



INSIDE THIS ISSUE!
Misty Mamas, Ian Joel, David
Grier, Festival Calendar,
Sound Advice, and More...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

The Sisterhood of the Traveling Instruments

"We are family. I've got all my sisters with me."

By Claire Levine

- Sister Sledge

The truth is -- Carol Harley is a chick magnet.

She brings women together as friends and as music partners. She did it with Misty River -- an acoustic/Americana group that won fans across the country. And she did it again with Misty Mamas.

Misty River was Carol, her daughter Laura Quigley, and two other women close to Laura's age: Chris Kokesh and Dana Abel. In 2005, the band was taking a break after Dana had a baby.

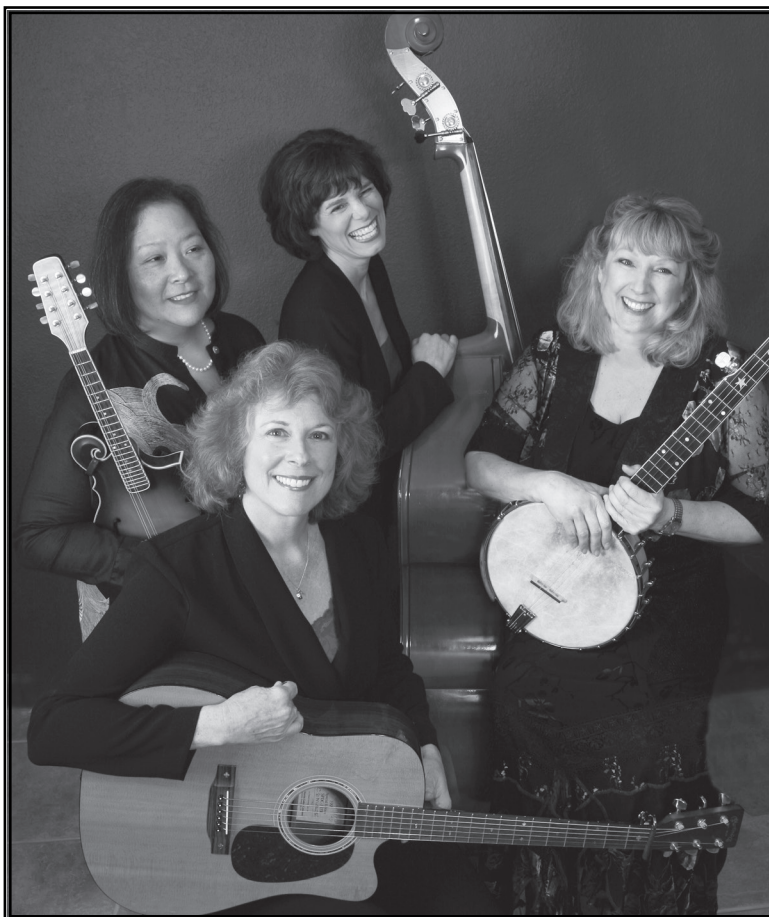
Carol was looking for music to fill the gap, and she invited a few women to her home for a jam. In the group were Katherine Nitsch, a friend of Carol's from their University of Oregon days; April Parker, who Carol had met at a jam in Ridgefield, Wash., and Eileen Rocci, another jamming friend.

When the four women starting singing together,

Carol said she knew immediately something good was going on. "I felt the magic very strongly. I think we all felt it."

Carol said part of the attraction was:

"It was really nice to be playing with people my own age. I jokingly said, 'We could be the Misty Mamas,' since we are all mothers. And the name stuck."

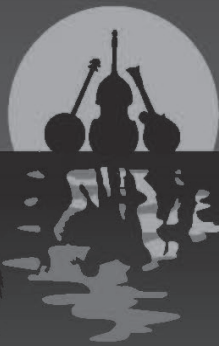


But the other immediate appeal was the vocal blend -- all four women sing leads and swap harmonies. They also were well matched on their instruments: Katherine on guitar; April on mandolin (and later, accordion); Carol on clawhammer banjo; and Eileen on bass.

How did they get where they are? It's inevitable that these women would end up performing. It's fortunate that they found each other to create the Misty Mamas band.

All of them have been singing, playing and performing since they were children. April remembers playing piano in the living room while her mom sang along from the kitchen. She

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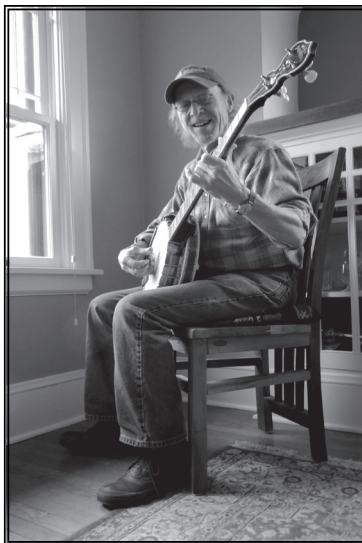
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Ian Joel shares some of his rich knowledge in "A Walking History of Oregon Bluegrass."



Get ready for festival season with our 2013 Festival Calendar pull-out!



Misty Mamas blend harmonies from friendship and music.



Vol. 33 No. 2

Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass Express

Bluegrass Express is a quarterly newsletter dedicated to informing members of the Oregon Bluegrass Association about local, regional and national bluegrass issues, events and opportunities.

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Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the quarterly Bluegrass Express, frequent mailings about events, and ticket discounts to Northwest bluegrass events. Annual membership dues are \$20 for a General Member, \$50 for Supporting Performers and \$100 for Contributing Business Sponsor (see page 20), as well as other options. To join, complete the application on the back cover and mail with your check to: *Oregon Bluegrass Association, P.O. Box 1115, Portland, OR 97207*

Website

Features include an interactive calendar that allows you to post your own events, excerpts from past issues of the Bluegrass Express, and links for local bands. Come visit us online! Visit the OBA web page today!
www.oregonbluegrass.org

Article and Editorial Submissions

The OBA Board invites you to submit letters, stories, photos and articles to The Bluegrass Express. Published files remain in our archives and art is returned upon request.

Please send submissions to:

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(503) 383-8100

Christine Weinmeister
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Advertising

Your Express advertising will directly reach over 500 households of bluegrass enthusiasts while helping OBA to keep publishing this valuable resource. Tear sheets or extra copies of the Express are available. We appreciate your support of the Oregon Bluegrass Association.

Please contact Pat Connell via email at: obaexpressads@comcast.net or (971) 207-5933

for information about placing an ad for your music-related business in the OBA Bluegrass Express.

Published Quarterly:

Winter (January, February, March)
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Spring (April, May, June)
Mailed on April 1; Reserve by March 1, Copy deadline March 15.

Summer (July, August, September)
Mailed on July 1; Reserve by June 1, Copy deadline June 15.

Fall (October, November, December)
Mailed on October 1; Reserve by September 1, Copy deadline September 15.

Payment

The OBA prefers to receive advertising payment in advance. We would like one-year contracts paid six months in advance, and we will bill for the next six months.

Please make checks payable to: The Oregon Bluegrass Association, and mail to P.O. Box 1115, Portland OR 97207

Bluegrass Express Advertising Rates

| (size) | (dimensions) | (two+ issues) |
|--------------|--------------|-------------------|
| Full Page | 8x10" | \$125.00 \$112.00 |
| Half Page | 8x5" | \$70.00 \$65.00 |
| (horizontal) | | |
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| Eighth Page | 3.875x2.375" | \$30.00 \$25.00 |

Add 3% for late payment.

Ad Specs

When submitting an advertisement to the OBA, please be sure the file is black and white, 300 dpi and in either PDF, TIFF, or JPEG. If you have questions about your file, email Christine Weinmeister at cjuliawein@gmail.com



The OBA holds board elections each April as individual terms expire. The Board of Directors invites you to join our monthly meetings. We welcome your visit and ideas, opinions and proposals. Or, just come to see what we're doing! We generally meet the second Tuesday of each month at 7:30 p.m. The location is subject to change. Call us or email any board member for time, location and directions.

President's Message

Greetings wonderful bluegrassers!

Wow, what a winter! Between our Gospel Show (Great job, Mason!), the 1st Annual Alberta Rose Bluegrass Festival (A huge success for a 1st Annual fest) and Wintergrass in Bellevue (Another suite success!)...it has taken most of March to recover. We can't thank you all enough for finding us at one (and especially all three) of these events and showing your support for Oregon bluegrass.

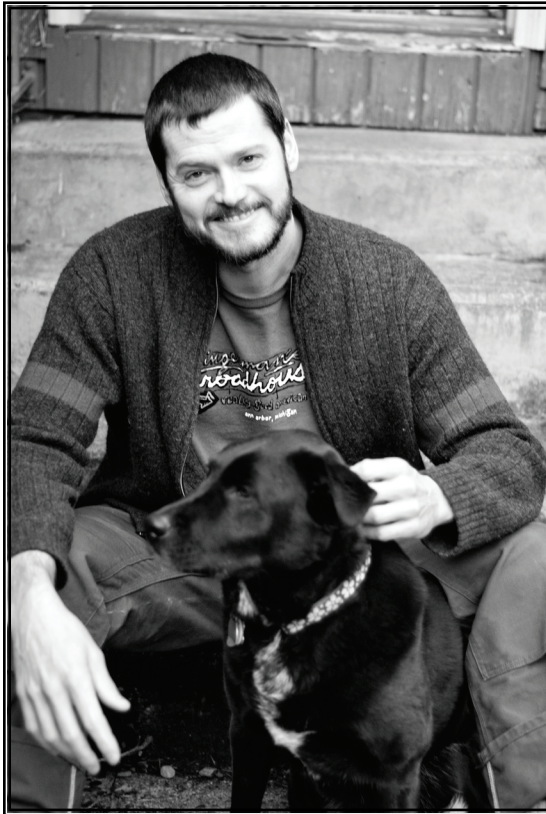
We know you are either in the midst of or about to plan your summer festival run. I hope that the special pullout festival calendar at the center of this issue will help guide you toward your best bluegrass summer yet! I especially hope that you notice the ads on the front and back cover of the calendar. Yes, indeed...we're hopin' you start and finish your festival season with us!

Your free Annual Member Meeting is coming up in a matter of days – Saturday, April 13th. We'll help you kick the festival season into gear with food, a quick meeting and all day/night jamming. Then, round off your festivarian summer fun with our 6th Annual OBA Bluegrass and Old Time Picker's Festival – October 4th through 6th. Both events are held at the forested acreage of Pendarvis Farm in Happy Valley, Oregon. Scott and Sherry Pendarvis have been so gracious to us over the years as hosts. Come on out and experience some true Oregon bluegrass hospitality at the end of your festival run. I mean, where else will a President make you pancakes?

See ya soon supportin' bluegrass somewhere!

Yours truly,

Colby



Please send ideas, feedback, commentary and hate mail to:

Colby Buswell *President*

The Oregon Bluegrass Association
PO Box 1115 Portland, OR 97207
president@oregonbluegrass.org

What's Playing on the Radio?

Local Radio Bluegrass and Country Listings

Albany/Corvallis - KBOO

Broadcast from Portland, can be heard at 100.7 FM. See under Portland, below

Astoria - KMUZ 91.9 FM

Some syndicated programming
503-325-0010
"Cafe Vaquera"

Tuesdays 9-11pm, Bluegrass/Old Timey
Western/Folk with Calamity Jane
CafeVaquera@hotmail.com

"Shady Grove" Saturdays 7-9pm
Regular folk program
Monday thru Friday 10am - noon
with bluegrass included

Columbia Gorge - KBOO

broadcast from Portland. Can be heard at 92.7 FM. See under Portland below

Corvallis - KOAC 550 AM

Syndicated public radio with some bluegrass included in regular programming
541-737-4311

Eugene - KLCC 89.7 FM

Local broadcast 541-726-2224
Mixed format "Saturday Cafe"
Saturdays 11am - noon
"The Backporch"
9 - 10pm Saturdays

Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays
"Acoustic Junction" 5 - 7pm Saturdays
"Miles of Bluegrass" 7 - 9pm Mondays
www.krvm.org 541-687-3370

Pendleton - KWHT 104.5 FM

"Bushels of Bluegrass" 9 - 11pm Sundays
contact Phil Hodgen 541-276-2476

Portland - KBOO 90.7 FM

"Music from the True Vine"
9am - noon Saturdays

Salem - KMUZ 88.5 FM

"Ken till 10" 7-10am Wed/Thur
503-990-6101 & on Facebook

Sisterhood of the Traveling Instruments

by Claire Levine

Continued from page 1



Photo By Anna Snook

later played clarinet, and when she learned as a psychology major that there was a discipline called music therapy, she jumped at the chance to learn it. The change of majors brought her to Willamette University in Salem, Oregon, away from her native California.

"We have all come to this music later in life, and we've had the same experiences. There are those bonds, like our first Wintergrass, our first trip to Bluegrass at the Beach."

- Eileen

April and her husband, Pat, started going to folk song circles, where she picked up the mandolin to avoid being just one more guitarist. She and Pat then started going to bluegrass jams, which led to the Misty Mamas.

At the jam where she met Carol, April

remembers Carol saying, "You need to find your bluegrass voice." And with a little coaching, she found the tones that make her a great bluegrass singer.

Carol's next order? "You need to go to Bluegrass at the Beach." Which she did, for many years.

Katherine started out on the pump organ. And she has always performed. In fact, she remembers playing the snake charmer in the backyard circus.

"It's the adrenaline rush when you get it right -- when you see people singing along,"
- Carol

Struggling with her dad's guitar that was too hard to play, she eventually met Carol, who taught her some chords, and they started singing together. This led to a "Mamas and Papas" type folk rock band -- and an appearance on Arthur Godfrey's All American College Show (they came in second to an Irish tenor).

After college, she continued to sing, including performances with Norman Leyden's Oregon Symphony Pops.

She remembers working at the Washington State Legislature in the 1980s, when some co-workers started sharing their "Walter Mitty" dreams. Hers was to be standing on a stage singing an Emmylou Harris song. She started living out her fantasy in 2005 when Misty Mamas got together.

Eileen also performed in backyard shows as a child. "I remember singing along with the old 78 records." Eileen formed a rock band in the 1970s with her husband, Tony Rocci, and later became an award winner as a member of the Sweet Adelines -- a women's cappella group singing in the barbershop style. The Roccis sang in a gospel en-

semble when they moved to the Pacific Northwest from California. Then Tony got interested in bluegrass.

"We started going to Steeplegrass, and I thought I could just sing. But Chick Rose informed me I couldn't just be a singer . . . I needed an instrument." So she started playing electric bass. And when she wanted to participate at Bluegrass at the Beach she was forced to learn the upright bass. That remains her instrument today.

Once hooked on bluegrass, it became a family event. She and Tony would take their children to festivals and to Bluegrass at the Beach -- accompanied by a baby sitter (called the bluegrass nanny). That left lots of family time and lots of jamming time. Tony and



Photo By Anna Snook

Eileen formed the bluegrass band Northwest Passage with Marty Henick and the late Bob Schneider. Tony and Eileen continue to perform together in various ensembles.



Sisterhood of the Traveling Instruments

by Claire Levine

“When we get together, I don’t think about anything else that’s going on in life. We’ve had so much fun.”

-April

Carol also grew up with music. Her first band was the acoustic all-female quartet “Little Women” in high school (in Bend, when the town was still small enough that she could ride her horse through the center of it).

She remembers catching the bluegrass bug in 1996. Someone advised her to see a Salamander Crossing show (a Boston-based band featuring Rani Arbo) -- and she was mesmerized. That experience led her to Steeplegrass, where she met Chick Rose, Rich Powell, Tom Martin and Terry Thomas, all great inspirations to her.

Sisters in song. It’s always the music that holds a bluegrass band together. For singers, it’s that indescribable buzz that happens when the voices are totally in sync. Carol said in the world of barber-shop quartets they call it “ringing the chord -- that overtone that makes it sound like there are more voices than are actually singing.”

It’s clear from watching Misty Mamas that they are hooked on that ringing chord.

But there’s much more. For the Mamas, it’s about connecting with the audience. “It’s the adrenaline rush when

you get it right -- when you see people singing along,” said Carol.

For them, it’s about moving people -- sharing their experiences in a way that brings an emotional response. Carol said, “They get to forget their own worries and be entertained.” They all mentioned times when an audience member thanked them or told them a song had brought them to tears.

But perhaps the biggest motivator for each of them is friendship. Eileen said, “There’s the sisterhood... we all have sisters, but none of them lives in town.” So the Mamas have become each others’ families.

“We have all come to this music later in life, and we’ve had the same expe-

riences. There are those bonds, like our first Wintergrass, our first trip to Bluegrass at the Beach.”

April said, “When we get together, I don’t think about anything else that’s going on in life. We’ve had so much fun.”

Carol’s life has been limited by two serious health problems -- a skiing accident in 1991 that left her with chronic pain, and a life-threatening bout of chronic myelogenous leukemia (CML) that is now under control. The back pain, however, keeps Carol from doing more of what she loves -- performing.

“Sometimes I think about retiring, but I’d miss all this so much.”



Misty Mamas’ recent performances include the 2013 OBA Gospel Show and opening for a reunion tour of Chad and Jeremy, the British Invasion duo. You can hear the Misty Mamas on their CD, “Wild Rose of the Mountain,” which includes several originals by band members. The Mamas will be appearing at TaborSpace, 5541 SE Belmont St. in Portland, on Saturday, May 11. Check their website, Mistymamas.com, for details and a listing of other appearances.

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Down Home with David Grier

By John McCoy

David Grier can't tune his guitar.

As David carefully adjusts the tuning machine on his guitar, the B string stubbornly resists his best efforts to move the last little bit to be in perfect tune. Finally resorting to coaxing the string into tune, David croons in a soothing, quiet voice: "Whooooooo's your buddy? Come on..." The string finally gives up and reluctantly slides into tune. "Sometimes, you just gotta talk to 'em," David says, grinning. "Works every time."

David Grier is the kid next door you grew up with, your high school buddy, your college roommate. He's as comfortable as your favorite jeans and as easy as a warm spring day. A Grammy and multi-award winning guitarist, David has every right to display a big ego, but he's a zero drama, down-home kind of guy.

We're patiently waiting for David Grier to appear. David is the main attraction at the January, 2013 Winlock Acoustic Music Association (WAMA) slow jam in Winlock, Washington, a little over one hour's easy drive north of Portland, Oregon. The slow jam is hosted by WAMA president Marv Sobolesky. Marv warmly greets each guest at the door. As musicians filter in, they visit with old friends and set up potluck dishes in the kitchen, eventually making their way into the auditorium.

The auditorium is a cacophony of sound, like a classical music orchestra preparing to perform, as people chat, tune their instruments, and run through a few measures of their favorite songs. Folks know that David Grier should be



here any minute, and the anticipation is building. There's an air of certainty that someone will soon grab a microphone and announce that David Grier is in the house.

There's no big announcement. Glancing up from tuning, picking, and chatting, we notice that David has quietly taken a seat in the auditorium and is tuning up his guitar, fanfare free. That's David, the no-fanfare, down-home guy.

On first meeting David, there's a slight impression that he may be a bit shy. Some may misinterpret his quiet

demeanor, thinking him unfriendly or even uncaring, but nothing is further from the truth. There's a little-known story that illustrates who David Grier really is. After David finished a concert in Winlock several years ago, Marv Sobolesky mentioned that one of David's biggest fans in the area was in poor health and unable to attend the show. David surprised Marv by offering to

visit the fan. What happened next truly touched Marv's heart as David could have just played one or two songs, but instead he performed a private concert for more than one hour for the ailing fan.

David joins in easily with the slow jam, playing along with the crowd and just enjoying the music and the people in the auditorium, choosing not to show off his advanced guitar skills. During a break in the jam, David visits with folks as they come to greet him. The jam later resumes, and David shares an open microphone with Marv Sobolesky on guitar, Barb Collins on fiddle, and Allison Stafford on banjo. The crowd enjoys several good songs, including a medley of fiddle tune standards. After the traditional potluck dinner, the evening finishes with David's concert, showcasing many of his original songs and some old, familiar tunes.

So, how does one achieve flatpicking greatness? When asked, David replies, "I used to play 6, 8, 10 hours a day for several years, even decades." Not many people have that kind of time to devote to developing their musical craft. Pressed further for some magic bit of

A Grammy and multi-award winning guitarist, David has every right to display a big ego, but he's a zero drama, down-home kind of guy.



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Oregon Bluegrass  *Association*

Down Home with David Grier

By John McCoy

wisdom, David offers up tried and true advice:

1. Set aside practice time for difficult material. "Most folks open their case, take out their instrument, and play what they already know. They'd benefit more by practicing the hard things, the things that don't come easy."

2. Listen to and copy great players. "Doc Watson is good to listen to, especially if you're looking to add bass runs to your rhythm playing."

3. Close your tab book and play by ear from time to time. "There's nothing wrong with tab, but it's also good to learn to play by ear. This can help you make it through a tune you've never

played before, because you'll be able to recognize the chord changes."

4. Practice with a metronome to tighten up your timing. "I set the metronome so the beats are on the 2 and 4, like a mandolin chop. When your timing is right, the metronome beats may actually seem to disappear."

5. Continue learning new songs. "Most folks I know try to learn as many songs as they can. Start with the songs you like, then go from there."

Musical talent also runs in the family. David's dad, Lamar Grier, played banjo for two years with Bill Monroe. David grew up around acoustic music, and he had a chance to hang out with Clarence

and Roland White. Even without that pedigree, we all can improve a little if we work on the things David mentioned.

David is spending the night with a local resident. They're discussing what kind of food David would like to eat. David responds with a short list of cold cuts and bread that he likes. No expensive steaks or highbrow meals for David, just good ol' down-home food.

For more information about David Grier, visit his website at: <http://www.davidgrier.com>. For more information about the Winlock slow jam, please visit the WAMA website at: <http://winlockpickers.com/slow-jam>, or contact Marv Sobolesky via email at: marv@marvsmusic.com.

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A Walking History of Oregon Bluegrass

By Claire Levine

His was the first bluegrass band to play in a Portland bar.

And he has performed with most of Oregon's best-known bluegrass musicians since he arrived in Oregon in the early 60s. Ian Joel's distinctive banjo style (see Matt Snook's article in this issue) and vast music knowledge have made him a cornerstone of Oregon's bluegrass scene for more than 45 years.

Blame it on Earl.

Ian grew up in a lovely upstate New York town called Croton-on-Hudson. He was exposed to lots of music as a kid ("My folks listened to Django Reinhardt and had been to parties with Lead Belly) and remembers hearing Pete Seeger with The Weavers.

But as with so many banjo players, it was Earl's playing that stuck. "Everybody was listening to Lester's singing, to Bill Monroe's band, but I just wanted to hear Earl Scruggs play."

It wasn't long until he was cobbling together parts from kits and second-hand stores to create his own play-

able banjo. He even fabricated his own tone ring.

As so many teenagers did in the early '60s, Ian took to the road, ending up in the Bay Area for various periods, stopping in Portland from time to time. Before his final move to Portland, he was living in San Francisco, running a little movie theater, and doing multimedia at the height of the San Francisco rock scene.

Ian hits Oregon.

Just when Haight-Ashbury was heating up, Ian was already burned out on a scene he felt was too commercialized. So in 1968, he moved to Portland.

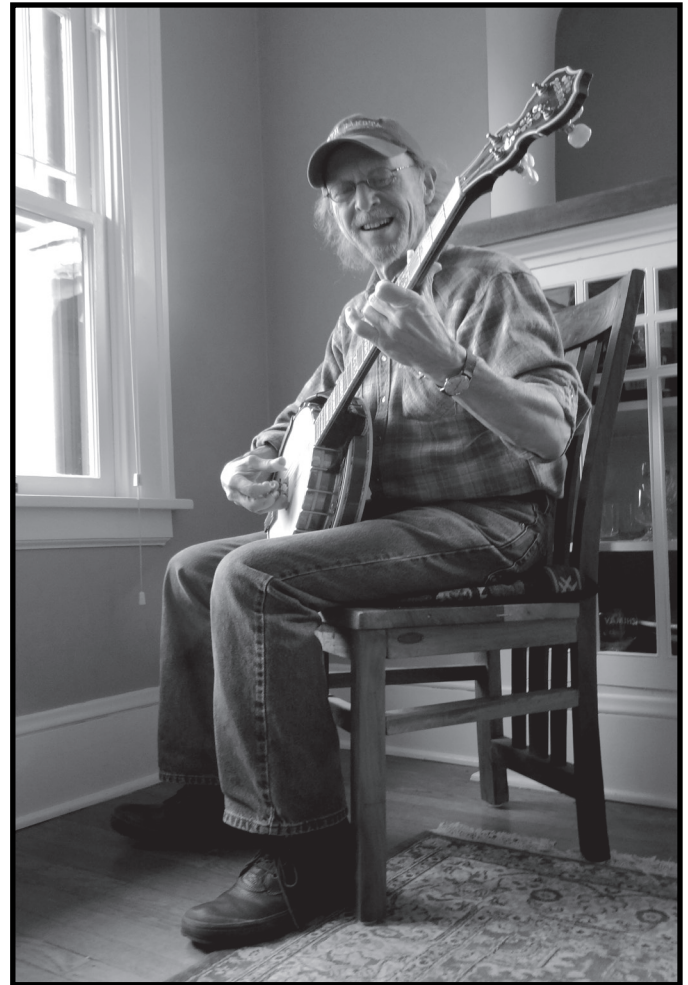
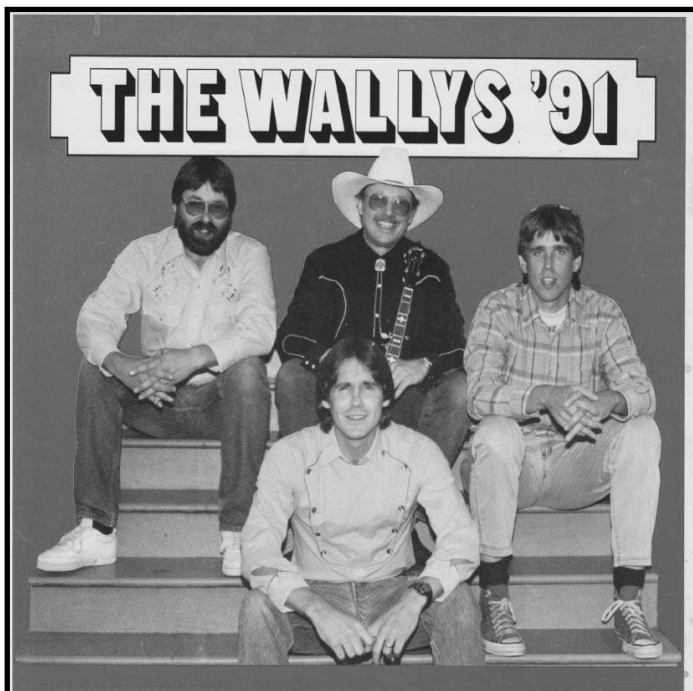


Photo By Matt Snook



It wasn't long until he met Jim Seafeldt (later, Dr. Corn) and Greg Clarke, who would become one of the Northwest's most popular mandolin players. Ian, Jim and Greg founded the Skyhook Shoreline Drifters, joined by Art Lowell on fiddle and Don Latshaw on bass.

Eventually, Jim, Greg and Don formed Dr. Corn's

Bluegrass Remedy, while Skyhook continued with new members Paul Chasman and Sue Skinner. Later members were Rollie Champe (well known as a member of the Sawtooth Mountain Boys) and Ed Dye, who went on to become a professional Nashville picker.

Ian's Banjo & Fiddle Shop on Milwaukie Ave. in Portland was the incubator for many friendships -- and bands. Notable pickers who gathered there were Larry White and Don Broom, with whom Ian would start the Muddy Bottom Boys. Frank Nelson (see Bluegrass Express, First Quarter, 2012) brought Sonny Hammond to the shop.

Ian also met Ron Emmons (see Bluegrass Express, May/June 2012) and Hal

Spence (Sawtooth Mountain Boys) around that time. They told him, "You've got to come to Weiser," for the National Old Time Fiddlers Contest and Festival. That meeting started a life-long series of June pilgrimages to Idaho.

The Muddy Bottom Boys.

In 1973, Ian and Don Broom started The Muddy Bottom Boys -- a band Don Broom would keep alive until his death in 2008. Ian believes they were the first band to play in the Hillsboro area after a law changed allowing full bands, rather than small ensembles. They became the house band at the Rock Creek Tavern

When the band played, the tavern almost doubled its permitted attendance capacity -- and sold as much as 15 kegs of beer in one night, with lines out the door as late as midnight.

Barbara Lamb -- now a noted Nashville professional, but then a teenager too young to drive -- would take the bus from Seattle to play with the band. And Ian talked Ron Emmons into moving to Portland to join.

The Wallys.

In the early 1990s, The Wallys came together out of a meeting at an OBA jam. The band name came from Wally's Music in Oregon City. Doug Bond, part owner of Wally's, was the band's lead singer and guitar player, and his brother Steve (Fern Hill, Great Northern Planes), also an owner of Wally's, played bass. Billy Parker, a great mandolin player and singer who eventually moved to Arizona, and Ian filled out the band.

The band was known for Doug's terrific voice and its diverse repertoire -- from Nancy Griffith to classic bluegrass.

After Doug moved away, Ian played



banjo with the revival of Surefire -- made up of long-time Oregon bluegrass performers Dave Elliott, Randy Oman and Paul Smith.

Sleepy Eyed Johns.

Moving from the sideman role in Surefire, Ian pulled together his own band, originally called Kid Mellow and the Sleepy Eyed Johns. The band emerged from weekly jams at a pub on Alberta Street -- essentially becoming the house band after a few years.

Today, the Sleepy Eyed Johns (Ian on banjo, John Melnichuk on fiddle, Chuck Davidshofer on bass, Billy Wyatt on mandolin, and Mark Klassen on guitar) perform twice monthly at the Muddy Rudder Public House in Portland's Sellwood area. Annie Staninec, who plays with the Kathy Kallick Band and who lives in Portland, frequently joins the band for a set of twin fiddles. And astonished audience members were delighted one evening when Peter Rowan stopped in to sing on a set.

The New Old Banjo Sound

Ian once was asked to host a workshop on how to change banjo heads. Just for fun, he demonstrated using a goatskin head, rather than a synthetic one, on his old Whyte Laydie banjo. And he liked the way it sounded. So he tried one out on one of his Gibson Mastertones. And he really liked that, too.

And so the Oregon Banjo Head Company was born.

Ian is still perfecting these heads, because (needless to say) it's hard to get natural materials to be as durable as plastic. Yet it makes such a difference in tone that many banjo players are happy to make the switch. Nick Hornbuckle (The Jaybirds) and Jens Kruger each have one of Ian's banjo heads, and banjo icon Bill Keith has requested one.

The next time you see Ian at a festival, listen to his banjo and hear the difference for yourself.

Ian continues to play banjo and mandolin, and his newest undertaking is the Oregon Banjo Head Company (See sidebar).

Stop by the Muddy Rudder the first and third Thursday of the month, and get familiar with Ian's playing, singing and sense of humor. If you're lucky, you'll get to hear some of Oregon's bluegrass history, too.



FOOD

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Goldendale, WA

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Puddletown Ramblers



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4 day Entrance fee - \$10.00 per person

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Festival Saturday June 22nd - 9a-9p.

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Eastside Bluegrass



Travel Tips For Music Instruments

By Ken Cartwright

As a repairman I see many broken instruments and in the course of a year I personally see 15-20 instruments that have been the victims of airline abuse. Depending on the airlines and the size of your musical instrument, you may be able to carry your instrument onto the plane, but in many cases, they make you check it as luggage or freight. I would always assume that they are going to make you check it, so let's talk about that.

Generally, guitar, banjo and resonator players are more likely to have to check their instruments because of lack of overhead space and it won't fit under the seat, like a mandolin or fiddle will. You could get lucky and the airline staff will let you put your guitar, banjo or resonator instrument in the garment closet located in the front fuselage of the first class section, if you ask. If not, then this is what you need to plan for by having your instrument checked as luggage or freight.

gets whipped or shocked when dropped. It is the most vulnerable area on any large instrument. If you didn't prepare at home for having to check your instrument as luggage, there is something you can do while you're at the airport: Buy a newspaper, wad up many two-page sections and pad densely under and above the headstock on guitars, banjos and resonator instruments. Then pack the rest of the newspaper around the body to make it immovable in the case. And last, and just as important as the body, pack under and above the neck. The

Photo courtesy Chicago Fretworks www.chicagofretworks.com



Ouch! Don't let this happen to you. You can try to carry your instrument on, but always be prepared to check it if travelling by plane.



Use newspaper to protect the headstock, neck, and body of your instrument. Don't forget to loosen your strings!

The damage I see most is a broken headstock. When the case is thrown or dropped, the headstock is generally not supported in the case and

first. If there is extra space between the case lid and instrument top when it's closed, again use wadded-up newspaper to make a good cushion against

shock from mishandling. You can't be too generous when it comes to packing your instrument. But before you pack the instrument with newspaper, please remember to detune your instrument by at least a fifth. A tuned instrument without the packing is a loaded bomb waiting for shock or someone to set it off. Having all that tension on it and then being mishandled is asking for trouble. If you can't get to a newspaper rack, at least take the tension off your instrument and that will help assure some chance of little or no damage. As for traveling with cases, I know that guitars, banjos and resonator instruments are heavy and some folks like to minimize the weight by using gig bags or cardboard cases. **DON'T FLY WITH GIG BAGS AND CARDBOARD CASES.** Remember Murphy's Law: "Whatever can go wrong, will go wrong, at the worst possible time." Pack your gig bag with your luggage and use it after you get off the plane. Assume you will have to check your instrument and prepare for it. If you wind up carrying it on, count your blessings, but be prepared.

idea is to make the instrument unable to whip or move in the case. Some instruments also suffer top damage from a variety of conditions, but most often from having other freight stacked on top of them. The other reason would be from a drop or fall and the case lands on something hard, face

shock from mishandling. You can't be too generous when it comes to packing your instrument. But before you pack the instrument with newspaper, please remember to detune your instrument by at least a fifth. A tuned instrument without the packing is a loaded bomb waiting for shock or someone to set it off. Having all that tension on it and then being mishandled is asking for trouble. If you can't get to a newspaper rack, at least take the tension off your instrument and that will help assure some chance of little or no damage. As for traveling with cases, I know that guitars, banjos and resonator instruments are heavy and some folks like to minimize the weight by using gig bags or cardboard cases. **DON'T FLY WITH GIG BAGS AND CARDBOARD CASES.** Remember Murphy's Law: "Whatever can go wrong, will go wrong, at the worst possible time." Pack your gig bag with your luggage and use it after you get off the plane. Assume you will have to check your instrument and prepare for it. If you wind up carrying it on, count your blessings, but be prepared.



Southern Oregon Offers an Eclectic Mix of Bluegrass and Beyond

Welcome to the action-packed news from “down under” ... Southern Oregon. OBA's Roseburg Chapter produced a fantastic fundraising show featuring **The Spinney Brothers** on Feb. 24. From Nova Scotia, their second appearance in Roseburg in as many years was quite a treat and big success. Many thanks to all the volunteers. We dined with the band afterward, and then sent them northward with a fresh sour lemon cream pie. **The Bee Eaters** also gave us an excellent workshop and show in Roseburg on Feb. 22. We're looking forward to monthly summer concerts (not all bluegrass) hosted by **The Brinkerhoffs** in their meadow at Thunder Ridge Ranch between Merlin and Galice. www.thunderridgeranch.net

Band News

From 300 applicants, **Eight Dollar Mountain** is one of 40 groups invited to the live auditions on March 26 in San Francisco for the State Department's 2013/2014 American Music Abroad Program (amvoices.org). For ten finalists, American Voices will arrange month-long, multi-country cultural exchange programs. Mark Lackey offers, “We're excited and honored to make the live audition round. Even if we don't make it, we're proud to be considered for such a great program!” Info: www.eightdollarmountain.net or eightdollarmountain@gmail.com

The Foxfire Trio are three original members of the popular '90s bluegrass band Foxfire which recorded five albums, toured widely, and performed many shows.

From the Rogue Valley, **Siskiyou Summit** performed Feb. 23 at the Roxy Ann Grange Hall in Medford. They played an eclectic repertoire, with many favorites from the band's two recordings



The Bear Creek Band is an eclectic group that shares a common vision for all kinds of roots music.

- “From the Top” and “Breakdown.” Jeff Jones states, “We've been hard at work on a wide range of new songs: from an old-timey song featuring the mountain dulcimer to a bluegrass version of a Deep Purple classic!” Info: 541-488-0499 or jrjones@jeffnet.org

The Bear Creek Band recently played the Cattlemen's Saloon in Rogue River. They started out bluegrass for family folks and then ended on a grungier note for the late-nighters. They have a shared vision for all sorts of American roots music. The band is Roger Lemstrom, Peter Sheil, Craig Juan, Dave Jackson, Kim Mericle, and Jimmy MacLeod. Kim says, “The biggest compliment to our band is someone dancing!” Bear Creek Band opens for **Brown Chicken Brown Cow** at Applegate Lodge on April 11 at 8 p.m. Info: kimmericle@oigp.net

If traditional bluegrass is your cup of tea, catch **The Umpqua Valley Bluegrass Band**. Based in Roseburg, this quintet preserves the classic sound of yesteryear. Formed in 2011 when they saw an ad that said “Bluegrass Band Needed for Pig Roast BBQ,” they've played many restaurants, pubs, fairs, and festivals. They've released a CD, “Live at the Siskiyou Bluegrass and Folk Festival,” and you can also hear them in

several YouTube videos. Info: 541-673-9759 or rossjoe@hotmail.com

A revival at Dayspring Baptist Church (Grants Pass) on May 19 will feature the bluegrass gospel music of **Long Mountain Revival**. They'll perform at the morning service at 11 a.m. and again at the evening service at 6 p.m. Info: jonmando@embarqmail.com

Classes and Workshops

Duane Whitcomb will host two weeklong fiddle camps for kids this summer. Info: creeksidestrings.org

During April/May, **Joe Ross** will teach a “Bluegrass Jamming Class” in Roseburg every Wednesday from 7 – 9:30 p.m. from April 3 - May 29 (except May 1). All levels are welcome, but one must be able to change smoothly between simple chords. Participants will learn to play and sing many songs, as well as experience various jam situations. If interested in learning or improving jam skills in a non-threatening atmosphere, don't hesitate to sign up. Info: bgjam.com or 541-673-9759

Festivals

From June 17 – 23, the **Susanville Bluegrass Festival** is a fun event with 14 stellar bands. Organizer Gene



Southern Oregon Bluegrass Report

by Joe Ross

Bach calls it a “nice low-key event with top-quality entertainment.”

Info: susanvillebluegrass.com or Bachsweatysocks2@yahoo.com

Presented by Illinois Valley Chamber of Commerce, eight bands will perform on July 27 at the **Siskiyou Folk & Bluegrass Festival** at Lake Selmac. Info: 541-592-3326

The Eagleview Music Festival on Sept 7-8 will be held at the Eagleview Group Campground, on the main Umpqua River near Sutherlin. Bands include **Umpqua Valley Bluegrass Band** (host), **Long Mountain Revival**, **Sequoia**, **Celtic Tradition**, **Satori Bob**, **Red Diesel**, **Alamojo Western Swing Band**, and **mandolinist Brian Oberlin**. Also a picker's festival, there'll be a potluck, campfire, tons of jamming and a Sunday gospel show. The beautiful site has camping, fishing, swimming, and hiking

including **Brown Chicken Brown Cow** and **Brooks Robertson**.

They also have food, wine, beer, crafts and quilts. There's open jammin' on the veranda Friday and Saturday nights. Info: 541-560-3664 or www.prospecthotel.com

Jams

Steve Radcliffe hosts the growing all-acoustic jam at Williams Grange (20100 Williams Hwy) on the second Sunday each month from 11 a.m. to 1 p.m. Steve says, “The community around Williams is pretty eclectic so now and then somebody shows up with a didgeridoo, but that's not often.” Info: steveradcliffe@peak.org or 541-479-3487



Sequoia is a family band comprised of Luke, Deb, and Al Brinkerhoff.

listeners and pickers alike, all levels are encouraged. Info: 541-679-0553

From 6 - 9 p.m. on the third Thursday every month, the Grants Pass Wild River Pub hosts players of various acoustic styles. Share music, songs, singing and friendship together! Info: 541-471-7487

A **Third Friday gospel jam** at **St. John Lutheran Church in Eagle Point** is unplugged and not limited to a specific style of gospel music. Doors open at 6 p.m. Info: jonmando@embarqmail.com or 541-538-8482

Radio

Tune in on Mondays from 7 – 9:30 p.m. for “**Bluegrass Tendencies**” w/ **Georgia Lee (aka Kim Mericle)**. She features diverse tunes from the countryside with a tendency towards bluegrass. Georgia programs local music too! Georgia says, “Sing along with old favorites and get turned on to something new!”

Info: www.freewillradio.org or kimmericle@igp.net

CD Releases

Rainy and the Rattlesnakes held a CD release party in Ashland for their new album, “The Steps of Solarest.” Check out these talented young girls on YouTube.



The Brinkerhoffs will host monthly summer concerts in their meadow at Thunder Ridge Ranch near Galice.

too. Info: rossjoe@hotmail.com or 541-673-9759

“**Music in the Mountains**” on Sept 28-29 is held at Prospect's Historic Hotel (Prospect, OR). It offers two days of music starting Saturday morning,

OBA Roseburg Chapter's third Sunday jam (1-5 p.m.) continues year-round. Held at Evergreen Grange Hall (5361 Grange Rd.), you'll know you're there when you hear the music! Open to



Salem OBA Chapter Has A New Home !



What a great barter we were able to work out with the folks at Mission Mill in Salem for a place to jam. Our third Sunday jams had to be relocated because the coffee house where we met had closed. Years ago we had jams and concerts at the Mission Mill complex. As times changed and people came and went, we left the Mill complex and moved on to other venues.

My priority for the jam space was to keep it out of a bar so families could come and bring their kids as well as not having other distractions that would interfere with our music. When I approached the Mill Director, she was overjoyed to know that we were once again interested and was open to a barter for the space if we would provide music on at least 3 occasions a year for some of their events that lent themselves to acoustic music. I did a poll of our chapter members to see if they would help and it was a resounding "Yes!" It's a win-win.

Our jams are well attended with an average of 25 to 35 players and nearly

that many listeners at times. We do the traditional song circle, rotating clockwise, asking the person who is leading the song to call out the song, key and who will take solos. Clyde Clevenger and I ask the jammers to be considerate of others by watching their instrument volume so they don't drown out the singers and the lead instruments.

It's been a great arrangement for us.

We have the space from October through April of each year. The space also allows us to have concerts should we choose to do them there. It's a great vintage space, wide open, well lit and heated and has a kitchen to boot, where we always have coffee and goodies for our attendees.

The Salem chapter is producing its first annual bluegrass gospel show, slated for Sunday afternoon, April 28 this year. Our venue will be the Grand Theater at 191 High St. in downtown Salem. It is a grand old theater that has been lovingly restored to its 1902 period with all new seats, lights and a sound system.

The theater holds over 300 people and

has dressing rooms and great parking. The doors will open at 3:30 PM and showtime is 4:00 to 6:00 p.m. Tickets will be sold at the door for \$15 (cash or personal checks) with a sliding scale for families that can't afford to pay full ticket prices. Our headliner will be Bill Jolliff and Friends and will also include The Roundhouse Bluegrass Band. Completing the lineup will be The Widcoll Brothers. Mason Smith has generously agreed to be our emcee. Sound will be by Ken Cartwright, who will also video-record the show for the OBA. Current OBA members will be given front center seat preference by showing your OBA card when you buy your tickets at the door.

Our local chapter is eager to begin a monthly concert series in addition to our jams. We have had a lot of interest from national bands wanting to come to our area for these shows and we will post those shows starting this fall on



the OBA website as we begin to fill the schedule.

For more information about our events, please go to the OBA website at www.oregonbluegrass.org or call Ken Cartwright at [503-507-2941](tel:503-507-2941)



SATURDAY
APRIL
13th

OBA



ANNUAL
MEETING

meeting
1PM

jamming
starts
10AM

potluck
12PM

all night jams!

camping!

raffles!

door prizes!

don't forget your
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Happy Valley, Oregon

free!

all members & non-members

welcome

oregonbluegrass.org

facebook.com/oregonbluegrass



2013 FESTIVAL CALENDAR



Oregon Bluegrass Association Annual Meeting!

April 13-14
Pendarvis Farms
16581 SE Hagen Rd.
Happy Valley, OR
Membership meeting Saturday
1:00PM, jamming and fun all weekend!
www.oregonbluegrass.org

May 17-19
Bluegrass From The Forest
Shelton, WA
Featuring The Special Consensus, Laurie Lewis and the Right Hands, Runaway Train, Oly Mountain Boys and more!
www.bluegrassfromtheforest.com

May 24-27
NW Folklife
Seattle, WA
42nd year of the largest FREE arts festival in the United States.
www.nwfolklifestival.org

June 7-9
Sacajawea Bluegrass Festival and Dutch Oven Rendezvous
Sacajawea State Park,
Pasco, WA
www.sacajaweabluegrass.org
(509) 492-1555

June 14-16
Wenatchee River Bluegrass Festival
Chelan County Expo Center (Fairgrounds),
Cashmere, WA
Marie Vecchio (509) 548-1230
Chuck Egner (509) 548-8663
www.wenatcheeriverbluegrass.com

June 17-21
Weiser, ID
National Old-Time Fiddle Contest
www.fiddlecontest.com
Weiser Friends of the Fiddle
June 13-22
www.stickerville.org

June 19-22
Fiddlin' Under the Stars
Ekone Park
Goldendale, WA
Featuring great PNW bands, wine tasting, food, arts and crafts.
Dry camping available.
Earlene Sullivan, Goldendale Chamber of Commerce (509) 773-3400

June 20-23
Susanville Bluegrass Festival
Lassen County Fairgrounds
Susanville, CA
Three day music camp starts June 17
www.susanvillebluegrass.com

June 28-29
Valley Bluegrass Festival
"Discovery at the Confluence"
Nez Perce County Fairgrounds
Lewiston, ID
John Reischman and the Jaybirds, workshops, camping, jamming.
Scott Lombard (509) 780-3730
www.lewisclarkbluegrass.org

July 5-7
Wheeler County Bluegrass Festival
Wheeler County Courthouse,
Fossil, OR
(541) 763-2400
email info@wheelercountybluegrass.org
www.wheelercountybluegrass.org

July 12-14
13th Annual Winlock Picker's Fest
Winolequa Park
Winlock, WA
Marv Sobolesky
marv@marvsmusic.com
www.winlockpickersfest.com

July 19-21
Darrington Bluegrass Festival
Darrington, WA
Featuring Ralph Stanley II, Junior Sisk & Ramblers Choice, and Wayne Taylor & Appaloosa.
Diana Morgan (360) 436-1179
www.darringtonbluegrass.com

July 20-21
Scott Valley Bluegrass Festival
Etna, CA
Mark Phillips & IIIrd Generation, Carrie Hassler, James King, Eight Dollar Mountain
Friday Night "Jammin' on Main"
<http://scottvalleybluegrass.com>
svbluegrassfestival@yahoo.com
(530) 467-4144

July 25-28
Columbia River Gorge Bluegrass Festival
Skamania County Fairgrounds,
Stevenson, WA
Steeldrivers, Town Mountain, Rural Delivery, Jim Faddis and more!
www.columbiagorgebluegrass.net

July 26-27
Five Suns Bluegrass Festival
McCosh Park
Moses Lake, WA
Free admission, free dry camping and workshops!
www.fivesunsbluegrass.com

July 27
Siskiyou Bluegrass and Folk Festival
Lake Selmac Trout Pavilion
Selma, WA
Camping, late night Thunderjam!
(541) 592-3326
siskiyoubluegrassfestival.com

July 27
Bainbridge Bluegrass Festival
Battlepoint Park
Bainbridge Island, WA
(206) 842-4948
<http://BainbridgeBluegrass.com>

August 2-4
Clatskanie Bluegrass Festival
Clatskanie, OR
Three days of great bluegrass music in Oregon's Coastal Range, near the Columbia River.
Contact Mac Wilcox via the website:
clatskaniebluegrassfestival.wordpress.com/





2013 FESTIVAL CALENDAR



August 9-11

**Blue Waters Bluegrass Festival
Medical Lake, WA**

Featuring Della Mae, Frank Solivan and Dirty Kitchen, Jim Hurst, Cahalen Morrison & Eli West, Finnders & Youngberg and more.

www.bluewatersbluegrass.org

August 9-11

**Mt. St Helens Bluegrass Festival
Toledo, WA**

Charlie Sizemore, Mark Phillips & IIIrd Generation, and some of your favorite PNW bands!

Workshops, band scramble, Free Sunday Bluegrass Gospel concert.

General (360) 785-3478

generalandbetty7@msn.com

washingtonbluegrassassociation.org

August 11-18

**The Centralia Campout
Centralia, WA**

An Old Time Campout with square dances in the evening, Meteor Showers and lots of Jamming. No stage shows/performers, or scrambles. Lots of friends, stories, tunes and songs. Potlucks and River picking. Directions and more info at www.centraliacampout.com

August 16-18

**High and Dry Bluegrass
Bend, OR**

highanddrybluegrassfestival.com

August 23-25

**Bluegrass on the Green
Mountlake Terrace, WA**

Featuring Kenny and Amanda Smith, Mountain Faith, Northern Departure. Dry-camping on-site. Jamming, open mic, beer and wine garden, pancake breakfast Sat and Sun.

www.bluegrassonthegreen.com

August 23-25

**Lion's Club Pickin' Party
Rainier, WA**

Dave (360) 832-8320

davidwuller@gmx.com

August 23-35

**Bannock County Bluegrass Festival
Pocatello, ID**

Diana Morgan (360) 436-1179

bannockcountybluegrassfestival.com

August 31-September 1

**Idaho Sawtooth Bluegrass Association
Fall Festival**

Cascade, ID

www.idahosawtoothbluegrass.org

Bill Estes (208) 615-1074

August 30- September 1

**Tumbleweed Music Festival
Howard Amon Park**

Richland, WA

17th annual festival

Three Rivers Folklife Society

Music, dance, workshops, open mic, storytelling.

(509) 528-2215

mail@3rfs.org

www.3rfs.org/tmf

September 6-8

**Sisters Folk Festival
Sisters, OR**

Three day celebration of American Roots music – from blues to Bluegrass.

www.sistersfolkfestival.com

September 6-8

**11th Annual American Banjo Camp
Fort Flagler State Park**

Nordland, WA

A Weekend of intense instruction with some of the best old-time and bluegrass banjo players around (not to mention some great fiddle and guitar players.) Plus demonstrations, concerts and plenty of jamming.

www.americanbanjocamp.com

September 7-9

**Eagleview Bluegrass and Folk Festival
Eagleview Campground (on the Main**

Umpqua River)

Sutherlin, OR

Gate opens 1pm Saturday (no early arrivals, please.)

Evening shows, potluck, campfire jam.

On the beautiful Umpqua River. Fishing and hiking, plenty of camping.

Joe Ross (541) 673-9759

rossjoe@hotmail.com

September 13-15

**Newport Music Festival
Newport City Park,**

Newport, WA

Open mic stage, youth band competition, band scramble

Onsite camping included with weekend pass!

Mark@pvbluegrass.com

Pat@pvbluegrass.com

www.pvbluegrass.com

September 27-29

**Tygh Valley Bluegrass Jamboree
Tygh Valley, OR**

Held annually on the grounds of the Wasco County Fairgrounds

Information: Contact Debra Holbrook
541-489-3434

Tons of camping...Only need a reservation for hook-ups.

Reservations call or email Diane:

(541) 318-8012

bgrass923@yahoo.com

October 4-6

**Oregon Bluegrass Association 6th
Annual Bluegrass and Old Time**

Picker's Festival

Pendarvis Farm

16581 SE Hagen Rd,

Happy Valley, OR

Band showcases, square dancing, and three days of non-stop jamming with your OBA friends!

www.oregonbluegrass.org



6th Annual
OBA Bluegrass & Old Time
PICKER'S FESTIVAL
OCTOBER 4TH - 6TH, 2013

PENDARVIS FARM
16581 SE HAGEN RD
HAPPY VALLEY, OREGON

non-stop jamming, camping, bands
& a square dance or two

For more info visit:
[facebook.com/oregonbluegrass](https://www.facebook.com/oregonbluegrass)
or
www.oregonbluegrass.org



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Scheduled Jams:

Though we try to stay up to date, times and locations change - always call first!

Sunday

KLAMATH FALLS: Bluegrass Jam - Sunday after the first Friday of the month from 1 - 5 pm
Mia's and Pia's Pizzeria and Brewhouse, 3545 Summers Lane, Klamath Falls, OR 97603
For Information: Ben Coker 541-783-3478
banjoist48@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October- April: 12:30-4:30PM
Portland Audubon Center, 5151 NW Cornell Road, Portland.
Intermediate and advanced, small donation requested to cover room rental.
For Information: Audubon 503 292-6855
powellR5923@q.com

PORTLAND: Off Key Easy Bluegrass - Every Sunday 2pm to 5pm
Biddy McGraw's Irish Pub, 6000 N.E. Glisan St.
Beginner and intermediate jam. "Nobody's too crummy to play with us!"
For Information: Randy Black or Tony McCormick
offkeybluegrass@oregonbluegrass.org

ROSEBURG: OBA Roseburg Jam - 3rd Sunday Year Round
Evergreen Grange, 5361 Grange, Rd. Take Exit 119 off I-5. Just past the 2nd stop light, turn left on Grange Rd. The Grange is down 1/2 mile on the left.
Bluegrass Jam - all levels encouraged.
For Information: 541-679-0553
lizcraun42@gmail.com

SALEM: Salem Chapter OBA Jam
3rd Sunday 2pm-5pm October to May
Clockworks Coffee House, 241 Commercial St. NE, Salem OR 97301. Bluegrass instruments and music only, please. Listeners are invited.
For more information call Ken at 503-507-2941 or email at mandomedic@comcast.net

TUALATIN: Jam - 3rd Sunday of the month. 3-6 pm
Winona Grange, 8340 SW Seneca Street, Tualatin.
Bluegrass, Old Time, Old Country music jam. \$1 donation requested.
see: <http://www.winonagrangegrange271.org>
For Information: loycem@gmail.com

WILLIAMS: Pancakes & Jam - 2nd Sunday of the month. Pancake Breakfast: 8:30-11am, Bluegrass Jam: 11 am - 1 pm.
Williams Grange, 20100 Williams Hwy.
For Information: Kim 541 846-1318
kimmericle@oigp.net

Monday

PORTLAND: Rambling Bluegrass Jam - Every Monday night all year. Friendly!
See Our Website for information on location, time, contact, etc. www.ramblingbluegrass.org

Tuesday

ASHLAND: Bluegrass Jam - 2nd Tuesday - 7-11pm
Caldera Taproom, 31 Water Street, Ashland. For Information: Call GLen Freese 541-482-8984
justapicker@charter.net

BROOKINGS: Bluegrass and Old Country Jam
3rd Tuesday, 6pm - 8pm.
Chetco Music Co. Community Room. 615 Chetco Ave, Brookings OR 97415
All levels Welcome! For information: Lauri Gordon
email lgordonpottery@gmail.com

CORVALLIS: Acoustic Bluegrass Jam - EVERY Tuesday, from 6:30-8:30
Old World Deli, 341 SW 2nd Street, Corvallis, OR 97330
For Information: Contact Jim Ford 541-231-3163, or Jim Jordan 541-753-6138.
jimpford@hotmail.com

DUNDEE: Bluegrass Jam
1st and 3rd Tuesday Each Month, 7-9 pm
Held upstairs at La Sierra Mexican Grill right on Hwy 99W in the middle of Dundee. For Information: Jon Cooper (503) 702-8978 cooperweld@gmail.com

EUGENE: Bluegrass Jam
Every Tuesday 9:00 pm - 1:00 am.
Sam Bond's Garage, 407 Blair Blvd, Eugene
Established in 1995, the venue of this year 'round jam offers good food and micro brews.
For Information: Chuck Holloway & Sean Shanahan.
Call 541-431-6603.

HILLSBORO: Rock Creek Bluegrass Jam
Every Tuesday 7-9pm
McMenamin's Rock Creek Tavern
10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124.
Established, open intermediate and advanced Bluegrass only jam.
Information: timhowell74@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam - First and third Wednesday of every Month - 6:30-9:30 p.m. Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217) Newcomer Friendly!
For Information: janeromfo@yahoo.com

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays from 7 p.m. to 9:15 p.m.
Held in the board room of the Bend - LaPine School District, downtown Bend, between Wall and Bond Streets, across from the Public Library. For Information: Becky Brown and Verda Hinkle 541-318-7341
hinklebrown@bendbroadband.com

GRANTS PASS: bluegrass-folkgrass-gospelgrass-mountain-musicgrass - 2nd Thursdays 5-8pm. Rogue River Valley Grange: 2064 Upper River Road, Grants Pass, Oregon. All levels of players. All acoustic. Intersection of G street and Lincoln - just outside of downtown G Street area, Grants Pass.
For Information: 541-471-2206
Brinkerhoff and Antonucci
bluegrasshodson9@yahoo.com

VANCOUVER: Bluegrass Slow Jam
Every Thursday from 6:30-9:30
Barberton Grange, 9400 NE 72nd Ave, Vancouver WA 98665
Please note this is a slow jam, with the belief that bluegrass is a non-competitive participation sport. All talent levels are invited to participate. No amplified instruments. Listeners welcome. No charge, but there is a donation jar for those who would like to support the Grange for allowing use of their facility.
For information: Chuck Rudkin
cpbr@comcast.net

Friday

BATTLEGROUND, WA: BLUEGRASS JAM
Every second and fourth Saturday evening. The Grange Hall, on the corner of N.E. 72nd Avenue at 179th Street Battle Ground, Washington. Housed by the Columbia River Oldtime Strings. Jamming downstairs at the Grange Hall with an open mic on the stage upstairs. Anyone can join in the fun; listeners as well as musicians are welcome. There is a large stage on the main floor and a comfortable basement with lots of room for jamming.

CORVALLIS: "OLD-TIME" GOSPEL JAM
Second and fourth Saturday evenings from 7 pm-9:30 pm Seventh Day Adventist Fellowship Hall at 3160 SW Western Boulevard, Corvallis, OR. It is open to all people in the community and the focus is acoustic Christian music in an "Old-Time" sound. Any acoustic instrument including voice is welcome. People who would like to just come and listen are also welcome.
<https://site/google.com/site/corvallisgospeljam/>
For Information: Corvallis. GJ.Corroductor@gmail.com

DALLAS: ALL GOSPEL, ALL ACOUSTIC JAM
Every third Saturday of the month 7-10 pm
Guthrie Park in Dallas.
For Information: Jim 503-623-0874
email: dusterjim@hotmail.com

SNOHOMISH, WA: MALTBY BLUEGRASS JAM
first, Saturday of the month 2 pm to midnight. Maltby Community Club, 206th St. S.E. & 87th Ave. S.E., Snohomish Jamming, potluck dinner, stage show and more jamming.
For information: Jan 360-568-3685
email: Jlj35@juno.com

WINLOCK, WA: SLOW JAM - Second Saturday of the month. 1 pm, October through May. Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.
For Information: Marv Sobolesky at 360-785-4932
email: marv@marvmusic.com

For most up to date listing, check the OBA Jam Calendar at: www.oregonbluegrass.org

If you have jam updates or additions, please contact the OBA at PO Box 1115, Portland, OR 97207, or contact the Webmaster Tony McCormick at banjo@notebene.net.



One of the people listening to the broadcasts of WWVA from Wheeling, West Virginia back in the 1950s was Ian Joel. Like many others, Ian's ear was snagged by the banjo of Earl Scruggs, and it's been a part of his music ever since (the banjo, not his ear).

Asked about particular influences, Ian says, "There have been so many great banjo players down through the years," that it is impossible to attribute his style to any one influence. Not only that, but his own musical tastes have also changed.

After hearing Scruggs and receiving an introduction to the three-finger forward roll from a musical acquaintance, Ian began picking *Jesse James* and other bluegrass favorites with a Scruggs-style approach. He also encountered Bill Keith and heard the music of Bobby Thompson, and for a while his own picking had a substantial melodic flavor.

Ian does single out Allen Shelton as a particular influence, citing Shelton's diversity of musical ideas and melody-oriented approach. And he noticed that, unlike J.D. Crowe's non-stop driving right hand, Earl Scruggs would back off while playing backup, using a style more complementary to the singer or solo instrument. These ideas eventually influenced Ian's solo style.

"My playing has changed quite a bit compared with, say, 30 years ago," says Ian. In assessing his own style, Ian suggests that he has simplified his music and recognized the importance of the downbeat.

One evening as his current band *The Sleepy Eyed Johns* played at the *Muddy Rudder* (their regular gig in SE Portland), another banjo player at the table asked, "What is that he's doing?"

Having watched Ian pick many times, I tried to distill the essence of his playing. Figure 1 is a tab with what I *think* might be a basic Joel-roll. Notice the thumb residing on the downbeat, and also the use of the right hand middle finger to pick the second or third string at times. Ian mentions these as possible differences between his picking and that of others.

But, as you can see in Figure 2, any basic pattern becomes infinitely variable as he interprets a song. This is a transcription of *Red Wing* as played by Ian, and though he doesn't play what I've claimed is his basic pattern, you still get the feel of it all the way through. Meanwhile, there is much that will be familiar to Scruggs-style players, a few melodic moves, and some surprises to tickle your ears.

Give it a try. You can hear Ian play the piece (and two variations!) on the OBA website at:

http://www.oregonbluegrass.org/BGExpress/articles/Theory_Of_Bluegrass_2013_2_Ian_Joel_Red_Wing.mp3



Matt teaches banjo & dobro in Coos Bay, Corvallis and Portland, Oregon. Send messages to matt@greenbeard.us.

PS: All "Theory of Bluegrass" articles will be available on the OBA website. To make things interesting for both beginners and advanced pickers, the Express column will bounce back and forth – going back to cover some basics, then forward to cover some technical detail that we hope will captivate the advanced player.

Ian's Picking Pattern Ian Joel

Banjo

Figure 1: This banjo tab describes the basic Ian Joel picking pattern. Notice the thumb on the downbeat, and the right hand middle finger sometimes picking the second string.

Red Wing

Kerry Mills

Banjo

Arrangement: Ian Joel (S=slide, P=pulloff)

Figure 2: This is a transcription of Ian's version of *Red Wing*. You'll see Ian's picking pattern, some melodic moves, and lots of left-hand flourishes. You can hear this, along with two variations, using the link on the OBA website.

Wheeler County Bluegrass Festival

July 5-7, 2013 ✪ Fossil, Oregon

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OBA Developments

by Michelle Traver

We're off to a good start this year for grants and gifts to the OBA, beginning with a \$500 grant from the **TJ Education Fund of the Oregon Community Foundation** to further the educational objectives of the OBA through the Bluegrass Express newsletter. The grant was established by an anonymous donor and it goes to an excellent cause – many thanks to both the OCF and the generous donor! Philip Graham proprietor of **Ear Trumpet Labs** also made an in-kind donation of a handcrafted JOSEPHINE model, large-diaphragm condenser microphone valued at \$500 to the Chick Rose School of Bluegrass. In other exciting grant news, we just learned that we received an **Oregon Arts Commission Arts Recognition**

Grant of \$1,000 for exemplary arts organizations with a record of excellence in programming, service and organizational capacity. The grant will be used to redesign the OBA website, improving both the appearance and the membership database capacity while making it much more interactive and user friendly. Excerpted from the application:

“With 51,000 online visits annually, an updated web presence will help...to increase OBA membership, improve attendance at bluegrass events and entice the broader community to participate in the rich, cultural experience found within the bluegrass community.”

Gathering information for the grant was a real eye-opening experience! As a volunteer-run nonprofit organization, the OBA has a lot to be proud of – did you know that OBA sponsored jams have an attendance of 3,000 each year or that there is an ongoing Archive Project to collect and organize the historically relevant documents of the organization? How about the number of youth who hone their chops during Chick's Kids summer camp? 20! Your participation, membership dues and volunteer efforts make all of this and more possible on a shoestring; please remember we're always ready with open arms if you ever feel moved to contribute a little something more! With gratitude...

Michelle

OBA Volunteer Opportunities Available NOW!!

“Where fragrant flowers bloom, and music fills the air.” From the song, “Going to the West.”

Soon the summer festival season will be here and the OBA would like to have a presence at as many festivals as possible. Smiling faces and encouraging words are very helpful at our merchandise and information table. Even a couple of hours would be helpful. And there are plenty of us “old hands” who can show you the ropes! It is fun to recruit members and invite them into the organization. Occasionally, we help sell merchandise that performers bring to their show. There is even a chance to mingle with those bluegrass musicians.

Do you enjoy working with kids? OBA is a proud supporter of Chick's Kids bluegrass program. Is there a story idea you'd like to write for our quarterly newsletter, the Bluegrass Express? Sometimes the community is looking for folks to host a bluegrass program in a school, nursing home or at a local business. We welcome new energy!

Currently the OBA is looking for a publicist who can organize a list of media where we can get the word out about bluegrass in Oregon. This board position comes with high honor!

We are also looking for a membership director. The person who accepts this Board position will keep our membership database up to date; ensure new and existing members are sent a copy of the Bluegrass Express; help mail the Express; and will notify members when their subscription is ready to renew. Please consider this very important position! Our retiring membership director will be available to train his replacement.

Our annual meeting is April 13th at Pendarvis Farm in Happy Valley. It will be great fun. We need all of you! What are your ideas?

Please submit your interest to volunteers@oregonbluegrass.org



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Visit the festival website for all the latest details:
www.washingtonbluegrassassociation.org/2013fest/

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A Special Thank You!

Chick's Kids would like to thank Philip Graham of Ear Trumpet Labs for his generous donation of the beautiful microphone for Chick's Kids. It is beyond gorgeous. Because it is a condenser mic it will allow us to to make everyone in the group heard, which is so important to the kids, the audience, and not to mention, the parents.

When Michelle Traver brought it into the kids' jam today the kids (and parents) were awestruck--they actually gasped. The mic is that pretty, and the kids really got it – this was a quality item made by hand. We have lots of good folks in this community who give to the kids. Philip Graham and the OBA are numbered among the “good guys.” Thanks Philip for your generous support of the kids and the bluegrass community! We are going to make sure your gift is put to good use.

Chick Rose School of Bluegrass

Stacy Harnew

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Sound advice: Hints and tips on sounding your best with Mark Gensman, Ground Zero Sound

Hi there, bluegrass fans and family. As I am writing this column, the summer festival season is about to begin, and that means getting equipment cleaned up and tested, making sure all the microphone cords work, all the microphones are clean, the stands still work and everything else is ready. There is nothing like being in the middle of nowhere and having some piece of gear fail in the middle of a festival. I have seen a mixer fail at a festival and for over four hours the bands did acoustic sets that the audience could not hear. A spare mixer is easy to bring along.

And speaking of festivals, we have recently attended a couple of conventions for folks who promote and organize various festivals around the state. City and county festivals are always looking for good musical talent so it can be a good idea to present your band for consideration. A showcase spot at one of those gatherings can mean a lot to a band.

Being in a showcase is much different than playing in a typical performance. It should be treated differently. In the first place, it's not just a performance; it's an audition and might be the most important performance your band has ever played. It can lead to multiple gigs for a long period of time. The folks doing sound at these events can vary from excellent to complete boobs who can actually hurt your presentation. It helps to work with the sound provider if at all possible to insure everything sounds its best.

A showcase band typically has less than a half hour to perform. Many times it may be only ten to fifteen minutes. That means your band must create a presentation that grabs the attention of the buyer in very little time. That alone is a challenge most bands never have to face. Again, the rewards are worth the effort.

Part of your performance involves more than just how you play your music. How does your band look? How do they contact you if they are interested? The point is that performing in front of folks who may hire your band requires a different

total presentation than your typical performance.

Can you imagine your band on stage at a county or city festival? How would you look? How would you sound? What would you play? All those questions need to be answered in less than 25 minutes.

Other issues that are important: The band's presentation before and after the actual on-stage performance. Again, how do you look? Is there an "ambassador" for the band who is the central contact? Did you take the time to make a professional promo package or do you just hand out business cards? Do you have a CD or DVD of your music or a typical performance? Without being prepared you will most certainly not be considered.

One thought for bands that might never get an opportunity to showcase or audition for an event: How do you present your band at a typical gig? Something I learned over thirty years ago is that you never know who might be in the audience.

While touring the West Coast, my band was playing on a Monday night to a very small crowd. There might have been 25 folks in the audience. We still did our

best for the five-hour nightclub gig and presented ourselves as we always did regardless of audience size.

We found out the next day that a promoter from the East Coast was in the audience and wanted us to come to Florida and play a chain of nightclubs for him. He would pay us double what we were making at the time doing our west coast tour. We went to Florida.

The lesson is that you should always perform as if the most important person in the band world is sitting in the audience, even if there are only fifteen others sitting with them. You are auditioning every time you play. All the same rules apply. Look professional, act professional, have promotional material at hand and make sure everyone in the audience knows how to contact your band. Cards are cheap. Flyers are cheap. One well-paying gig can pay for it all. In other words, you should never stop playing for that audition.

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OBA Supporting Performer Directory

OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performers directory

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bethelmountainband.com
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Mark Lackey

Fadin' By 9

What happens when you bring together a bass-playing attorney, guitar-strumming bilingual reading specialist, fire-on-the-fiddle volcanologist, and a banjo-picking elementary school principal? Correct if you circled "c) Fadin' by 9". With hot pickin', tight harmonies, and a mix of "bluegrassified" rock, folk, and bluegrass covers & originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

www.fadinby9.com
Dave Irwin
dave-irwin@comcast.net
360-903-0131

Home Grown

Steve Smith, guitar; Bill Nix, banjo; and Dave Morris, fiddle. Everyone sings.

HomeGrown has presented their music in a variety of settings ranging from Bluegrass festivals to concert halls. Their music ranges from intense Jug Band dance tunes to foot tapping porch tunes to sweet melodic waltzes.

www.homegrownoldtime.com/in
Bill Nix
billnix1@msn.com

Hudson Ridge

Mary Luther- lead vocal and bass, Jerene Shaffar-vocal, mandolin and bass, Shelley Freeman- bass and vocal, Kevin Freeman, lead guitar and vocal, Bob Shaffar-fiddle and dobro, Fred Grove- rhythm guitar.

Hudson Ridge has a sound all its own. Love of harmony and the desire and ability to "Ridgetize" their own blend of Americana, Bluegrass, and traditional Country music gives this band a truly unique sound.

www.hudsonridgeband.com
Mary Luther
mluther56@gmail.com
541-404-9281

Kathy Boyd & Phoenix Rising

Phoenix Rising appears fresh and new as the result of its members performing together in various combinations over the past 30 years. This particular combination has now gathered together in full force, bringing together the best of bluegrass, cowboy, folk, country, Americana and some incredibly talented songwriting to bring you a sound that is clean, hard driving and uniquely their own.

www.phoenixrisingband.org/
kathyboyd@phoenixrisingband.org
503-691-1177

Long Mountain Revival

Long Mountain Revival's main emphasis in the group is sharing the Gospel through song. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where Gospel Bluegrass music is desired.

www.myspace.com/lmrevival
Jon Clement
jonmando@embarqmail.com
541-292-6907

Lucky Gap String Band

Chas Malarkey, Bob Llewellyn, Jerry Robbins, Mike Harrington, Linda Sickler

Good Old-Time Traditional Americana and Bluegrass on the Oregon Coast. High Energy, Tight Harmonies, and Fun-Loving Personalities compliment any Party, Dance, Wedding or Special Occasion.

Chaz Malarkey
Malarkey@charter.net
541-265-2677



OBA Supporting Performer Directory

OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performers directory

Misty Mamas

Carol Harley, April Parker, Katherine Nitsch, Eileen Rocci

This band – together since 2005 – has made a real name for itself in the Vancouver/Portland acoustic music scene. Collectively these women have decades of experience playing and singing in harmony. MISTY MAMAS serve up Home-Style bluegrass filled with powerful harmonies, traditional and original songs as well as tasty instrumentals combining the American genres of bluegrass, old time, gospel, folk and country music. Family friendly, the band can include interactive songs that engage the younger set.

Carol Harley
Carol@mistymamas.com
www.mistymamas.com

Molly Bloom

The Mollybloom band formed in 1995 and is made up of a cohesive and talented group of musicians. The five band members; Clark Blanchard, Ron Relaford, Bob Rindy, Mitch Imori and Steve Yant bring with them diverse musical backgrounds. Priding themselves on tight instrumental and vocal arrangements of original and cover material.

www.mollybloombbluegrass.net
Clark Blanchard
blanchardca@comcast.net
503-399-1965

Money Creek Mining Co.

LuAnn Price, Michael Johnson, Steve Leming, Dave Toler and Steve Bickle

Money Creek plays stirring mountain ballads and burning banjo tunes. Known for their precise harmonies, rarely do you find a group of singers with their unique blend. Join Money Creek on a musical American journey of triumph, sorrow and just plain fun.

www.moneycreekbluegrass.com
LuAnn Price
moneycreekbluegrass@hotmail.com
425-346-6136

Mud Springs Gospel Band

George Klos
541-475-6377

Prairie Dog Backfire

Theron Yochelson, Betsy Billings Yochelson, Sam Holmes and Steve Speth

Pickin' and singin' bluegrass music with a country flavor and honest country music on bluegrass instruments. Four musicians with years of performin' experience who have found one another on the same musical page... not such an easy thing!

www.sonicbids.com/bluelightsp
Betsy Yochelson
bluelight@centurytel.net
541-409-8248

The Rainbow Sign

Curt Alsobrook, Rachel Bock, and Josh Cole

Old-timey goodness with strong harmonies and knee slapping tunes! Taking turns leading vocally and switching up instruments, The Rainbow Sign delivers a high energy performance strengthened by a common love of mountain music.

www.facebook.com/TheRainbowSign
www.joshcolebluegrass.com

Rose City Bluegrass Band

Gretchen Amann, Charlie Williamson, Peter Schwimmer, Spud Siegel

The Rose City Bluegrass Band performs an eclectic blend of Bluegrass and Americana. Who doesn't love great banjo, fiddle, guitar, mandolin and bass backing up 3 part harmonies? We excel at playing and delighting folks at corporate and civic events, weddings, family gatherings, private parties, restaurants and taverns.

www.rosecitybluegrass.com/ind
Charlie Williamson
charlie3@nwlinc.com
503-206-4911

Roundhouse

Donn Whitten, Kim Jones, Ron Leavitt and Joe Denhof

Roundhouse was formed with the goal of providing a variety of musical genres to diverse audiences: something for everyone. Toward this end Roundhouse performs bluegrass, southern rock, doo-wop, gospel, country, blazing instrumentals and original compositions. Roundhouse instrumentation includes guitar, mandolin, banjo and bass.

www.roundhouse-band.com

Kim Jones
roundhouseband@qwestoffice.net
503-838-2838

Shasta Ray Band

The band's founder and leader is Shasta Ray, born in New England. His travels and experiences are reflected in his song writing. About 30% of what the band plays are Shasta Ray originals. The band is referred to as a truly "Community Band"...a "Bring a town together Band." The music played is a real slice of Americana including bluegrass, folk, country, sing-a-long gospel, and old time favorites.

Liz Crain
downhomeband@yahoo.com
541-537-1031

Sleepy Eyed Johns

Ian Joel - banjo; Mark Klassen- guitar; John Melnichuk - fiddle; Chuck Davidshofer - bass; Billy Wyatt - mandolin.

Sleepy Eyed Johns – Stump-pulling bluegrass, from the roots.

Ian Joel
se6bq5@teleport.com
503-281-7666

Steer Crazy

Rick King -- Guitar, Glenn Denison -- Mandolin, Tim Dawdy -- Steel-Guitar & Dobro A New Brand of Western & American Music. Musical fun and close harmonies that require no complicated explanation. Nice guys singing and playing great music.

http://www.facebook.com/Steercrazyband
Tim Dawdy
beardvc@pacifier.com
360-904-0347

SugarPine

SugarPine is Yvonne McMillan, Steve Blanchard, Garrett Maass, Anna Snook, and Matt Snook.

Modern bluegrass from the Pacific Northwest. Hard-core bluegrass fans can spend hours arguing about "What is bluegrass, anyway?" SugarPine won't help you find an answer to that question. But if you think you don't like bluegrass, this band might make you change your mind. And if you only like bluegrass the old style way, call SugarPine's music something else and enjoy it for what it is: great stuff.



Go To www.oregonbluegrass.org For more info & links

Please contact Matt Snook, (OBA Database & Membership Manager) at matt@greenbeard.us if you are interested in receiving a Supporting Performer Membership form.

Extraordinary vocals, tasteful and precise picking, and drive that won't quit. Y'all come and get to know SugarPine.

www.sugarpineonline.com
Matthew Snook
matt@greenbeard.us
541-805-5133

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stoczek, Holly Johnson

The Loafers are an acoustic quartet, based in the Portland-Metro area, specializing in bluegrass, jazz, and old time instrumentals, with a few good classic vocals thrown in for good measure. We are a new group with some old names, and a couple new faces.

Dave Elliot
503-663-3548

Wayward Vessel

Ken Chapple (guitar), Julie Schmidt (fiddle), Josiah Payne (mandolin) and Belinda Underwood (bass).

Wayward Vessel is an adventurous alternative acoustic ensemble exploring the boundaries of bluegrass and folk music. With superb musicianship and lush, natural vocal harmonies, the band creates a unique palette to portray their rich library of original and traditional music.

<http://www.waywardvessel.com>
Ken Chappel
info@waywardvessel.com

Whiskey Puppy

Rachel Gold (guitar), Justin Auld (banjo and fiddle) and Gabe Adoff (Bass)

Whiskey Puppy plays boot-stomping, mule-slapping traditional bluegrass and old time music. The Portland, OR trio brings energy, humor, and skillful musicianship to little-known songs and tunes searched out from the repertoires of the early Southern string bands.

<http://www.whiskeypuppy.com/>
Rachel Gold
rachelgold145@gmail.com

503-227-0647

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Natasha O'Neal, John Hubbard, Greg Paul

Whistlin' Rufus has delighted family audiences throughout the Pacific Northwest for several years. Three and four part vocal harmonies, exciting instrumentation and contagious fun are part of the Rufusarian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.

www.whistlinrufus.com
Pat Connell
whistlinrufus@comcast.net
971-207-5933

Is your band's contact information up to date? Need to make a change to your line-up?
Please check your band's listing at http://www.oregonbluegrass.org/band_links.php

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Oregon Bluegrass Association Membership

The Board of Directors of the Oregon Bluegrass Association cordially invites you to join the organization. Benefits include a subscription to the Bluegrass Express and discounts to OBA sanctioned events. The Oregon Bluegrass Association is a 501 (c) (3) non-profit corporation founded in 1982.

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Membership

Check all that apply

- New Member
- General Member\$20 (1yr.)/\$57 (3yrs.)
- Supporting Performer\$50 (1yr.)
- Angel Sponsor\$60 (1yr.)
- Golden Sponsor\$100 (yr.)
- Contributing Business Sponsor....\$100 (1 yr.)/\$275 (3 yrs.)

Volunteering

Yes! I am interested in helping as a volunteer at OBA sanctioned events. Please add me to your list of volunteers.

