i>The Mississippi No. 2 The Delta 1929-1932, OJL-11</i>			13" square
	1228	Son House framed album cover titled <i>The Real Delta Blues</i>			13" square





Robert Johnson, King of the Delta Blues



	#	Title	Description	Date	Dimensions
	1204	Antones gig poster for Robert Johnson			21" wide x 26" tall
	1205	Three Forks metal sign	A sign from the location Robert Johnson was poisoned		24" tall x 95" long
	1206	Robert Johnson album cover and album framed titled <i>They're Red Hot</i>			26" w x 13.5" tall
	1208	Robert Johnson album cover and album framed titled <i>They're Red Hot</i>	Same album title as artifact #1206; different album cover artwork		26" w x 13.5" tall
	1210	Framed Robert Johnson album cover titled <i>King of the Delta Blues Singers</i>			13.5" square

	1211	Framed Robert Johnson album cover titled <i>King of the Delta Blues Singers: The Thesaurus of Jazz</i>			13.5" square
	1212	Framed and matted documents regarding Robert Johnson's death	Photocopy of RJ's death certificate on microfilm, photocopied image of his grave site, and map		10" wide x 23" tall
	1394	Robert Johnson painting	Artist: Rick Seguso		48" x 36"

New World District

	#	Title	Description	Date	Dimensions
	1121	Fourth and Issequena Street signs mounted on metal pole	Streets in the New World District		2 signs measured separately: 2' long x 6" wide for each; mounted 7'4" tall by 16" diameter
	1139	Wade Walton's barber chair		c. 1940	4' tall x 3'10 deapth x 2'5" wide

Lomax and his Plantation Recordings

	#	Title	Description	Date	Dimensions
	1001	Muddy Waters Cabin	Original structure moved from Stovall Farms; location of Alan Lomax recording Muddy on the front porch		
	1409	Stovall Gin Company sign			8' long (estimated)

Big City Blues

	#	Title	Description	Date	Dimensions
	1078	Muddy Waters Stella guitar that was from the "whorehouse" fight	Explanation of whorehouse fight framed and displayed with guitar; H.C. Robertson claimed to have had possession or owned this guitar for 20 years; Muddy sold the guitar for \$500 to Mr. LaBauve to have the money to get out of town fast		3' long x 1'4" wide x 4" deep
	1410	Muddy Waters suit, shirt, tie, hat and shoes from his Chicago blues playing era	Currently dressing sculpture #1100		
	1080	Muddy Waters' <i>Mississippi Waters Live</i> framed album cover with record			2'3" long x 1'8" tall
	1081	A young Muddy Waters b & w image mounted			2'8" tall x 2'2" wide
	1083	Muddy Waters' <i>Suger Blues</i> album and record framed			2'3" long x 1'8" tall

	1084	Muddy Waters' <i>I'm Ready</i> a bum and record framed			2'3" long x 1'8" tall
	1088	Muddy Waters' <i>More Real Folk Blues</i> album and record framed			2'3" long x 1'8" tall
	1089	Muddy Waters' <i>Down on Stovalls Plantation</i> a bum and cover framed			2'3" long x 1'8" tall
	1091	Muddy Waters' <i>Can't Get No Grindin'</i> a bum and record framed			2'3" long x 1'8" tall
	1092	Muddy Waters' <i>King Bee</i> album and record framed			2'3" long x 1'8" tall

	1097	Mounted enlarged album cover titled <i>The Complete Plantation Recordings - Muddy Waters</i>	Recordings found at L brary of Congress		1'4" wide x 1'5" tall
	1105	Muddy Waters and Chicago Blues Band mounted gig poster			1'8" tall x 1'2" wide
	1106	Club Paradise mounted gig poster for Muddy Waters			2'3" tall x 1'5" wide
	1108	Muddy Waters at Antones mounted gig poster	June 20 and 21 , year?		1'6" tall x 11" wide
	1109	Muddy Waters at Antones mounted gig poster	April		1'6" tall x 11" wide




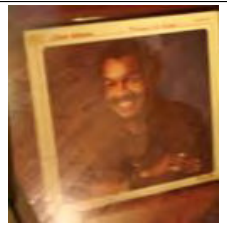

	1110	Muddy Waters at Filmore mounted gig poster			1'10" tall x 1'1.5" wide
	1036	Big George Brock suit; red with red hat and tie			5'7" tall x 2' wide
	1037	Big George Brock shoes; two-toned in dark blue and white			1'2" long x 5" wide for each shoe
	1038	Big George Brock harmonica in red leather case			5" long x 3" wide in open case
	1039	Big George Brock CD titled <i>Front Door Man</i>			5.5" x 5.5" square
	1040	<i>Big George Brock &amp; the Houserockers</i> CD			5.5" x 5.5" square



	1173	Accoustic guitar with broken strings owned and played by Big Joe Williams			3' tall x 1'5" wide
	1175	Big Joe Williams album cover titled <i>The Legacy of the Blues</i>			
	1188	Dorothy Moore's black sequined gown with black sequin shoes; butterfly design with purple and green sequins			56" tall x 1'5" wide
	1189	Dorothy Moore album cover titled <i>Misty Blue</i>	Back of album cover displayed		
	1192	Denise LaSalle's gold & black beaded gown			58" tall x 1'6" wide
	1141	Eddie "the Chief" Clearwater's glittery green jacket			2' wide x 2'4" tall

	1142	Eddie "the Chief" Clearwater's cowboy boots			1'2" tall x 1'2" long x 6" wide for each boot
	1143	Framed album cover titled <i>Eddie "The Chief" Clearwater</i>			13" square
	1151	Eddie "the Chief" Clearwater's Epiphone electric guitar with guitar picks	Autographed by Eddie "the Chief" Clearwater		3'4" tall x 1'4" wide
	1230	Framed <i>Life</i> magazine ad for Oldsmobile Super 88 associated with Ike Turner	Tagline: "It's smart to ride the rocket!"		
	1231	Ike Turner CD booklet titled <i>Rhythm Rockin' Blues</i>			

	1232	Ike Turner gig flyer for Rocket 88 at the W.C. Handy Theater			
	1233	Ike Turner and others album cover titled <i>The Roots of Rock Volume 3</i> ; produced by Sun records			13" square
	1235	Mounted board with Chess record label 45 record, track titled: "Rocket 88", w/ 2 advertisements for Rocket 88 and Chess Records			
	1219	Peavey brand guitar owned and used by John Lee Hooker	Autographed by John Lee Hooker		41" tall x 16" wide
	1220	John Lee Hooker album cover titled <i>The Healer</i>			13" square

	1221	Matted <i>Living Blues</i> magazine cover featuring John Lee Hooker and guitar on the cover			13" tall x 11" wide
	1222	Antones gig poster for John Lee Hooker			12" tall x 15" wide
	1016	Little Milton Campbell's black and purple shirt with lacy torso material and satiny over the shoulder material; black shiny pants			2' tall x 1'8" wide x 8 " depth
	1018	Little Milton Campbell album titled <i>Playing for Keeps</i> , album cover displayed			
	1035	Little Milton Campbell's pants and shirt; iridescent shirt with black pants			5'6" tall x 2' wide

	1145	Red electric guitar owned and played by Otis Rush			3' tall x 1'7" wide
	1146	Black leather fringed vest, worn by Otis Rush			2'4" tall x 1'8" wide
	1147	Black felt cowboy hat worn by Otis Rush			
	1148	Black with red diamond design guitar strap owned by Otis Rush			
	1149	<i>Guitar Player</i> magazine featuring Buddy Guy and Otis Rush on the cover			

	1048	Joe Willie "Pinetop" Perkins' greenish gold suite with piano motif tie and felt hat			5'7" tall x 2' wide
	1069	Matted & framed b & w image of Pinetop Perkins with another blues musician			1'9" long x 1'5" tall
	1155	Microphone from WROX radion station	Located in Clarksdale, MS	c. 1950	1'2" tall x 4" diameter at base
	1156	Wooden sign for WROX with logo		c. 1950	1'9" long x 1'2" wide
	1158	White corn mill package <i>Sonny Boy</i> brand; graphic of Sonny Boy Williamson seated on corn cob eating corn bread	Manufactured in Helena, AK	c. 1980	1' tall x 8" wide



1159


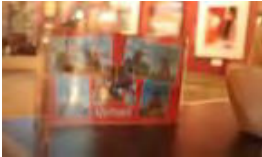




Harmonica collection, perhaps  
Sonny Boy's collection? 9 of them  
with various ones autographed

regular sized: 4.5" long x 1" wide  
(8 of these) \ longer size: 8" long x  
1" wide (1 of this one)






Blues Revival

	#	Title	Description	Date	Dimensions
	1049	E. B. Davis' copper colored suit with hat and handkerchief			5'7" tall x 2' wide
	1055	James "Son" Thomas' khaki shirt/jacket with tinsel gold star, eagle pin, Crown Royal velvet pouch, ribbon	Born in Eden, MS; taught to play guitar by his uncle and grandfather; didn't play seriously until after 50 years old; bottle-neck blues style; worked for a while as a grave digger; a self taught sculptor; made his first skull sculpture as a little boy to scare his grandfather who was afraid of ghosts		2'3" tall x 1'5" wide
	1056	James "Son" Thomas framed album cover titled <i>Highway 61 Blues</i>			13" square
	1057	Global brand electric guitar owned by James "Son" Thomas			3' tall x 1' wide
	1292	Jelly Roll Kings show/gig poster with b & w image of the Kings			8" wide x 10" tall



	1293	Jelly Roll King, Frank Frost, promotional poster			8" wide x 10" tall
	1295	Postcard from Holland, associated with Jelly Roll Kings			4 x 6 postcard
	1296	Wooden shoes from Holland, signed and associated with Jelly Roll Kings			each shoe 12" long x 5" wide
	1180	Sam Carr owned straw hat			
	1181	Sam Carr's drum sticks			
	1185	<i>Big City Blues</i> magazine with Sam Carr playing drums on the cover		Oct-Nov 2002	

	1190	Sam Carr's tuxedo and black shoes			66" tall x 20" wide
	1191	Sunflower Blues Festival poster featuring Sam Carr			16" wide x 24" tall
	1046	Framed shadowbox-ish Led Zeppelin poster dedication depicting Zeppelin a bum covers			2'2.5" tall x 1'8" wide
	1010	Grey shiny suit jacket and black shirt previously belonged to Paul Wine Jones			2'4" tall x 1'11" wide x 8" depth
	1011	Paul Wine Jones CD titled <i>Pucker Up Buttercup</i>			5.5" x 5.5" square
	1013	Paul Wine Jones CD titled <i>Paul Wine Jones</i>			5.5" x 5.5" square


	1015	Paul Wine Jones poster with text: Fat Possum Recording Artist			17" tall x 11" wide
	1116	White electric guitar with red snake design from neck to body of guitar; a Muddywood guitar crafted from Muddy's cabin wood piece; project initiated by ZZ Top			3'3" tall x 1'2" wide
	1251	Paul Butterfield Blues Band/ Cream / South Side Sound System postcard		c. 1967	4.25" wide x 7" tall
	1247	Charlie Musselwhite album cover titled <i>Stone Blues</i>			13" square
	1249	Charlie Musselwhite show/gig poster with text: Hair Rhythm Blues	Performance at the New Orleans House		11" wide x 17" tall
	1250	Charlie Musselwhite album cover titled <i>Stand Back</i>		c. 1967	13" square

	1253	South Side Sound System / The Phoenix Freedom Highway postcard announcing show		c. 1967	5"wide x 7" tall
	1254	Checker record label 78 song titled "Just Your Fool" by Little Walter		c. 1962	6.5" diameter
	1257	Charlie Musselwhite and his Blues Band show/gig poster	Performance in Ash Grove		11.5"wide x 14.5" tall
	1259	Charlie Musselwhite announcing new album poster, album titled <i>Rough News</i>			10"wide x 15" tall
	1260	Charlie Musselwhite and Blues Band show/gig posters	Performing in San Juan at the Club de Musica & Jazz	c. 1994	18"wide x 26" tall
	1265	Charlie Musselwhite and others (Eddie Money, Raw Power, Grayson Street) show/gig poster	Performance at The Longbranch		8.5" wide x 14" tall

	1268	Charlie Musselwhite show/gig poster under titled "Chicago Bluestars"	Performance at the Bullseye Tavern		10.75" wide x 17.625" tall
	1270	Redwood Faire Music & Art Celebration promotional poster featuring Charlie Musselwhite as a headliner	Celebration held in Highlands Park		11" wide x 17" tall
	1280	12th Annual Blues & Roots Festival promotional poster with Charlie Musselwhite as one of the headliners			8.25" wide x 11.75" tall
	1298	Charlie Musselwhite harmonica	Autographed by CM		5.5" long x .75" tall x 1.5" depth
	1299	Charlie Musselwhite Spat shoes, brown and cream	Size 10.5		12" long x 3.5" tall
	1308	Hohner C Chromonica II formerly used by Little Walter; displayed sitting in its case			13" long x 6" wide with case open




	1309	Harmonica microphone and wiring			4" long x 3" diameter
	1312	Small Fender branch amplifier Champ Amp			12" wide x 11" tall x 8" depth
	1314	Hohner C Marine Band harmonica and box formerly used by Walther Stokey Horon			box: 5" long x 2.5" wide x .75" depth / harmonica: 4.5" long x 2" wide
	1316	Letter from Furry Lewis to Charlie Musselwhite		Apr. 1964	7.5" tall x 5" wide
	1317	Handwritten song lyrics for. "You've Got to Help Me", associated with Charlie Musselwhite		c. 1966	3.5" tal x 4" wide

Clarksdale and Blues Today

	#	Title	Description	Date	Dimensions
	1163	Electric guitar owned and used by Bill "Howl-N-Madd" Perry, named "Ol Red"			3' long x 1' wide
	1166	Howl-N-Madd cassette titled <i>Guitar Man</i>			
	1169	CD titled <i>Got What It Takes</i> billed to The Perrys			
	1170	CD titled <i>Casino Dreams</i> billed to "Howl-N-Madd"			
	1171	CD titled <i>Joot Joint Jump</i> billed to "Howl-N-Madd" Perry			

	1172	CD titled <i>Reason I Sing the Blues</i> billed to Bill "Howl-N-Madd" Perry			
	1194	Daddy Rich made "jerry can" guitar	Daddy Rich currently teaches blues music classes to students at the Delta Blues Museum		47" long x 13" wide
	1196	Daddy Rich color flyer with his image and \$ to the side of his name			8.5" x 11" paper size
	1198	Daddy Rich CD titled <i>Clarksdale</i>			
	1199	Daddy Rich CD titled ?			



	1408	Sunflower Blues Festival posters; one for each year of the festival since it's inception	In 2nd Floor Storage Room		Size?
	1177	Melody brand guitar owned and used by Tater			39" long x 14" wide
	1179	La Jolla brand bicycle hung from the ceiling; previously owned by Tater			approx a 24" bike

NEH Implementation Grant  
Delta Blues Museum: The Story of America's Music  
Position in Public Humanities – attachment 10

DBM is devoted to national, regional and international exhibits, including research and educational programs focusing on the history and influence of Blues music and culture. Education is a key component of the DBM mission. The DBM seeks to offer engaging educational experiences about the creation, content, history, and cultural relevance of the Delta blues. We create these opportunities for local, national and international audiences of children, youth, adults, students, and teachers. We invite many perspectives and inspire dialogue in our community.

The DBM will hire a recent graduate from a public humanities program to work with our staff and consultants to develop a middle school curriculum interpreting the DBM's new permanent exhibits. This program will be developed in tandem with the new permanent exhibits and will incorporate National Standards. This person will collaborate with the Mississippi Department of education and the Clarksdale Municipal School District to receive and incorporate teachers' feedback.

#### EDUCATIONAL VALUES & VISION

##### WE WANT OUR COMMUNITY TO:

- Seek to understand and discuss music and musicians.
- Interact and connect with DBM and its diverse audiences.
- Connect experiences at DBM to other activities of their daily life.
- Consider DBM and its programs an important part of their life.

##### Recruitment

DBM will advertise the position through social media and to Universities in the immediate area (TN, AR, AL, LA, MS). We will also ask our scholars to share the job description at their institutions. We will post on the DBM Website and ask that our state humanities council also post the position.

##### Position to be filled: SCOPE

The Programs and Events Coordinator develops, implements, and evaluates public programs that actively engage audiences in the pursuit of lifelong learning through the exploration of the history and heritage of blues. The Coordinator assists the Director and works cooperatively with other Museum colleagues and the community in building and implementing DBM's educational programs and special events. Within a two-year timeframe, a middle school curriculum will be developed that corresponds with the museum's new permanent exhibits.

##### DUTIES

###### Planning & Evaluation

- In collaboration with the Director, develop and strengthen lasting, mutually-beneficial partnerships with community and arts organizations.

## NEH Implementation Grant

### Delta Blues Museum: The Story of America's Music

#### Position in Public Humanities – attachment 10

- Develop, implement, and evaluate educational programs for our diverse audiences, including weekend programs, evening programs, workshops, and programs with partner organizations
- Work closely with the Director to ensure that ongoing programs for audiences connect with the points of the evolving exhibits, and other educational aspects of the museum.
- Generate and research ideas for funding programs.
- Work with museum volunteers, docents, and interns to maintain communication and program effectiveness for related activities.
- Enlist and engage visual and performing artists from the community as presenters that take part in programs at the Museum.

Plan, coordinate and schedule meetings, tours, events, programs and rentals for special events.

Prepare and negotiate contracts, maintain venue calendar, and manage arrangements for vendors, entertainers, caterers, and technical support.

Direct staff and volunteers at events and assist with the set-up, arrangement, and tear-down of chairs, tables, technical equipment and related items.

Develop public relations information, represent the museum at programs and events, and present educational programs to community groups, organizations and schools.

Research funding sources, manage grants, recruit and secure sponsors, and assist with museum sponsorships.

Assist with budgeting as needed.

#### Classes & Workshops

- Contract negotiation and coordination of invoices for contracted instructors.

#### Tours

- Work collaboratively to implement a docent program
- Assist with scheduling of tours, classroom activities, and events.

#### Administrative & Interdepartmental Support

- Monitor and report expenses related to programs and events to maintain budget.
- Generate status reports on a monthly basis.
- Collect and evaluate visitors' responses to programming (on-going).
- Work with the Museum Director and PR consultant to assist with marketing, planning and evaluation of programs. This includes assistance with grant writing/reports and other events.
- Assist with development, implementation, organization and marketing of educational programs and events such as lectures, symposia, workshops, and drop-in activities.
- When appropriate, assist in the design and implementation of outreach (off-site) programs

## NEH Implementation Grant

Delta Blues Museum: The Story of America's Music

Position in Public Humanities – attachment 10

### Candidate profile:

The Education and Events Coordinator will work collaboratively with the executive director. A creative sense of exploration and commitment to team work are key to the museum's work environment, and the Education and Event Coordinator must be comfortable in an interactive, energetic workplace.

This is a two-year salaried position with the potential for ongoing employment.

Benefits include paid vacation, holidays, medical insurance and participation in Mississippi's Public Employee Retirement System (PERS).

### Qualifications and Skills include:

- Minimum one year in customer-service environment.
- Considerable knowledge of event coordination.
- Knowledge of records management.
- Ability to use a computer to access, interpret, and record information using applicable computer software.
- Ability to effectively plan and organize the work of others as well as train and motivate.
- Must be able to work a flexible work schedule including weekends and evenings.
- **MA or PhD in a humanities discipline within the last 5 years is required.**

Museum or cultural organization experience preferred. An equivalent combination of education, experience may be considered.

•Ability to work independently and collaboratively with staff, students, visitors, and patrons.

•Strong customer service skills utilizing courtesy, tact, and good judgment.

•Strong organizational, planning, and time-managements skills.

•Flexibility and problem solving skills.

•Excellent oral and written communication skills.

•Proficiency in Microsoft Office Suite, especially Excel, Publisher, PowerPoint, and Word.

•Ability to work a flexible schedule, including evenings and one to two weekend days per month.

•Physical ability to perform job functions.

•Clearance of criminal backgroundcheck.

### Preferred

•Education, nonprofit, or museum programming experience.

### Expected outcomes:

### Hiring process

The DBM Director shall form a committee consisting of herself, a board member, and Dr. David Evans, consulting scholar. The candidates will be vetted first by their written credentials: cv, graduate school transcripts, writing sample, cover letter and

NEH Implementation Grant

Delta Blues Museum: The Story of America's Music

Position in Public Humanities – attachment 10

letters of reference. Applicants will be ranked and the top 3 candidates will be contacted for telephone interviews that will be conducted by the DBM Director. One or more of these candidates will be invited to interview in person for the position.

Funding:

\$30,000 annual salary for 2 year (NEH)

Benefits:

Insurance: \$364.01 per month / \$4368.12 annual

Public Employers Retirement System (19.75%) \$5925 annual

Payroll tax (7.65%) \$2295 annual



