



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

MUSIC FROM THE MOUNTAIN

Eight Dollar Mountain rises from Southern Oregon

By Claire Levine

Eight Dollar Mountain, in the Siskiyou Range, is called a botanical hot spot. That's because of the great diversity of its vegetation and the discovery of plants that exist nowhere else.

The bluegrass band Eight Dollar Mountain is another great discovery from Southern Oregon. The five-piece band is diverse, in that its members come from all over the United States and have a wide range of interests and talents. From that diversity springs a happy blend of traditional bluegrass and fresh energy.

All roads lead to Hot Rize

Guitarist Darren Campbell came to bluegrass the tried and true way – by way of Telluride, Colorado and its legendary bluegrass festival. Although he grew up in Central Pennsylvania,

not far from the Appalachian origins of what's been called hillbilly music, Darren played rock and classic blues as a teenager.



It wasn't until he saw the dynamic band Hot Rize (Tim O'Brien, Pete Wernick, Nick Forster and the late Charles Sawtelle) that he caught the bluegrass bug. Over its 30-year history, Hot Rize has embraced the traditional while adding new fans to the genre and new songs to the classic bluegrass repertoire. In that respect, it was to

become a model for Eight Dollar Mountain.

Like Darren, banjo player Stuart

Green was raised in bluegrass country – Virginia – but honed his bluegrass skills in the Rockies. Hot Rize is also one of his major influences, along with Don Reno, master of the single string banjo; J.D. Crowe and John Hartford.

Although Peter Koelsch is Western born and bred, he is one of the band members who grew up with bluegrass

– although a far cry from Flatt & Scruggs. Peter's father owned a record store in Salt Lake City. From the time Peter was little, his family took him to the Telluride Bluegrass Festival. He got an early initiation into Newgrass Revival and – you guessed it – Hot Rize.

Continued on Page 6

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Vol. 33 No. 3

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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OBA Membership & Ad Information

THE OBA BOARD

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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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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.

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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

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(size)	(dimensions)	(two+ issues)
Full Page	8x10"	\$125.00 \$112.00
Half Page	8x5"	\$70.00 \$65.00
(horizontal)		
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Quarter Page	4x4.875"	\$50.00 \$45.00
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

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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 from Michigan, my Oregon bluegrass members extraordinaire!

I hope this president's message finds you busy, happy and well. I know your summer is kicking off! We were even graced with a Supermoon on solstice weekend. I'm sure those of you who took a break between late night jamming to look up noticed. If not, it was just mysteriously easier to see your fingers on those strings in the wee wee hours of your jam.

Michigan?! Yes, I'm in Michigan this summer. Fear not, my/our duties are not being neglected and your Vice President, Patty Spencer, is currently an acting co-President. We're in the best shape yet as a board and as an organization, financially and beyond. We've even got a revamp of our website in the works. So, rest assured that I won't let that change just because I'm helping my fiancé run a bed and breakfast in Pinckney, MI. Needless to say though, I'm missing every aspect of Oregon bluegrass. Skyping in to board meetings, finding Bluegrass Junction on XM Satellite radio and streaming Music from True Vine from KBOO (90.7 FM Portland) just doesn't completely satisfy the addiction. But I'll be baaack!!

I hope to see you all at the Columbia Gorge Bluegrass Festival in Stevenson, WA, July 25th-28th (see ad this issue). The OBA and I will be there in all of our glory with new t-shirts. We're excited about our new line with updated logo options, new color options and a better quality t-shirt all around.

Aaannd...make sure you plan your festival season around our 6th Annual OBA Bluegrass and Old Time Picker's Fest at Pendarvis Farm, October 4th-6th (see ad this issue and www.oregonbluegrass.org). There isn't a better way to round off your best festival season yet than with us at Pendarvis Farm. Last year we had a whole roster of past and present presidents sharing the mirth and festivities that bluegrass brings about. This year will be our biggest festival yet, so come have fun and support Oregon bluegrass in a big way.

And folks, never forget Chick's Kids. In memory of Chick Rose and all he'd done to promote children learning bluegrass, Stacey Harnew has done an amazing job continuing Chick's legacy with the Chick Rose School of Bluegrass. We've raised \$1000 for the Chick Rose School of Bluegrass and plan to keep growing this fund for instruments, programming and eventually scholarships geared toward keeping bluegrass music alive. You can donate directly to Chick's Kids on our website www.oregonbluegrass.org and see more about the Chick Rose School of Bluegrass on Facebook.

Whatever you do, keep your grass blue! See ya in July!

Cheers,
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

Eight Dollar Mountain

by Claire Levine

Continued from page 1



“I certainly consider bluegrass is in my blood.” In high school, he got a Martin guitar, the classic bluegrass instrument, but quickly discovered, “too many strings.” Now Peter plays the bass.

Phil Johnson hails from Texas, but found bluegrass after winding his way through rock. “I got into bluegrass via the Grateful Dead, through Old & In the Way.” That band, with Jerry Garcia on banjo, David Grisman on mandolin, Peter Rowan on guitar and fiddling master Vassar Clements – has become a common gateway drug for bluegrass addictions.

A guitar player in a college awash in other guitar pickers, Phil identified a niche: “Nobody wanted to play the mandolin.” He bought an old Ibanez from Peter’s father in Salt Lake City and has been playing it ever since.

Dobro player Mark Lackey also grew up with bluegrass in its most traditional form. As a child in Missouri’s Ozarks, Mark’s granddad took him to bluegrass festivals, where he heard the first generation of bluegrass greats.

“I didn’t realize the gift I’d been given, in that regard, until I was in college where I came back to the music through the Grateful Dead. I fully realized that I’d grown up around all this acoustic music, and that it was really awesome!”

In college, Mark took up the guitar, and today he plays dobro with Eight Dollar Mountain.

Come together, right now

For people who like authenticity, a no-nonsense lifestyle and gorgeous natural surroundings, there’s no place like Southern Oregon. It’s not surprising that these five men gravitated to the Ashland area.

Peter said, “We were all drawn to the Northwest: good vibes, good climate – and such a good bluegrass scene that we were lucky enough to fall into.”

And it’s lucky for West Coast bluegrass fans that they happened on the same jam at the same time. Their first meeting was at the Green Springs jam, outside of Ashland. The first time they played

together, “we knew we had something going. Wow – you don’t have connections like that very often. It was something special,” Peter said.

That was late in 2009, and they started performing together in 2010.

And the band has taken off – like a dry-land wildfire.

They are grounded in the atmosphere of southern Oregon, and so they are a regional band – performing primarily in Oregon and Northern California. But that description doesn’t do them justice.

For example, they have opened for Peter Rowan, Allison Krauss, and eTown. They’ve performed on the syndicated radio show West Coast Live!, and were finalists in the 2012 Northwest String Summit band competition and the 2013 American Voices program.

They have produced two popular CDs and one EP that have gotten great reviews. And, they have played with great success at venues large and small around the Northwest.

Traditional, and then some

Eight Dollar Mountain has what you’d expect from a very good bluegrass band: driving banjo; that solid mandolin chop; powerful vocal trios and themes that evoke the hills of home.

“Within the bluegrass genre, we all have our favorites. Some like the newer music, and some the older. But when we get in a room to play, it all comes together,” Peter said. “The more we play together, the tighter it gets.”

Five vocalists swap parts as easily as they trade instrumental breaks. And what sets them apart is their original songs -- of trains, highways and longing. Ten



Eight Dollar Mountain

by Claire Levine

of the 12 songs on *Riverboat Gambler*, their 2012 release, are originals.

“It’s pretty rewarding when you’re on stage singing one of the songs we wrote -- and you look out and see people out there singing along,” Mark said.

Putting the social in Social Media

The Eight Dollar Mountain crew is talented in many ways beyond music. Start with Mark – a builder of custom homes who knows how to run a business. Add Darren, a video producer, whose professional-quality videos are showcased on the band’s website. Then add a group-wide commitment to marketing and promotion – this band knows how to turn out the crowds.

They use Facebook to interact with their audience – and it pays off. “You see people you don’t know at all commenting on your page, and people you’ve only met a few times sharing the content from your Facebook site. It really helps musicians like us avoid playing to empty venues, no matter where we perform,” Phil said. They also rely on a good email list and timely notices.

“It certainly helped us expand into areas

we’ve never played before. Just a few weeks ago, we did a show in Eureka. We’d never been there before, but we had a great turnout.”

Every month, the band places a new song on its website and encourages fans to download it. It’s a great way to win friends and influence people.

Families, friends and fun

The members of Eight Dollar Mountain have full lives, with careers, spouses and children (six kids among them). At the same time, they have more opportunities to play than they can accept. That’s a great problem to have.

Still, they are out and about a lot. They play frequently in the Ashland area and will be playing plenty of West Coast festivals this summer (see sidebar).

While the band is going strong, they think about the next steps: how far do they want to take their music? “Every couple months, we schedule a band meeting with an agenda. And we usually have as one of the things on the list, ‘What do we want to do next?’ But somehow, that never gets answered,” Mark said.

“We just fall back on ‘Let’s keep going and have fun!’”

And that’s the consensus about their band – from practice to performance: “It doesn’t feel like work. It feels like fun!”

Tell them you read it here!

Want to win an “Eight Dollar Mountain Pack”? Visit the band’s Facebook page (facebook.com/8dollarmount) and click “Like” – then leave a comment stating that you read about Eight Dollar Mountain in the OBA Express. The band will enter your name in a drawing for a gift box with their CDs, stickers and other Eight Dollar Mountain merchandise.

Hear Eight Dollar Mountain This Summer

Here are a few of the places Eight Dollar Mountain is playing for the rest of this summer.

Scott Valley Bluegrass Festival, Etna, California, July 19 - 21

Bear Creek Park Amphitheater, Medford, Oregon, July 24

Siskiyou Folk and Bluegrass Festival, Selma, Oregon, July 27

High and Dry Bluegrass Festival, Bend, Oregon, Aug. 16

Oregon Shakespeare Festival, Ashland, Oregon, Aug. 22

Butte Creek Mill, Eagle Point, Oregon, Aug. 24

Visit eightdollarmountain.net for details and future shows.



One hallmark of a good bluegrass band – or jam, for that matter – is that magical mix of vocal harmonies. It *is* magical, but it doesn't have to be mysterious. Though most of us learned it the hard way, simply by listening to every bluegrass record ever cut, and trying to match John Duffey or Ricky Skaggs note for note, here are a couple of tips that might provide valuable shortcuts for those just starting out (don't get me wrong, you'll *still* need hours of singing along to inculcate these sounds – tough duty, but somebody has to do it). The first is a general description of the structure of bluegrass harmonies, and the second is a collection of observations on bluegrass jam etiquette as it concerns harmony singing.

Harmony Structure

There are many ways of thinking about bluegrass harmonies, and some are more useful than others. We've all

overheard conversations such as “well, there's a high part and a low part...” Other folks have a vague notion that ‘tenor’ means singing slightly above one's comfort level, or that ‘baritone’ means singing below the melody, but with no structure other than using some note from the chord pattern. Well, there is a *little* more to it, but it's not too complicated.

By the way, for those of you brought up with the classical definitions of soprano, alto, tenor, baritone, etc. as taught in choir, the meanings are a little different in speaking of folk music, including bluegrass. Let's take a look.

I know most of us don't read music, but I think that standard music notation can still give us a good idea of how harmonies work. Look at the first measures of Figure 1. The first measure shows a C note (no, I don't mean money – this is bluegrass!). We know that chords are made by

playing *every other* note of the scale in harmony. So, for the C scale – C-D-E-F-G-A-B-C – we'll start with C, skip the D and go to E, skip the F and add the G. This is the C chord, C-E-G. See it there in the second measure of the score. All we have done is build a C chord, and yet we have already outlined the notes that harmonize with the C note. In this case, both harmonies are above the melody note. In the next two measures the G note has been moved to a fourth *below* the melody note, and now we see the standard form of bluegrass harmonies: the melody note in the middle, with the tenor a third above and the baritone a fourth below that melody note. You can also choose to put both of the harmonies below the melody, as shown in measure 5.

Remember, I don't expect you to be able to read this score, but I want you to just notice some general attributes. For one thing, the notes rise and fall together. Notice that the tenor (above

You Are My Sunshine

C Chord,
high harmonies.

|----Standard harmonies----|

Low harmonies.

Guitar

C note.

6

11

18



the melody) is *always* right next to the melody note. Look at the baritone part just below the melody. There is a little more variation here, but the baritone is always either a third (right next to the melody note) or a fourth below the melody, and it also rises and falls with the melody. No, you don't get to sing just any old note as long as it's the low part.

But why not? By observing this structure, with the harmonies a third above and a fourth below the melody, and rising and falling in parallel with the melody, the harmony singers can be sure of both finding a beautiful note, and not stepping on each other's toes. If one of them starts to stray, soon the harmonies will find some unison notes, or maybe an octave of somebody else's part, and the magic disappears.

Of course, in a band situation all these things can be worked out, and many other options become available. Also, in a duet the harmony singer can sing either harmony part, jump back and forth, descend while the melody rises, etc. But as a general rule, if you're trying to jam a three-part harmony, you'll be sticking with this structure fairly closely.

Jam Etiquette

The times they are a-changing, and bluegrass jams are not immune. One of the casualties has been, in many cases, the magic of tight harmony singing.

Consider the difference between an old time jam (Old Time Music: it's better than it sounds) and a good, hot bluegrass jam. For the old time crowd, it's all skate, all the time. This favors simple melodies and puts a premium on uniformity and reinforcement rather than creativity, but it can foster

a mesmerizing groove, and can be a great way to learn tunes.

In bluegrass, we tend to let one musician take a lead while everybody else aims to help her by keeping the rhythm, making her sound her best, or at least staying out of the way. In this way the musician gets to try new ideas, and the circle is treated to some outstanding improvisational music.

Now imagine busting into a bluegrass jam with an old-time all-play attitude. You'll get either the boot, the cold shoulder, or the jam will simply disintegrate.

Well, it's exactly the same with harmonies. There was a time when it was expected that the lead singer would *choose* his singing partners, or the enthusiastic folks would jump in and 'claim' their territory: "I've got the baritone!" Just as nobody would play on top of somebody else's instrumental lead, singers would hold back if others already had claimed the harmony parts.

Today, there are lots of jams in which it's "all sing," during the chorus -- and sometimes even the verses. And that's a great way to get comfortable singing and practice your harmonies. But it sounds more like the campfire effect of Michael Row Your Boat Ashore than a tight version of Little Maggie.

That's why some folks lament the demise of the magical harmonies at most jams. And that's why it's a good idea to notice what kind of jam you're in before you jump in singing.

That's All

So, start listening and singing along with all of your favorites, as you already do, but now listen for that structure whenever you hear a tight

harmony: two harmonies sticking close to the melody, parallel in movement and never stepping on each other. You'll also hear many exceptions, but soon you'll start to notice the method behind the magic.

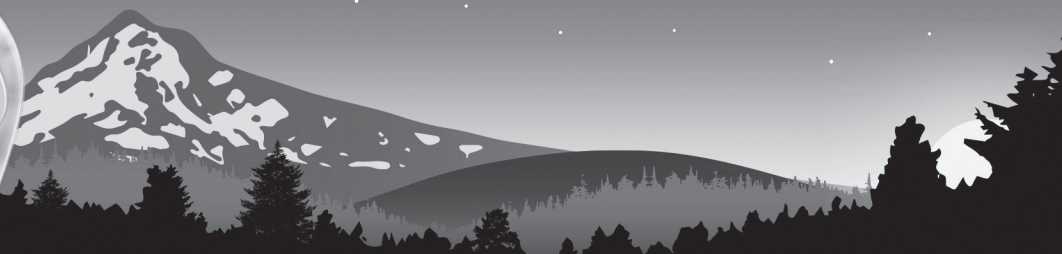
Finally, why not treat your voice as another instrument? You spend hours practicing your chords, leads, licks and intros. If you do the same with your singing, you'll soon hear the baritone as easily as you play a Scruggs lick. And the next time you consider turning somebody's jam into a sing-along, think: "Would I just start playing on top of her instrumental lead?" Just as with the instrumentals, sometimes the magic comes more from restraint than from careless abandon.



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.





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10TH ANNUAL

Etna, California

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COMING JULY 20-21

2013 SCHEDULE OF EVENTS

FRIDAY, JULY 19: "JAMMIN' ON MAIN" Everyone is invited. Brink your instrument or just come to watch or sing along. A fun open jam session on Main Street, Etna, CA.

SATURDAY, JULY 20: 10:00 am - 9:00 pm BLUEGRASS FESTIVAL IN THE PARK

SUNDAY, JULY 21: 8:30 am Bluegrass Inspirational Hour in the park.
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Whatever Happened to Hal Spence?

By Ken Cartwright

Some of us remember Hal Spence as the singer and rhythm guitar player with the Sawtooth Mountain Boys. Those who knew him well remember him growing up in Enterprise, Oregon. I caught up with Hal recently and this is his musical story:

The first band was really one in Enterprise, with my brother on banjo, Andy Gilbert on mandolin, me on guitar and a guy named Gary Snider on bass fiddle. We played for Boise Cascade safety banquets, mother-daughter teas, a couple of talent shows--never made any money, just food! Andy's brother was married to the sister of this famous mandolin player named Ron Emmons and I met Ron a few times.

Then there was a group called the Ambassadors from Eastern Oregon College that came to our high school and they had a real banjo player named Duane Boyer! First real live banjo player I ever heard, other than my brother Joe. I think Joe started listening to bluegrass in the 3rd grade after he ordered some records by Flatt and Scruggs, but my favorite group was Jim and Jesse.

I guess my influence was first my brother Joe, as he had these records. We listened to them over and over and over. When Joe bought a Harmony 5 string when he was in grade school, I think I heard Cripple Creek at least 5 million times before I was out of grade school!

When I was in college in La Grande, I joined the Ambassadors, a group that performed a variety show for high schools and junior colleges around the Northwest to promote the college. A sub-group was the Bluegrass portion, with Ron Emmons, Duane Boyer, Lynn and Terry Prohaska, Hugh McClellan, and me.

At college we would have "pickin' parties" where we would play bluegrass 'til early morning. I did meet a real live professional bluegrass musician at one of these parties, as his mother lived in La Grande; his name was Steve Waller. I don't think I'd ever met anyone like Steve! He just never stopped playing! He played on and on and on!



*The Sawtooth Mountain Boys.
Jerry Moriarity, Mike Eisler, Hal Spence, Stever Waller and Rollie Champe*

In the early summer before having season, we started going to Weiser, Idaho to the National Fiddle Contest, which was a hoot! I think I went 9 years in a row, but I haven't been back for many years.

When I transferred to Oregon State University in 1971, Steve Waller contacted me, along with Andy Gilbert, who was going to school at the University of Oregon, and we started practicing with Mike Eisler, Steve, me, and Bert Sperling on bass--the Sawtooth Mountain Boys. Mike and Steve had changed the name from the Sawtooth Mountain Volunteers as a lot of folks thought we were volunteers, so "what you want with money?" We started playing some pizza parlors and then started playing more and more. There was a time we were actually playing 7 days a week at various clubs.

I was with Sawtooth for 27 years. At the end of my tenure with Sawtooth, I had a rough time personally. I was going through a divorce and I actually never wanted anything to do with Bluegrass again. Steve Waller told me I would be back someday.



The Ambassadors 1970



Whatever Happened to Hal Spence?

By Ken Cartright

As things happen for a reason, I got involved in the high school group at our church in Dallas, a really large group of high schoolers at the time. I was asked to lead the high school worship band, so I said yes. All of my kids were also involved in the worship team.

For 12 years I led the youth band. It was electric guitars, drums, keyboards, and loud, and it was probably the most fun I've ever had in my life! Each year a new crop of kids would come in, each with different talents.

I did a lot of praying for wisdom as I didn't know what I was doing! I even bought an old Gibson Les Paul guitar! Even now, besides my own kids, I count some of these former students as my closest friends.

I also got pretty involved in repairing instruments. I would buy damaged instruments on eBay and repair them. I was always going to sell them for a profit but I ended up giving them to students who needed decent instruments. Well, also to my own kids--they all needed Martins, you know!

One of the students, Rachel Wolfe, a shy but multi-talented girl, played piano, guitar, mandolin, banjo and some fiddle! One time she came driving up to church and she was listening to Hazel and Alice! Anyway, she started a band called Heaven Bound with some girls and a couple of us old guys. She wanted a decent mandolin, so she bought a Saga Kit and I put it together for her, graduated it properly, and finished it with violin varnish.

Since my brother builds Gibson

Flathead copies, and he gave me all the parts and pieces for a banjo, I decided to build one and learn to play it. I started playing banjo in Heaven Bound. The group consisted of Steve

Allen on guitar (a distant cousin of mine), his wife Jacque Allen on bass fiddle, Rachel Wolfe on mandolin, and me on banjo. Recently, since Rachel left for college, Ray Smith has joined our group, a great addition.

I live in Dallas, Oregon as I have for many years, with my incredible wife Pam. We are pretty involved in our church, and with family. Our band plays fairly often in the summer and we have a monthly gig at the Dallas Retirement Village, where my mother was a resident until May of this year when she passed away. We play the old gospels and hymns that not many seem to do anymore. I'm not interested in traveling a lot and playing music on weekends--I've already done that!

I don't think there are too many days that I don't think about the tours with Sawtooth to Europe and Great

I don't think there are too many days that I don't think about the tours with Sawtooth to Europe and Great

Britain and around the U.S. I think we played some pretty good music! I was blessed to be in the right place at the right time to have the opportunity to travel and play with Sawtooth, me being a know-nothing from north-eastern Oregon who could sometimes keep rhythm on guitar, and sing some harmonies, but could never remember lyrics! I still can't!

I just had a chance to go to Pendleton and La Grande and play a couple concerts with Duane Boyer, Ron Emmons, and Hugh McClellan--what a great time! We are old retired guys (well, they are), and after we got the arthritis worked out of our fingers, we did some decent stuff! So if you hear about a band called Heaven Bound playing somewhere, come and see us.

I don't think there are too many days that I don't think about the tours with Sawtooth to Europe and Great Britain and around the U.S. I think we played some pretty good music!



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<http://clatskaniebluegrassfestival.wordpress.com/>

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<http://bellaorganic.com/saturday-harvest-concerts/>

Thursday, August 29

Myrtle Creek Summer Concerts Finale ~ Myrtle Creek, OR
<http://www.myrtlecreekchamber.com/musicinpark.html>

Friday – Sunday, September 27–29

Tygh Valley Bluegrass Jamboree ~ Tygh Valley, OR
<http://www.shanikooregon.com/events/tygh-valley>

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Jim Faddis "In My Dreams"

By John McCoy

New CD Album Released June, 2013

"The lines on my face, they won't tell you where I'm goin', but they sure as hell can tell you where I've been." – Waylon Jennings, "So You Wanna Be A Cowboy Singer."

Turn that Waylon lyric around just a little bit, and you'd be talking about Jim Faddis. It's not so much Jim's facial characteristics, but his voice that instantly gives the impression that he's experienced a lot of the joys and challenges life has to offer. You may not know what lies ahead for Jim, but his voice sure as hell can tell you where he's been.

Cellophane is stubborn when you want to tear it off quickly. Jim's new CD album, "In My Dreams," has just arrived. I'm excited to see what's inside and listen to the new tracks. "In My Dreams" is Jim's follow-up to his excellent previous solo album, "One More Ride."

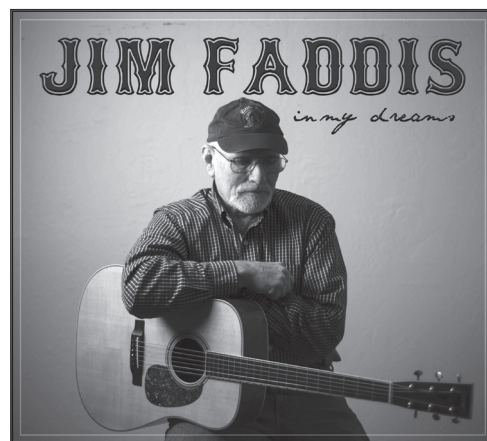
The album does not disappoint. The title song's opening measures create a wonderful, tangible feeling. Suddenly,

you're across the table from Jim, sipping coffee while Jim tells his stories. Each song creates its own mood, its own separate feeling. Songs of heartbreak, wanderlust, hope, the blues, and even the challenge of single parenting follow one after the other, as Jim's effortless singing pulls you into each story.

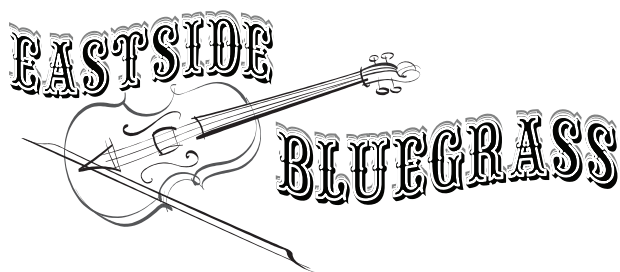
A special treat on this album of mostly original songs is Jim's version of "Stuff That Works." This song, written by Guy Clark, was a staple of the popular bluegrass band Prairie Flyer, for which Jim was the lead singer. It's nice to have a studio version to listen to, since until now the only version with Jim singing seems to be a YouTube video of Prairie Flyer with just-a-tad-less-than-perfect audio quality.

Everything else about Jim's new CD album is excellent, from the cover artwork to the studio musicians and backing vocals. Dale Adkins does a top-notch job as recording engineer, as well as being one of the most expressive and exceptional guitar players I've ever heard.

Do yourself a favor and treat yourself to Jim's new CD. It would be a great album to listen to as you head on down the highway to your favorite bluegrass festival, or even just running around town. It also may help you get through some challenging times that may lie ahead. Jim's music is the kind you can reach for when you fall.



To order "In My Dreams" from Jim Faddis, please contact him at: fadman@gmail.com. Jim's website is www.jimfaddismusic.com.



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Come jam at 5:30 ~ Show begins at 7

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September 21st

Opening Band TBA
Christine and John (tweeners)
Third Street Band

October 19th

True North
David Peterson (tweener)
Rose in the Heather

November 16th

Kathy Boyd & Phoenix Rising
Brian Oberlin (tweener)
Fadin' By 9

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RoundHouse
Opening band TBA



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

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\$20 ...Saturday Night after 4:00 pm

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\$Free...Saturday Workshops - 9:30 am

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2013 FESTIVAL CALENDAR



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/

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.





2013 FESTIVAL CALENDAR



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
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 Fort Flagler State Park
 Nordland, WA
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 mention some great fiddle and guitar
 players.) Plus demonstrations, con-
 certs 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. Fish-
 ing 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 competi-
 tion, band scramble
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 end pass!
Mark@pvbluegrass.com
Pat@pvbluegrass.com
www.pvbluegrass.com

September 27-29
 Tygh Valley Bluegrass Jamboree
 Tygh Valley, OR
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 Wasco County Fairgrounds
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bgrass923@yahoo.com

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www.oregonbluegrass.org



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 KING TUFF DIRK POWELL JD MCPHERSON BREATHE OWL BREATHE LIGHTNING DUST
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Howdy Folks,
Today I will be discussing something that, depending on who you ask, can range anywhere from “terrifying” to “I’ve never thought about this before in my life. Why are you asking me this?” In the vernacular of percussionists, it’s called a *flam*, and it has led many jams into immediate system entropy.

Before revealing exactly what *flam* is and why a mishap involving a drum stick hitting a snare drum twice instead of once (whoops, I’ve said too much) would be an appropriate analogy for us, I would like you to consider what your average picker might experience when jamming in the community.

Most of us pick in casual settings; sometimes there are 4 banjos, sometimes there are 2 basses (I am devoid of advice for this); sometimes you are the only one on your instrument; sometimes there are five people wanting to fill the space that you are after. For many, this unpredictability leads people to create a controlled environment, which is known as a “band.” While this is a perfectly reasonable response and should always be encouraged, we don’t have to give up on the jam, as a small amount of self-awareness and communication can go a long way.

My policy is as follows: When play-

ing in a casual group, ask yourself what you are playing, where you learned it, and why. Then, ask yourself where you are. Do things add up? More often than not, you will learn (from yourself, no less) that you are trying to execute some-

“A small amount of self-awareness and communication can go a long way.”

thing that was derived from a professional source (i.e., A touring act, approved instructional material, The Rounder 0044 album,

Kane from Kung Fu: The Legend Continues, etc.) with *very specific instrumentation* and with the intention of being applied to something similar. This is the self-awareness part.

So, when we take this new information with us to the jam, we are almost invariably taking it out of context as well.

To illustrate this point, and all of the preceding nonsense, consider a guitar player who finally got a handle on Jimmy Martin’s G-run. Guy shows up to the jam, rummages around for abandoned snacks, and gets to playing when he hears a fiddle player kick off “It Takes One to Know One.” He gets into his 3-point stance right before the turnaround, bracing himself for what will be the finest G-run ever and ... B-B-B-B-BAM! Not only did he tear off a great G-lick, so did the five other guitar players who are standing right across from him.

That, friends, is *flam*. Those guitar players effectively created bluegrass mush.

The good news is that this scenario can be easily avoided with a quick “who wants to do the g-runs on this song?” You will find that this can make a world of difference and it isn’t the least bit disruptive. Rather than fighting over territory, the guitar players can get back to their jobs as rhythmic and tonal support crew. This is the communication component. It can be expanded and applied to everything. Sometimes, you don’t even have to say anything, but are able to find some way to communicate this point.

What we are all trying to avoid is the confusion that stems from a group of people all “doing what they are supposed to do.” All of the instruments have responsibilities that can be discussed in this manner. For choruses, for instance, ask “Who is singing the tenor?” Not only do you get some quick arranging out of this, it reminds us that that there is only one high part to be sung. Group sing-along symptom avoided from the outset.

Another way to think about *Flam*: Rather than Bass/Strum, we get B-B-B-Bass/S-S-S-Strum. When people use the term “thick” or “muddy,” this is what they are referring to. This mess can be almost inaudible but, internally, it could be ruining your afternoon. You might leave the jam prematurely, thinking “I’m just tired” or “maybe it was those lentils I ate.” Unfortunately,



Jam Flam

By Patrick Connell

jams often end up being surprise, labor-intensive opportunities for five mandolin players to try to get in sync with each other during a dobro solo. From the perspective of bluegrass music, which is appropriate to apply, this would be counterproductive, as knowing how to get in sync with 4 other people who *also* learned how to be the sole mandolin player in a group may not have any potential for future application.

From the guitar perspective, consider its rhythmic duties: the range of the guitar creates nice glue between the bass and the twangy stuff. This instrument has proven itself very effective against this job description. We have the luxury of being able to punch the downbeat

with the bass, emphasize the off-beat with the mando and/or fiddle, crosspick, etc. We have been handed down a veritable toolbox of tricks that really allow the instrument to shine while simultaneously helping out the group. When there are multiple guitars around, however, a lot of what you learned might need to go out the window. The trick, then, is trying to ascertain what you can do to further the group effort when the duties assigned to your instrument are already spoken for, without deviating too far from what you know to be correct and appropriate.

If somebody insists on hitting the G-run every time, on every song, take it as an opportunity to practice crosspicking, or sock rhythm,

or sitting on a chair and drinking a cool glass of water. It's almost guaranteed that ANYTHING you do will be better, for the jam's sake, than trying to play in unison with this individual. We hope that person will return the favor, at some point, to "share the wealth."

The third component of my policy is to break off a smaller jam from the group if the situation is calling for it. Let's say you show up to a jam and there are two guitars already there. Grab one of them and one of the extra banjo players and have a side jam in the broom closet. Nobody will be offended. I promise. In fact, folks might have a better time all around without knowing why. That, friend, would make you a bluegrass ninja.



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Laurie Lewis & Tom Rozum

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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
lizcraïn42@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.winonagrang271.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

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For information: Jan 360-568-3685
email: Jlj35@juno.com

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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.



Sharing the Chairing

by Claire Levine

For several years, Colby Buswell was the face of the OBA, as well as large parts of its heart and soul. Colby, who was vice president and then president, was visible at every bluegrass event and staffed the OBA booth for hours and hours at many summer festivals.

He also led many of the efforts that brought so much new interest to the organization: coordinating and staffing hospitality suites at the River City and Wintergrass festivals and organizing two annual OBA events at Pendarvis Farm.

But eventually, a new love came on the scene -- overtaking even Colby's love of bluegrass. When he decided to move with Cat to her home in Michigan for half of each year, he knew something had to give. So he asked Vice President Patty Spencer to co-chair the OBA board with him.

Today, Patty is the on-the-ground president, while Colby communicates with the OBA board by Skype and frequent emails between meetings. And it's taking a village to cover many of the things Colby did.

But first, a word about Patty, the person.

Many OBA members know Patty primarily as a banjo player. She first performed with the popular band Chickweed, and more recently plays with the Neahkahnrie Mountain Band and fills in with A Sudden Tradition and the Back Alley String Band.

Patty also is an entrepreneur -- great experience for an OBA chair. Not

long after she repaired the double-hung windows in her own home, she started her own business, helping other homeowners make the windows on their classic Portland homes functional again. She's now in her 15th year of business.

And she's the mom of two teenage boys, an avid bicyclist and a school volunteer.

Yep. If you want something done, ask a busy person.



As Patty approached the co-chair's position, she looked at the board's accomplishments over the last few years and saw a lot of energy and enthusiasm. She also saw that it's time to analyze the organization's structure to make sure it's in shape to continue growing and promoting bluegrass.

So Patty is proposing that the new board (new officers came on in May) spend its first few months "taking care of business."

Patty wants the board to review all the organization's processes, starting with bookkeeping, managing merchandise sales, membership forms

and other basics.

"We are exploring use of electronic payment options for merchandise and memberships. So this is a good time to make sure everything is in place to support our record-keeping and documentation," Patty said.

John McCoy, a new volunteer who is an accountant, is offering a lot of support to the board and its treasurer, Dave Hausner, on the fiscal side.

Some of Patty's other priorities are to make sure some of Colby's tasks get picked up by others -- and that valuable volunteers don't burn out.

Colby will continue to coordinate the annual spring membership meeting and the fall Bluegrass and Old Time Pickers' Festival. Chris Palmer -- organizer of the River City Music Festival -- has agreed to serve as OBA publicist, helping to

make Colby's events more successful than ever.

Tony McCormick is the long-time webmaster, and he's getting valuable help from Clayton Knight, who maintains the on-line calendar. Michelle Traver recently wrote a proposal that earned the OBA a grant to redesign the website. Patty has proposed creation of an ongoing committee to oversee the redesign and administer the grant funds.

Patty believes that Christine Weinmeister and John Prunty, who compile and lay out the Express, are doing a fabulous job. She wants to make sure enough people are contributing ideas and writing to support them in



Sharing the Chairing

by Claire Levine

their giant task. (Hint: Want to write for the Express?) Meanwhile, kudos go to Pat Connell, who is doing such a great job selling Express ads, and to Nancy Christie, who is an impeccable and tireless copy editor.

Linda Leavitt has volunteered to help Marlene Smith with volunteer coordination. They have done a great job of recruiting volunteers to take shifts at the OBA table at many of the festivals this summer, guaranteeing a seamless transition for the first Colby-less summer.

Patty thanks all the other board members, volunteers and chapter presidents who have stepped up to make the OBA a vital, statewide organization.

The success of recent OBA functions has attracted unprecedented interest in the board and its activities. The great news is that the organization has many engaged volunteers. But that means it's important that everyone understand the function of the board and everyone's role in the organization.

So one of Patty's goals is to better define the organization, the board and the role of volunteers. That may involve some restructuring, such as developing ad hoc or standing committees.

Managing a well-run board isn't nearly as much fun as playing the banjo. But just like practicing rolls, it's hard work that ultimately pays off.

Patty, along with the other board members, is reinforcing the foundation of the OBA, so that the rest of us can have more music, more banjos and more fun.



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

Hi there folks. Well, the summer festival season is under way. Sadly some festivals have faded away and that is too bad for us all. Live bluegrass music is great family-oriented fun and compared to most other music festivals and events, quite inexpensive. Everyone should try to attend as many bluegrass festivals as possible so the remaining few will be with us in the future.

I recently spent some time going over past "Sound Advice" columns and it turns out there are fifty so far. Some of the topics I have covered are microphone usage, instrument care and feeding, dressing for performance, contacting the soundman before the event, having your sets decided before you walk on stage, why use a single microphone, ways to be prepared for performance, etc. There seems to be one outstanding theme in just about every column I have written. Contact the soundman ahead of time.

I believe this was mentioned in my first column eight years ago and the topic has come up several times since then. There is, of course, a reason behind my suggestion. Being a soundman myself means I have to figure out how to deal with all the musicians appearing on stage. Prior information can really help.

So far, it appears that not one single band member has ever read my advice column. The single most aggravating thing I deal with is bands that simply show up and expect me to know what they want for sound reinforcement. And I mean it happens all the time.

For the last three years I have been running sound at the Eastside Concert Series in Portland. The concerts run from September to May on the third Saturday of the month. There

have been many great performances on stage and obviously the word is out because the concert series is well attended and folks seem to really enjoy the music. And of course, I could ruin it for everyone in mere seconds if confusion or lack of attention was to occur.

Thus the soundman becomes a pretty important part of the band. Almost another member. You would think communication with the sound person would be important to the band if they wanted their performance to be sounding its best. Strangely, the concept of communicating with the sound person must be foreign to most bands and musicians. I would say that over 95 percent of the bands that perform at the Eastside Concert Series don't bother to contact me ahead of time. And only rarely do they even come talk to me when they arrive at the gig. This seems very strange to me.

This summer I am running sound at several festivals. Thankfully, the promoters have supplied me with band names, contact names, email addresses and phone numbers so I

can contact the bands and find out what they need. Again, in most cases, I have to contact the bands because they don't bother getting in touch with me until the day they perform, when they might hand me a stage plot or simply tell me what they need. It sure would be nice to be prepared ahead of time.

Think of it this way: If the sound is important and the sound person is a part of the band, would you wait until the last minute to tell your bass player where and when the next gig is? Would you simply ask them to show up on Saturday without telling them what to bring, where they will be staying, how many sets they will play, etc.? Is your stage setup a secret? Get a stage plot, contact the sound person, send them the stage plot and be glad you have done your part to help sound your best.

If you have any questions about anything involving recording, mastering, audio software, duplicating, mics, speakers or sound reinforcement, please feel free to contact me at:

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Bluegrass and Beyond from “Down Under” ... Southern Oregon, that is!



Peter Koelsch of Eight Dollar Mountain with Creekside Music Camp participants.

June 22nd kicked off monthly concerts hosted by The Brinkerhoffs at their Thunder Ridge Ranch between Merlin and Galice. Five local acoustic bands showcased -- Long Mountain Revival (gospel bluegrass), Antonucci Collective (gypsy ukelele grass), Sequoia (folkgrass), Rogue Rebellion (Irish countryrock-grass) and Jen Ambrose (folk-rockgrass). Every band played some form of “grass” to show respect for bluegrass influences and inspirations. Plus the Brinkerhoffs’ “grassy” meadow was perfect for your chair, and the price was right (\$5 with kids free). Upcoming concerts are State of Jefferson on July 13 (reggae), Joni Harms on Aug 10 (country western), and Larry Guilis Band on Sept 14 (swampgrass). Info: www.thunderridgeranch.net

Bay Area traditional band Windy Hill is coming to Ashland on July 16. If black and white suits and driving Scruggs style banjo runs through your veins, don’t miss this! Info: windyhillbluegrass.com

Band News

Eight Dollar Mountain will be making several festival appearances, including a trip through southeast Alaska. Info: eightdollarmountain.net

Bear Creek Band appears July 4 at Brookings’ Bluegrass on the Boardwalk from 3-5 p.m. This band has an affinity for all American roots music. Info: kimmericle@oigp.net

Umpqua Valley Bluegrass Band played a Landowners United

fundraiser which raised over \$1,500. Shows coming up include River Appreciation Day in Elkton (July 20), Heritage Music Day at the Applegate House in Yoncalla (Aug 24), as host band at the Eagleview Bluegrass Festival (Sept 7-8), and a Concert in Sutherlin’s Central Park (Sept 14). Info: 541-673-9759 rossjoe@hotmail.com

Long Mountain Revival appears at a Benefit for Wounded Veterans in Brookings on July 4 from 1–3 p.m. Then, catch them at St. Rita’s Retreat Center in Central Point on July 21 from 6-7:30 p.m. They’ll also be at Eagleview Bluegrass Festival on Sept 7-8.

Classes and Workshops

Duane Whitcomb hosts two Creekside Music Camps for kids from July 8-12 and Aug 12-16. The fun for kids, age 6-14, runs from 10:30 a.m. – 2:30 p.m. Since 2007,



Creekside Music Camp uses fun to help prepare kids for a lifetime of musical enjoyment.



young musicians have gathered in Ashland's Lithia Park to play music, run around, make friends and enjoy the outdoors. The camps prepare kids for a lifetime of music, and all styles are welcome. Kids play in large groups with all levels, and small groups of matching abilities. Tuition is \$180-\$330. Duane also hosts Friday jams for kids around Ashland. Info: creeksidestrings.org duane@creeksidestrings.org 541-324-6851

Festivals

Siskiyou Folk & Bluegrass Festival occurs on July 27 at Lake Selmac with Siskiyou Summit, Eight Dollar Mountain, Bathtub Gin Serenaders, Turner Moore Band, and Sequoia. The event (10 a.m. – 8 p.m.) features a guitar raffle, 50/50 drawing, late-night jamming, and food/beverages by Wild River Brewing. Info:

siskiyoubuegrassfestival.com or 541-592-3326.

Eagleview Bluegrass Festival on Sept 7-8 will occur at Eagleview Group Campground, on the main Umpqua River near Sutherlin. Bands include Umpqua Valley Bluegrass Band (host), Long Mountain Revival, Sequoia, Red Diesel, Alamojo Western Swing Band, mandolinist Brian Oberlin, and more. A picker's festival, there'll be a potluck, campfire, workshops, jamming and Sunday gospel show. The beautiful site has camping, fishing, swimming, and hiking too. Gate doesn't open 'til 2 p.m. Saturday so please don't come early. Info: rossjoe@hotmail.com 541-673-9759

Music in the Mountains on Sept 28-29 at Prospect's Historic Hotel has music starting Saturday morning, including Brown

Chicken Brown Cow. They also have food, wines, beers, crafts, quilts, jammin' on the veranda. Info: 541-560-3664 www.prospecthotel.com

CD and Video Releases

Rainy and the Rattlesnakes released "The Steps of Solarest," with bluegrass, jazz and originals. Lela (age 12), Rainy (age 9) and father Ray Miatke are the core, with Greg Allan on bass. The band formed at a music camp. "Some people saw a rattlesnake the day before, and I thought that was really cool," Rainy said. The two girls love performing, even though they sometimes get nervous. "I just run up and down the halls beforehand," Lela says. They've done so well as buskers that Lela was able to buy her 100-year-old fiddle with money saved. San Francisco filmmaker David Brown has been filming the group as part of a three-year project to document their progress.

Eight Dollar Mountain released a video for their original called "(Stranger in These) Walking Shoes" to supplement their first full-length studio release (Riverboat Gambler) in 2012. The video, produced by guitarist Darren Campbell, is set at Buckhorn Springs, a beautiful retreat near Soda Mountain Wilderness. The song reflects the trials and travails of a solitary traveler living happily on the lonesome road.



Francis Stephenson, Gene Hodson and Liz Crain



The Festival Known as Stevenson

by Christine Palmer

You'll find it on the web under its official name, The Columbia Gorge Bluegrass Festival, but look up Stevenson Bluegrass on the web or mention it to a friend and all you need is "Stevenson." As in "See you at Stevenson?" or "Who's playing Stevenson this year?" or "Are you camping in the same spot at Stevenson?" From Portland it's a picturesque 45-minute drive up the beautiful Gorge. And when you get there, camping for motor homes and tents is on a level grassy surface where the breeze keeps you comfortable all afternoon and the Gorge is your backdrop. These beautiful surroundings definitely contribute to the reason that this is one of many people's summer favorite (not to leave out the other great festivals in the Northwest).

In its 30-year history, Stevenson has been in several different producers' hands. John Malloy has had it twice and in this most recent incarnation, it has done nothing but get better. Skamania County Parks and Recreation is the official owner, hiring John to select and book the talent and create the framework. The staff

at Parks and Recreation, including Director Scott Pineo and Event Coordinator Jennifer Jackson, is responsible for all of the organizational aspects. It's a great collaboration and it all contributes to a smooth experience.

Some of the artists that have played Stevenson include Bill Monroe, Del McCoury, Riders In The Sky, Rhonda Vincent, The Seldom Scene, The Whites, The Steep Canyon Rangers, Peter Rowan and many more than can be listed here. The festival strikes a happy balance between live performances (national and regional) plus all the interactive parts of a festival such as dances, band scrambles, a jammers' jamboree and after-hours picking in the campground. There is really no time that there's nothing to do, even if it's just wandering around the beautiful area or having lunch in the charming town of Stevenson which is within



The Quebe Sisters on stage at Columbia Gorge Bluegrass Festival in 2011

walking distance of the Fairgrounds.

This year the national bands include The Steeldrivers, Town Mountain (who refer to themselves as "A Hard Drivin' Carolina String Band"), Jim Lauderdale, and The James King Band. Others include Rural Delivery (a band that has been on the scene as long as the festival has existed), The Jim Faddis Band, and the Rocky Butte Wranglers, with Kevin Healy and Harley James. Foghorn String Band will be playing for the country dance on Saturday. At press time, John still had a few more bands to lock in so watch the website (www.columbiagorgebluegrass.net). We recommend that you buy your passes in advance since camping in particular can fill up, although overflow camping is available.

For Festival and camping passes, you can book over the website (you can even see which sites are still open) and keep up with the lineup and schedule. Or you can call the office at 509-427-3980. See you at Stevenson!



Some of Oregon's favorite pickers join up for the Thursday Open Mic. Photo by Vicki Vance



Our last four events for the jam season were a jam at Mission Mill, and providing a set of (jam) music for the Mission Mill “Sheep To Shawl” event, plus our gospel show and the Seven Brides Brewery jam and open mic.

For the last jam at Mission Mill we had 18 jammers from all over the Willamette Valley. We had a great time jamming, jabbering and taking part in the final spring fling. The follow-



ing weekend we were asked to perform for the annual Mission Mill “Sheep To Shawl” all-day event on their grounds. We had 12 bluegrass jammers show up to play for listeners who stopped by to hear our set. We received many accolades from the staff and from passers-by who enjoyed the set.

We were asked to begin a jam in Silverton at the Seven Brides Brewery Pub and restaurant and did our second and last one for the season on the first Sunday of May. We wanted to try a different format, so we put a single mic on the stage and staffed it with a core band whose members were familiar with all levels of bluegrass music. On bass was Nikki Clevenger, Ken Cartwright on mandolin for the first hour, then Clyde Clevenger for the second hour, Dewayne Powell on guitar and Jerry Moriarity on banjo. We

then invited jammers from the back room jam to come up one at a time to pick and sing a couple of songs with the core band. It was a great success! There are so many people who love to listen but don't play. The front of the restaurant was full and stayed full; the customers really enjoyed the music. Many of the musicians' family members were finally treated to the same thing we the jammers get to enjoy. There were many people in the audience who had never or rarely heard live bluegrass. The brewery owners absolutely loved it and made it clear that we were welcome back this fall and they loved the format. So did we, and we'll be back.

Some changes this fall to our jam at Mission Mill: I had negotiated with the Mill to change our jam date to the second Friday of each month, hoping that we could do a jam and

a concert series much like the Eastside concerts that Mason Smith does. But after trying to book local, regional and national bands that far in advance, I had a hard time trying to lock that one Friday in; so I cancelled that idea and am re-negotiating with the Mill to let us use the room on the second Sunday afternoon of each month and continue the jams as we had been doing. As for booking a concert series, I don't think I'm

up to it anymore and no else wants to step up and do it, so if a national or regional group wants to play this area, we'll just take it one group and one date at a time.

Just a quick note about the Salem Gospel show. It was not well attended, but the music by Zach Driscoll, Roundhouse and Bill Jolliff was outstanding. Thanks to all who came and to those bands that played. We broke even and have some new members.

Time for the summer festivals and that means no jams other than the festivals and some private ones. Hope to see you all out there a-pickin' and a-grinnin'. If you'd like to sign up for our email newsletter advising of jams and concerts, please email me at kenc@wvi.com.



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Hello bluegrass lovers of the Willamette Valley! Please visit our website to learn more about us, our music, our schedule, and the annual "Bluegrass in the Orchard Grass" event.

bethelmountainband.com
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541-265-2677

Mischief

Based in the Pacific Northwest, Mischief is father/daughter duo Matt and Anna Snook with Jim Brockill. We've 70+ years of experience playing bluegrass and acoustic music. Be amazed: trio harmonies and instrumentals with banjo, Dobro, guitar, mandolin and octave Mando, and fiddle.

Matt@greenbeard.us
541.805.5133

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.mollybloombluegrass.net
Clark Blanchard
blanchardca@comcast.net
503-399-1965

Money Creek Mining Co.

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

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@nwlink.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



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

Please contact Suzanne Chimenti, (OBA Database & Membership Manager) at sfchim@msn.com if you are interested in receiving a Supporting Performer Membership form.

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stocek, 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, Nat O'Neal, Patrick Connell, Zach Banks.

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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American Banjo Camp



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<p>Jamming</p> <ul style="list-style-type: none"> ★ Jere Canote ★ Orville Johnson ★ Peter Langston 	<p>Fiddle</p> <ul style="list-style-type: none"> ★ Greg Canote ★ Paul Elliott

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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
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- Supporting Performer\$50 (1yr.)
- Angel Sponsor\$60 (1yr.)
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- 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.