

Wasn't That a Time?

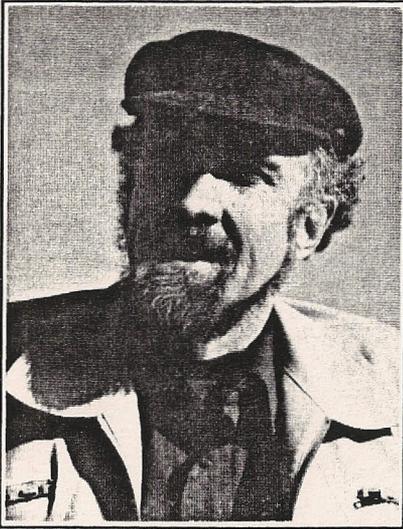
The Richard Reuss Memorial
Folk Music Conference

READ HALL - INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

May 17-18, 1991

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The Richard Reuss Memorial Folk Music Conference is being sponsored by the Indiana University Folklore Institute, Archives of Traditional Music, University Archives, by Indiana University Northwest, and by the City of Bloomington. The conference was conceived of by Ronald Cohen, a professor of History at Indiana University Northwest. It has received funding from the Indiana Humanities Council. All events are admission-free and open to the public.



Richard A. Reuss (1940 -1986) was influential in directing critical attention to the relationship between folk songs, social history and politics of culture. He received a B.A. in History at Ohio Wesleyan University in 1962 and earned a doctorate in Folklore from the Folklore Institute in 1971. His dissertation, *American Folklore and Left-Wing Politics 1927-1957*, examines the way in which the Communist Left, with political activists such as the Almanac Singers, used folk music and protest songs to support the Labor movement during the Depression and post-war eras. He taught at Wayne State University and at the Uni-

versity of Michigan at Ann Arbor.

Among his major works are, *A Woody Guthrie Bibliography*, an annotated bibliography of 500 items, and *Songs of American Labor, Industrialization and the Urban Work Experience*, a discography. He published several articles in both professional and popular journals on the folksong revival, radical movement uses of folksongs and Woody Guthrie. His interest in the history of folklore studies is attested to not only by his own work but also by the annual "Richard Reuss Prize for Students of Folklore and History".

His concern for humanity, demonstrated by his recognition of folksong as a social issue, is also evident in his decision to return to school to earn a Masters of Social Work. He used this degree to work as a mental health therapist.

He kindly willed his personal papers and tapes to Indiana University. These have been deposited in the University Archives and the Archives of Traditional Music.

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- Bernie Asbell.** Now an English professor at Penn State University, Bernie was the first editor of the influential *People's Songs* in the 1940s as well as a charter member of The Almanac Singers and the Priority Singers.
- Richard Bauman.** A Distinguished professor of Folklore and Anthropology and Chair of the Indiana University Folklore Institute, Dick learned his first three guitar chords from John Cohen at Camp Woodland in 1952.
- Roy Berkeley.** Now living in New England, Roy was one of the seminal figures in the Greenwich Village folk music milieu of the early 1950s.
- Oscar Brand.** A broadcaster, performer and songwriter since the 1940s, Oscar continues to exert a major influence on folk music in America. The author of 10 books and more than 70 albums, he is Curator of the Songwriters' Hall of Fame Museum in New York.
- Len Chandler.** A longtime singer-songwriter, Len lives in Los Angeles, where he started the prestigious Songwriters' Showcase.
- John Cohen.** This multi-instrumentalist and filmmaker was a member of the New Lost City Ramblers, the first Folk Revival group to bring the traditional music of the Southern Appalachians to national attention.
- David Dunaway.** A folk music scholar, David is the author of *How Can I Keep from Singing?*, the biography of Pete Seeger.
- Mimi Fariña.** Currently Executive Director of Bread and Roses, a community music organization in San Francisco, Mimi and her husband, the late Richard Fariña, were among the Folk Revival's troubadours.
- Bert Feintuch.** Bert teaches at the University of New Hampshire where he specializes in American folklore and folk revival topics.
- Bob Gibson.** During the 1960s, there was scarcely a record released by a new or established folk artist that wasn't inflected by Bob's writing or arranging style. Now based in Chicago, Bob performs across the U.S. and is involved in children's music.
- Lou Gottlieb.** Now a noted musicologist, Lou was a founding member of the Gateway Singers and the Limelites.
- Frank Hamilton.** A member of the Weavers, Frank started the Old Town School of Folk Music in Chicago in the early 1950s. Now living in Atlanta, Frank performs a variety of styles, including Irish, Eastern European, bluegrass and folk.
- Barry Hansen.** Known to millions of music devotees worldwide as his zany radio/TV persona "Dr. Demento", Barry is a folk music scholar. In the early '60s he was editor of the influential *Little Sandy Review* and also worked at the John Edwards Memorial Foundation in Los Angeles.

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Joe Hickerson. Head of the Folklore Archives at the Library of Congress, Joe specializes in American musical history and is also a singer and guitarist.

Ed Kahn. Longtime executive editor of the JEMF Quarterly, Ed has produced numerous records of American folk music for RCA, Capitol and other major labels.

Ellen and Irene Kossoy. They are active as folk performers and recorded an album in the '50s.

Jon Pankake. Currently teaching at the University of Minnesota, Jon was a co-founder of the *Little Sandy Review* and has been writing about folk music for more than three decades.

Neil Rosenberg. Neil has taught at Memorial University in Newfoundland, Canada since the 1970s. A well-known performer and record producer, Neil is the author of *Bluegrass: A History*, one of the first scholarly studies of the idiom.

David Samuelson. This Chicago native took up folk music in high school and later started his own record label, Puritan Records, to preserve some of the more unique aspects of the American folk music heritage. Since 1975 David has been presenting the Battle Ground Old Time Fiddlers Gathering in Battle Ground, Indiana.

Irwin Silber. An early contributor to *People's Songs*, former editor of *Singout!*, author of several major folk song collections, Irwin has been the literary Johnny Appleseed of the Folk Revival since its inception.

Pat Sky. This Georgia native first came to national prominence in the early '60s as a performing and songwriting partner of Buffy Sainte-Marie. Since the 1970s, Pat has been performing Irish music and making Irish uilleann bagpipes in North Carolina.

Paul Tyler. Paul works as a museum curator and has been active with the Old Town School of Folk Music.

Dick Weissman. An original member of the Journeymen and a multi-instrumentalist, Dick is the author of several folk music books and teaches at the University of Colorado.

Izzy Young. Izzy operated the New York City Folklore Center from 1957-1973, promoting hundreds of concerts and bringing many of the Folk Revival's major talents to first notice. He presently runs the Folklore Centrum in Stockholm, Sweden.

Friday, May 17

- 9:00 Coffee
- 9:30 ***Richard Reuss: His Scholarship & Contributions***
Chair: Bernie Asbell
Panelists: Joe Hickerson
David Dunaway
- 11:00 John Cohen
An Overview of the Role of Traditional Folk Music
- 1:30 ***The Revival & Popular Folk Music***
Chair: David Samuelson
Panelists: Lou Gottlieb
Dick Weissman
Bob Gibson
- 3:30 ***Record Reviewing, Criticism & the Folk Revival***
Chair: Burt Feintuch
Panelists: Ed Kahn
Barry Hansen
- 8:00 P.M. ***Hootenanny!***
emceed by Dr. Demento (Barry Hansen)

Saturday, May 18

- 9:00 Coffee
- 9:30 ***Folk Music Magazines & Folk Music Journalism***
Chair: Izzy Young
Panelists: Irwin Silber
Jon Pankake
- 11:00 ***Folk Revival & Singer/ Songwriters***
Chair: Richard Bauman
Panelists: Pat Sky
Len Chandler
Mimi Fariña

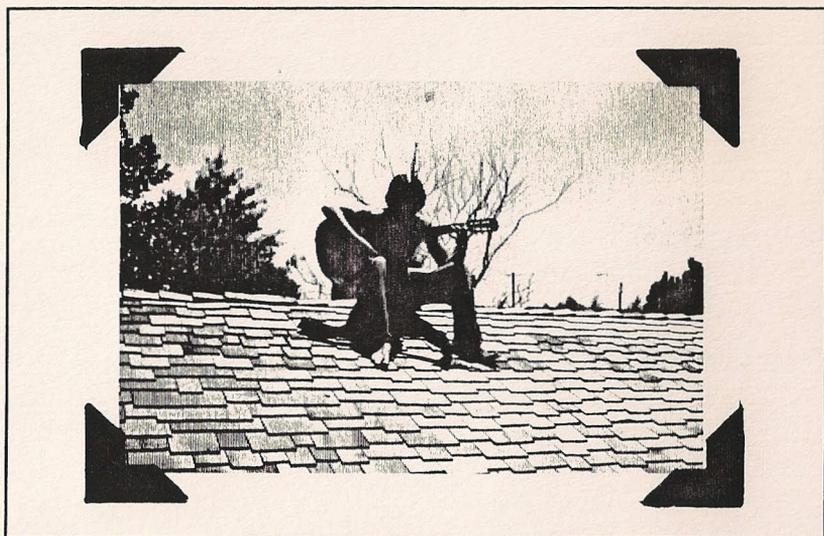
Saturday, May 18 (continued)

1:30 Oscar Brand
What Folk Music Revival?

2:30 *Greenwich Village*
Chair: Roy Berkeley
Panelists: Izzy Young
John Cohen
Oscar Brand
Ellen and Irene Kossoy

4:00 *Bloomington & Other Local Scenes*
Chair: Paul Tyler
Panelists: Neil Rosenberg
Frank Hamilton

8:00 P.M. *Square Dance*
with Izzy Young and Irwin Silber



Photos:

Front cover: Joe Hickerson and son Mike
Back cover: April Bruce-Stewart on the roof
Inside front cover: Richard Reuss, 1982