

Vol. 34 No. 1
Jan Feb Mar
2014



INSIDE THIS ISSUE!
Mason Smith, OBA Gospel
Show, Whistlin' Rufus,
Sound Advice, and More....



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

Mason Smith:

Under the Hat and Behind the Mic

By Claire Levine

When you go to an Eastside Bluegrass concert, you'll see projected on a screen behind the stage a photo of three youngsters playing stringed instruments. It looks like they are in some dark hollow.

In fact, that's where they were. Mason Smith's father and two aunts were photographed standing near their family home in Pineville, Kentucky.

Although Mason got hooked on playing and singing bluegrass as an adult, he carries with him a life-long love of traditional and gospel music. It plays out in a selfless sharing of time and energy -- and sometimes cash -- to keep the music in the public eye.

Mason organizes the annual Sonny Hammond OBA Gospel Show, as well as the Eastside Bluegrass series that runs nine months of the year. He hires the bands, sets up the room, coordinates with the venue and the sound technician, emcees -- and usually performs a welcoming song for Eastside audiences.

You've probably seen Mason emcee at a festival in the Northwest. Here are

some things you may not know about him.



On the way to the old home

Mason comes by his love of bluegrass honestly.

His parents moved to Oregon so his dad could find good work -- outside of the coal mines.

When Mason visited the family's Kentucky homestead in 1959, his grandfather was plowing his field with a horse -- and returning to a home with no indoor plumbing.

But when his father left Kentucky, he left the music behind, as well. Mason said, "I don't remember ever seeing him play that guitar" that's in the picture shown monthly on stage. When Mason's dad moved to Portland -- the home town of his wife -- he stopped performing, because he couldn't find anyone who played country gospel music.

Mason played trumpet and drums as a kid, "and I took six guitar lessons, but then jobs, cars and girls -- well, one in particular -- got in the way." Mason married Joyce, his high school sweetheart, in 1968 before shipping off to Vietnam in the service.

Mason and Joyce "sang all the time" together, but Mason was too self-conscious ever to sing in public. Joyce passed away in 1984, before Mason found his public voice as both a singer and an emcee.

Continued on Page 6

COLUMBIA GORGE
BLUEGRASS



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Skamania Lodge



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Mason Smith and hat on stage at Tygh Valley in 2013.



1991 Gospel Show at the Northwest Service Center.



Pat Connell: Whistlin' Rufus band leader, OBA Express ad sales coordinator and proud dad.



Vol. 34 No. 1

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

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 \$25 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, 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.

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Advertise in the Express!

Your Express advertising will reach over 500 households of bluegrass enthusiasts, while helping the OBA to continue publishing this valuable resource. We appreciate your support of the Oregon Bluegrass Association. For information about placing an ad for your music-related business please contact Pat Connell via email at: obaexpressads@comcast.net or (971) 207-5933.

AD RATES AND DIMENSIONS

Published quarterly:
 Winter (January, February, March)
 Mailed on January 2
 Reserve by Dec. 1, Copy deadline Dec. 15

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 October 1
 Reserve by September 1, Copy deadline September 15

SIZE	DIMENSION	COST	TWO OR MORE ISSUES
Full Page	7.5 x 9.5"	\$150.00	\$130.00
Half page horizontal	7.5 X 4.75"	\$90.00	\$80.00
Half Page vertical	3.75 x 9.5"	\$90.00	\$80.00
Quarter page	3.75 x 4.50"	\$60.00	\$50.00
Eighth page	3.75 x 2.25 (2 1/4)"	\$40.00	\$30.00

The OBA prefers to receive advertising payment in advance. For one year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may send a check payable to The Oregon Bluegrass Association and mail to PO Box 1115, Portland, OR 97207.

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 please 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

Happy New Year, bluegrassers! We truly hope your holidays with friends and family were wonderful and relaxing.

Our year was a productive and successful one. We've nearly finished fine tuning our new website and are excited for its launch this winter. We raised a good amount of money for our Chick's Kids fund that will help bluegrass instruction continue and keep instruments in the hands of youth. So much thanks to Stacey Harnew and the Chick's Kids team that continue to foster Oregon bluegrass and keep Chick Rose's legend alive. We also have more funds than we've had in many, many years and are excited about structuring some new, strong goals for our organization and setting them in motion.

We only ask a few things from you this year, dear members - mostly just your presence and enjoyment at some key events. First, find us at our Annual OBA Sonny Hammond Gospel Show on January 25th (see our ad on page 8). Second, make sure you Wintergrassers find our OBA Hospitality Suite at Wintergrass in Tacoma, February 27th - March 2nd. There'll be non-stop jamming, band showcases and beer (see the ad on page 10). Third, bring yourself and friends to our free Annual Meeting on April 6th, for food, jamming and a brief meeting including the announcement of new directors and even more jamming. We'll be at a new location to be determined, but we'll keep you posted! And finally, we're brewing up a bigger, better OBA Picker's Fest this year. So, keep your eyes and ears peeled for details to come on that newfangled website that is almost at your fingertips!

We cannot thank you enough for all of your support this last year and the 31 years prior! Without your time, support, consideration and instrumentation, Oregon Bluegrass and our association couldn't have lived long or continue to prosper!

*Cheers to
your very
best year
yet!*

*Colby and
the OBA*



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



OBA Bluegrass Express - Winter 2014

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

Mason Smith: Under the Hat and Behind the Mic

Continued from page 1



It all started with a gospel show

Mason always loved bluegrass and classic country, but he never found his way to participate in the music. That changed in 1998, when he saw an ad for the OBA's annual Gospel Show. He bought a ticket, loved it, and returned the second year. And the light bulb went on.

"I had no idea how much bluegrass was going on in the Northwest."

Within two years, he had a mandolin and was tracking down Chick Rose to be his teacher. "I figured if he could teach kids, he could teach this old guy."

Chick, who never let talent go undiscovered, immediately asked Mason if he sang. Mason responded, "In my truck and in the shower." But when Chick convinced Mason to try a song, Chick's response was, "You sure can sing!" And Mason says no one's been able to shut him up since.

The showman

Mason soon found himself on the OBA board. No one on the board had much experience in producing shows, so when there were no takers for producing the annual Gospel Show, Mason stepped up. And, he said, "The first two years were disasters." The shows lost money.

But Mason kept at it, and the show has grown in popularity. It also has regained its role as one of the OBA's principal fundraisers.

During the years when Mason was getting involved with bluegrass, Sharon Sandgren -- another bluegrass entrepreneur -- was hosting a monthly music series at the Gresham Little Theater. After several years, the venue was no longer

available, and Sharon had to stop the series.

Around that time, someone at Mason's church asked if he could produce a fundraising show to help the church pay rent in its current building. Mason did one better. He arranged to pay the church a

monthly rental fee for use of the room one night a month. Then he set about organizing a concert series taking the place of Sharon's on the third Saturday of each month from September to May.

"Exactly 17 people were at the first show," Mason said. Although he had given the bands a guarantee, neither band would take any money, seeing the low turnout.

Mason said people have been very generous, not the least of whom is Mark Gensman of Ground Zero Sound. Mark insisted on providing the sound for the Eastside series, whether or not Mason could pay him. Today he accepts a small stipend, a fraction of his normal rate, to do a great deal of work: setting up three separate, and usually very different, ensembles for each show, making sure they sound good, and then taking it all down. The shows start at 7 and often run nearly three hours.

It's taking off

In its fifth year, the Eastside Bluegrass series has taken on a life of its own. Mason gets requests from bands all over the Northwest. Even though the pay is minimal, bands love playing the room and the opportunity to perform for a great audience.



Mason Smith: Under the Hat and Behind the Mic

He also has started booking national acts, like Little Roy and Lizzie, and Frank Solivan and Dirty Kitchen. While his shows attract audiences from many parts of the bluegrass community, the core of those in attendance are Eastsiders, many of whom attended the Gresham Little Theater concerts.

The concerts get steady attendance -- but not enough to raise the budget. His primary goal? "I'd love to see the bands get better compensation."

And there's more than being a promoter

Bluegrass means a lot to Mason -- but nothing means more to him than family. It's apparent by looking at Mason's face when he's on stage with his favorite musical partner -- 10-year-old granddaughter Ayana.

Ayana and her mom lived with Mason and his wife Linda for most of Ayana's first eight years. Mason always had it in mind to get the little girl involved formally with music, but he never found something that she really loved.

"But one day when she was seven years old, I heard her singing. And I knew that's what she was supposed to do -- and we got her some training immediately."

Mason arranged for Ayana to start fiddle lessons with Chick -- but after three lessons, Chick went into the hospital -- and never came out. "Her first public performance was at Chick's memorial."

Ayana and her grandpa are now popular performers at open mics across the Northwest. She's a solid fiddler -- currently studying with Martin Stevens, one of the original Chick's Kids -- and has a powerful voice, perfect for gospel melodies.

Mason, too, has come into his own as a singer. Bands often invite him to the stage to sing one of his signature songs, which he powers out with enthusiasm and sincerity.



But for all his confidence singing and emceeing, he admits to serious stage jitters around the mandolin. "The worst musical experience of my life is any time I have to take an instrumental break." (But most of the time, he nails it!)

One of the most exhilarating -- and awful -- moments of Mason's music career came when he was asked to sing a verse of "Will the Circle be Unbroken," on a stage finale featuring Rhonda Vincent at the River City Music Festival.

Mason and others were on stage with Rhonda's band. Emcee George McKnight had planned to sing a verse, but was losing his voice, so he asked Mason to take over.

"I stepped up to the microphone, and all of a sudden, all the music went away!" The band members were all wearing headsets, so there were no monitors on stage. The music was audible where Mason had been standing, but he walked into a sound vacuum just as he was supposed to start singing -- and he had no idea where to begin.

Fortunately, Rhonda recognized what was happening, and began humming so he could hear it. Mason was able to

pick up from there, and the performance went off smoothly.

Still, Mason remembers it with a thrill of pleasure and a resurgence of panic. "It was my big chance -- I couldn't hear a thing. It was heart stopping."

The front man

Mason's outgoing personality, his genuine nature and his love of bluegrass have made him a sought-after emcee at regional festivals, including Clatskanie, Bluegrass under the Stars in Goldendale and the Wheeler County Bluegrass Festival.

His enthusiasm keeps him singing and picking, as does his great love of performing with his granddaughter.

And his values keep him producing the Eastside Bluegrass series, which not only helps his church, but is a much-needed venue for Northwest musicians who want to perform in front of an audience that is there to listen.

It's fitting that the OBA Gospel Show brought Mason into the bluegrass fold. We're all lucky that he returns the favor ten-fold every year with his generous contributions of time, charm and money to the bluegrass cause.



Sonny Hammond Memorial

Gospel Show

Featuring the talents of

**Fadin' By 9
Tim & Cindy Crosby
Brothers Keeper**

**Saturday, January 25th
7:00 pm**

Freedom Foursquare Church

660 SE 160th, Portland, OR 97233

**Members \$10
Non-Members \$12**

**Check the OBA website for advance tickets
www.oregonbluegrass.org**

A benefit for the Oregon Bluegrass Association



The Sonny Hammond Memorial Gospel Show

By Chris Palmer



Sonny Hammond toasting the inaugural Gospel Show in 1982

On the evening of January 25th, the OBA presents the Sonny Hammond Memorial Gospel Show for its 32nd year. Produced by Mason Smith, the show takes place at the Freedom Foursquare Church. This year's bands are Vancouver's "Fadin' By 9", Tim and Cindy Crosby, and Seattle's "Brother's Keeper." The event begins at 5:30 with a jam and the gospel show starts at 7:00 pm.

Formed in 2005, "Fadin by 9" is a popular Vancouver-based band that includes Dave Irwin on guitar, banjo player Joe Lapidus, Ben Shafton on bass and fiddle player Seth Moran. You heard them if you attended the Tygh Valley Bluegrass Jamboree, the Oregon State Fair or the High & Dry Bluegrass Festival in Bend, among many other places they played this year.

Coming from the Puget Sound area, "Brother's Keeper" is the real deal when it comes to gospel music. The members include Stephen Burwell, fiddle, Terry Enyeart, mandolin/vocals, Mike Faast, guitar/vocals, Mike Ferrel, bass, and Rick Meade, banjo/dobro/vocals. Whether leading worship in

their "Down Home Praise" program, providing special music or performing concerts, Brother's Keeper is dedicated to providing excellent God-centered music.

These well-chosen bands are the latest piece of a long and rich history of the OBA Gospel Show. Steve Waller, an OBA founding member, shared recollections of this event's beginnings. In 1982, the year before the OBA was formed, the concept came together during his annual picking party which included Dave Elliott, Mike Stahlman, Steve Reischman and of course Sonny Hammond.

According to Steve, Sonny's idea was to make it into a fund raiser and a means to celebrate the great gospel tunes in bluegrass. This was during the early years of the OBA when many people donated time and money to get the organization off the ground. This included helping to rent the NW Service Center, the original venue for those early Gospel Shows. The bands donated their time. Steve says, "During those first years, the bands maybe got some gas money but nothing else. We worked on it later to get them a modest fee."

The show was officially christened the Sonny Hammond Gospel Show.

"Sonny was quite a character and one of the most charismatic people I've ever met," says Steve Waller. Placing flyers in every music store was that first show's sole means of advertising, and it was an immediate hit. Sadly, Sonny passed away in 1996 and in his honor the show was renamed the Sonny Hammond Memorial Gospel Show.

Sonny's dream was for it to always be an all-gospel show and its custodians always made sure it was kept that way. Ken Cartwright produced it in Salem for a few years before it returned to Portland with a succession of different producers, always flying under the Sonny Hammond Memorial Gospel Show flag and always an all-gospel show. Mason Smith took over the job of producing it a few years ago. Since Mason already produces a monthly bluegrass series at a church, and since gospel happens to be Mason's favorite form of bluegrass, it is a labor of love for him.

The OBA and the bluegrass community are all grateful to Mason for the loving care that he has given it. Coming to the show is another way of supporting the Oregon Bluegrass Association, enjoying some good live gospel music and reconnecting with the friends that you may only see at the summer festivals.



2011 Sonny Hammond Memorial Gospel Show



WINTERGRASS

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Town Mountain (th/sat)
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Dailey & Vincent (sat/sun)
The Cleverlys (sat/sun)
The Rambling Rooks (th/fri)
Elephant Revival (fri/sat)
Kathy Kallick (sat/sun)
Joe Craven (sat)
The Kruger Brothers (sat/sun)
The Milk Carton Kids (th/sat)
Rushad Eggleston (sat/sun)
The Duhks (sat)
The Modern Grass (fri/sat)
Mark Johnson & Emory Lester (sat/sun)
Matuto (fri/sat)
Mollie O'Brien & Rich Moore (sat)
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Guitar w/Chris Eldridge & Julian Lage

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Swedish Fiddle w/Mikael Marin

Nyckleharpa w/Olov Johanssen

Wintergrass Youth Academy - Feb. 27-28

Pintgrass - Feb 27-28

Wintergrass Youth Orchestra - March 1-2

WWW.WINTERGRASS.COM

253-428-8056

Wintergrass

POB 2024

Milton WA 98354



Pat Connell has been successful at many things.

He's done well at whatever career he tried: from managing catering at a resort, to a career in information technology, and in his current profession, selling real estate. He's played bluegrass and acoustic music in well-loved bands since he landed in Bend, Oregon, 40 years ago. He makes friends easily – and keeps them forever.

But nothing lights him up like watching his son Patrick performing on stage with him in the band Whistlin' Rufus. "He's a wonderful player, and such a wonderful person to boot."

To hear Pat talk, his musical life has been a series of lucky coincidences. But anyone who has worked with Pat knows that his "luck" stems from determination, discipline and talent.

Whistlin' Rufus, named after a fiddle tune, is a lively ensemble that excels at entertainment, as well as musicality. Solidly in the "hardly strictly bluegrass" camp, the most notable thing the musicians have in common is a love of what's different in acoustic music.

Pat in the Wild West

It was 1973. Pat arrived in Bend, fresh out of college, driving a 1963 VW Beetle he rebuilt, stuffed with a guitar, a banjo, a funky stereo and his record collection.



(C) 2012 Nancy Bay

(Those of you born past 1980, look up "vinyl records" on Wikipedia.)

What was supposed to be a brief stop on the way to figuring out his life lasted 11 years. During that time, he founded the Buffalo Chip Review bluegrass band with buddy Gary Bowne and performed in many other ensembles. His music overlapped with many who went on to become professionals in the business, including Marv and Rindy Ross, who later made the national charts as Quarterflash.

Pat was playing guitar, but he knew two songs on the banjo. His personal best in earning money as a bluegrass player came from a slightly sloshed father-of-the-bride, who would slip Pat 20 bucks every time he played Foggy Mountain Special.

Fast forward to 2001

During the Central Oregon years, Pat had met and married Carole. They moved to the Willamette Valley, where Carole pursued her career in land use planning and Pat spent a career in the IT field with Siemens AG. During the working-and-raising-kids years (Patrick and younger brother Austin), Pat al-

lowed his music to simmer quietly on the backburner. (However, Pat admits that he got pretty good at putting baby words to fiddle tunes.) During that time, he also coached Little League and Babe Ruth baseball and taught his boys to play and love music.



In 2001, Pat was playing mandolin at a party when he met the late mandolin maker and player, Bob Schneider. Bob invited Pat to a jam in Ladd's Addition of Southeast Portland, where Pat met many active bluegrass pickers. As happens in music circles, Pat met a picker who met a picker who introduced him to Ritchie Wernick. Pat and Ritchie became best friends and music mates.

The two formed Whistlin' Rufus in 2003 with Natasha O'Neal – and have been playing together ever since. Since then, they have added talented and fun people who bring their unique takes on acoustic music to the blend. Whistlin' Rufus is made up of friends, friends of friends, and musicians who wandered in to hear them and never left.

The current configuration is Pat on mandolin and guitar; Ritchie on guitar and harmonica; Patrick on guitar and bass; Nat O'Neal on fiddle; Zach Banks on cello and Jon Meek on dobro, banjo and bass.



The 2014 Mt. St. Helens Bluegrass Festival

August 8-10, 2014 ---- Toledo, Washington



James King



Larry Gillis



Faast & Blair



Fern Hill



High and Lonesome



Kevin Pace & The Early Edition

Larry Gillis
James King
Kevin Pace & The Early Edition
Fern Hill
High and Lonesome
Faast & Blair

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 \$25 ...Saturday All Day
 \$20 ...Saturday Night after 4:00 pm
 \$Free...Sunday Gospel Concert - 9:30 am
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Pat Connell and Whistlin' Rufus

By Claire Levine

Continued from Page 11

As you might expect from a band named Whistlin' Rufus that features two Connells, their music is infused with old time and Irish tunes. They also perform many original songs co-written by Pat and Ritchie, and a trademark song is their version of Ob-La-Di, Ob-La-Da – the best of Liverpoolian bluegrass. It's John Hartford meets River Dance meets Fats Domino.

They're everywhere

Whistlin' Rufus's music connects with audiences. That explains why they not only are booked at bluegrass festivals and events each summer, but they also hold their own among the larger, more competitive music market.

For example, they play regularly at McMenemy venues and O'Connor's in Multnomah Village plus special events like the Wooden Boat Festival in Portland, Sand in the City, and weddings and private parties.

Pat really loves the benefit events, particularly those that help kids. He said, "We consider it a particular honor to be selected by the Community Music Center to kick off the Family Friday Concert series for the last five years."

Recently, Whistlin' Rufus got to work with four different young singers

through the nonprofit Ethos, which brings music training to kids who might not otherwise be able to afford lessons.

The band backed up these young singers – on the stage of the Aladdin Theater. The kids played all sorts of tunes, from Rodney Crowell to Green Day songs. "I get so much satisfaction watching these kids belt it out," Pat said.

Another highlight is playing for the Doggie Dash, a fundraiser for the Oregon Humane Society. "It's billed as the confluence of 20,000 legs."

More giving back

Pat's also a board member of the OBA and is responsible for selling ads. He's doing a stellar job of bringing in new advertisers and organizing the ad sales. The revenue he obtains for the OBA helps the Express be self-sufficient and keeps money in the bank to support other OBA functions.



What's the best?

Pat's got that whole "Irish way of talking that makes everything interesting" thing going on. So it's a treat to hear him talk about his music and the joy he takes in it.

Here's his description of the very best part of performing. "It's when all the cylinders are hitting; when everybody knows what they're doing and you're doing it all correctly – and the hair on your arms stands up. You are doing the songwriter honor by playing the song very well. That's the best feeling."

Audiences hear that – and get it. It's why Whistlin' Rufus is celebrating its 10th year, why their inaugural CD "It's About Time" in 2009 was featured on the University of North Carolina's "Back Porch Music" program, why a reviewer of their performance at the Florence Folk Festival wrote, "Audience adrenaline popped when high energy Whistlin' Rufus took the stage. . ." and why Tim Dawdy calls them "master entertainers."

Check out their website whistlinrufus.com to find out where they'll be playing, and watch for a CD with all originals coming out early in 2014. Catch Whistlin' Rufus at the Eastside Bluegrass Concert Series on January 18. You can also follow them on Facebook and Twitter.



The Hunter

One fine day late in spring, our family ventured out onto a ridge overlooking the upper Minam River. It was a great day for enjoying sunshine and the view down into the Eagle Cap Wilderness Area, but we were on a mission: mushrooms. We were hunting for morels, and it was one of the first times that my two daughters went out with us. After some time, I found a couple of mushrooms and showed them what to look for.

After that, it didn't take long for the youngest to make her first find. "Guess what I found!" she hollered out from a grove of fir trees. I went over to where she was hunting and sure enough, right there in front of her was a little cluster of fresh morels. What she *hadn't* seen was about three dozen others all around her and along the path she had taken to her special trove.

Mary's pride in finding her first mushrooms was immediately trumped by her own amazement when I told her to turn around. Right behind her were *more* mushrooms. Then she looked out and saw that *she was surrounded!* Once she learned to see them through her first encounter, she could then look out through the woods and see them everywhere.

Way Over Yonder

One of the most commonly heard questions in the world of beginning dobro players is "What do I do with a minor key?" We're plagued by the idea that since we play with a straight bar, and in bluegrass the dobro is tuned to a major chord, minor chords are somehow mysterious and out of reach. An entire song in a *minor key?* Daunting!

But why should this be? There is no perceived limitation when we play in a major key, though most of the melody

notes we want are not located on just one fret, even when playing in a familiar major chord or key. Say you're in a jam and somebody is playing Wildwood Flower in C.

The dobro player will probably not just park the bar at the fifth fret and stay there, rolling endlessly over the same three notes. No, but what *will* she do? **Figure 1** shows a portion of the dobro fretboard with the fifth fret C chord highlighted, and surrounded by all the notes making up the melody.

Notice that to play this simple melody in a major key, the dobro player feels free to dance around, jumping or sliding up or down a few frets to catch the melody notes while keeping in mind that the home base is there at the fifth fret. *She is not limited to playing a straight bar position.* As a matter of fact, she is forced to move away from the home base in order to stay

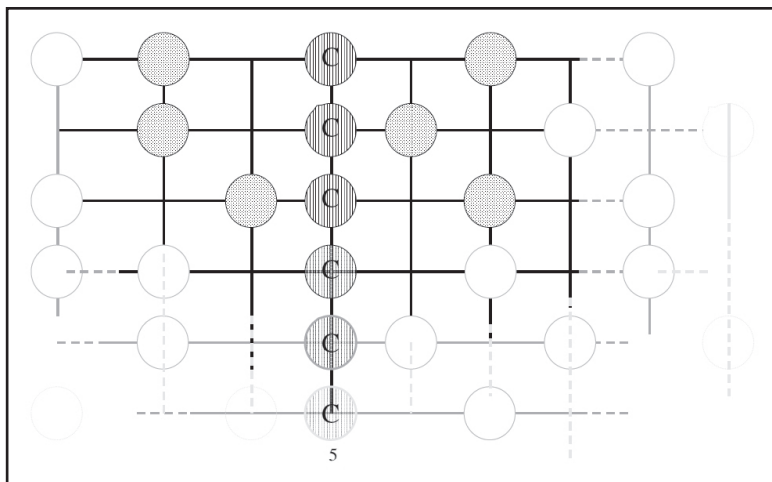


Figure 1: The dobro fretboard centered on the barred C chord at the fifth fret. On the frets just above and below are the notes you will reach for in playing simple melodies like Wildwood Flower. You are not limited to the barred chord.

close to the melody.

In A Minor Key

Well, just like morels on a fine spring day, the notes available when playing in a minor key are everywhere, once you know where to look. Although we can't strum a minor chord across all the strings, playing melodies, rolls and other dobro maneuvers over a minor chord is no different than playing around on the major chords.

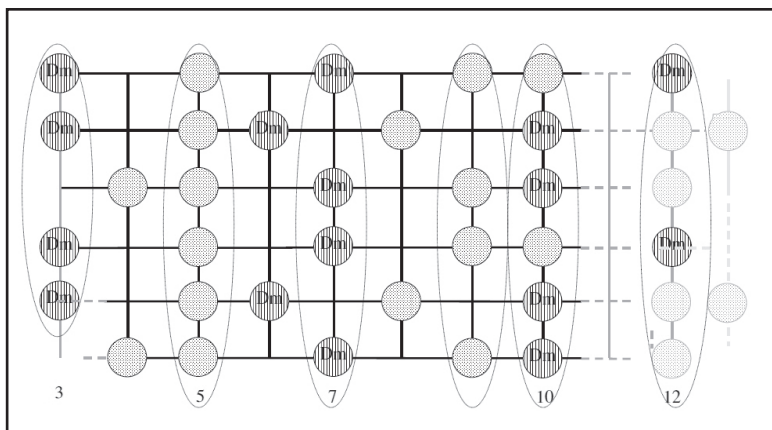


Figure 2: Here is a stretch of the dobro fretboard centered around a Dm shape on the sixth and seventh frets. The notes which constitute the Dm chord are hatched, the other notes of the Dm (C) scale are shown, and I've drawn ellipses around all those places where you can play four or more strings with a straight bar position – yeah, just about all of them! Find them in the tablature.

The Theory of Bluegrass: Mushrooms and Minors

by Matt Snook

To demonstrate, let's try *Shady Grove* in D minor. **Figure 2** again shows part of the fretboard, this time centered on the Dm chord found at the seventh fret, but once again surrounded by all the nearby notes of the Dm (C) scale which are used in the melody – just like before! And just like before, the player can move and slide to these other notes and never feel limited to just those few that make up the Dm chord.

But how do we use rolls and arpeggios to get the driving sound of bluegrass dobro? This requires us to play multiple strings at one time, and it might seem that the straight bar limits us. But look again at **Figure 2**, and notice all those places where notes of the scale line up nicely for us. These are outlined in the figure, and suggest likely locations for a dobro player to

roll across the strings and add some movement or play at least parts of a minor chord. We can take advantage of those locations where the various notes line up *even though they are not part of our minor chord!*

In **Figure 3** you'll find a dobro tab for *Shady Grove*, including several moves which take advantage of nearby scale notes which are not part of the Dm chord, but still sound great and add movement and syncopation to the melody. For instance, in measure four notice the roll across the fifth fret while playing over the Dm chord. What? Playing C when the song is in Dm? Try it, you'll like it.

As your knowledge of the scale pattern increases, you'll find that every minor chord – or any chord for that matter – is surrounded by many tasty notes that

you can reach out and grab instead of just being limited to the notes of your minor chord. And whenever those notes line up on one fret, it opens up the possibilities for rolls and partial chords. They're everywhere; pick a few!

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 hopefully will captivate the advanced player.

Shady Grove of Mushrooms Traditional

Figure 3. Tablature of a simple version of *Shady Grove* in Dm. The arrows point to all those places where the picker moves away from the chord being played, and picks other notes from the Dm scale.

Bluegrass Shows at the Alberta Rose



January 25th & 26th Chatham County Line



Alberta Rose Theatre
3000 NE Alberta • (503)764-4131 • AlbertaRoseTheatre.com

It's official – we're excited to announce that we've launched a new and improved website at the same good ol' URL: oregonbluegrass.org. After nearly a year of planning, the website has been transformed into a more vibrant and engaging tool that you should find easier to navigate. The same information you use every day will still be on the website, but there are also lots of new features. To list only a few:

- Blog entries you can comment on after registering on the site
- A calendar with too many great features to list them all here
- A "hire a band" page, including images of member bands that shuffle randomly (there goes the advantage of having a band name that starts with the letter "A")

- An interactive member forum where you can trade advice, sell stuff, plan carpools, etc.

While the new site is visually stunning and far more user-friendly (at least we think so), it is still a work in progress, and we know that there are bound to be imperfections or glitches on some of the many pages that have been redesigned or migrated from the old design. Please help us by sharing any bugs you come across and by providing feedback about your experience on the site—good or bad. Please email your thoughts to webmaster@oregonbluegrass.org.

Many thanks to Dave Whipple and Kelly Farrell! Dave is a professional website developer who led the design work with assistance from Kelly, a cooperative education student intern

from Portland Community College. The rebuild and redesign were made possible, in part, by an Arts Recognition grant from the Oregon Arts Commission. Now that the site has switched to a Wordpress platform, it will be much easier for anyone with computer skills to help maintain with some basic training. Please let us know if you'd like to get involved!

After much deliberation and discussion, the OBA Board of Directors also recently decided that after 20 years (or more!) it was time to increase membership and advertising fees. The changes include raising the annual individual membership fee from \$20 to \$25. There is still a small discount for 3-year renewals. Please see the updated advertising rates listed online and in the Bluegrass Express.

Rural Outreach Opportunity!

Help share bluegrass in rural Oregon!

The OBA has a wonderful opportunity to work with ETHOS (<http://ethos.org/>) in the coming year to support its rural outreach program and further the OBA mission to keep bluegrass music alive through the youth of Oregon.

Ethos has representatives in each of the following musically underserved areas: Madras, Metolius, Elkton, Fossil, Condon, Monument and one state-wide roving representative. These folks would LOVE to hear from individuals and bands that would like to help in any way. Doing shows at local schools, teaching or coaching youth in any bluegrass instrument, providing working instruments to use for learning, or anything else you can think of!

Ethos has generously offered to let any individual or group that contributes significantly to this project use their high-end video recording equipment and studio to record a tune.

If you are interested, contact Tony McCormick via banjo@notebene.net for specific contact information for the area representative you wish to work with.

MARK YOUR CALENDARS for the Oregon Bluegrass Association ANNUAL MEETING

APRIL 6TH, 2014

a brief meeting, jamming, food and drink

- LOCATION TBA -

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



Kathy Boyd & Phoenix Rising

2014 Here We Come!!

Friday—Sunday, January 17—19
Florence Winter Folk Festival ~ Florence, OR

Saturday, February 1
Troubadour Music Center ~ Corvallis, OR

Saturday, March 1
Music in the Stacks at the Ledding Library ~ Milwaukie, OR

Sunday—Tuesday, March 2—4
Oregon Festival and Events Annual Convention ~ Seaside, OR

Sunday, April 27
RCPUMC Concert Series ~ Portland, OR

Please check our website frequently for additional appearances!

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**If you want more for your jam or house concert
contact vicepresident@oregonbluegrass.org**



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
benfcocker@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
lizcraim42@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: Steve Radcliffe 541-479-3487
steveradcliffe@peak.org

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

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

EUGENE: Each Wednesday from 7:00 pm to 9:00 pm, Music Masters Studios in South Eugene located at the shopping center at 40th & Donald
All skill levels are encouraged. Good players stop in frequently and sit right in with newbies. No charge. Some old time and old country tunes filter in with the bluegrass.
For Information: Sean McGowan 541-510-1241
<http://www.musicmastersstudio.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 - 3rd Thursday 6pm-9pm
Wild River Pub meeting room
Acoustic-bluegrass, folk, western, Americana roots & more!
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

DALLAS: ALL GOSPEL, ALL ACOUSTIC JAM
Every third Saturday of the month 7-10 pm
Guthrie Park in Dallas.
For Information: Sally Clark (503) 623-0874

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

Saturday

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 (17901 NE 72nd Ave, Battle Ground, WA)
Hosted by the Columbia River Oldtime Strings. Anyone can join in the fun; listeners as well as musicians are welcome.
For most up to date listing, check the OBA Jam Calendar at: www.oregonbluegrass.org

BEND: Blue Grass Jam - 4th Saturday of each Month 4:30 to 8:30pm
Alfalfa Community Hall
All levels welcomed. A time to share your music, play along and meet other musicians.
For Information: (541) 408-2085
pinkbrose@live.com

DALLAS: All gospel, all acoustic jam - Every third Saturday of the month 7-10pm
Guthrie Park in Dallas
For Information: Call (503) 623-0874
dusterjim@hotmail.com

PORTLAND: Taborgress Bluegrass Class & Jam - Every Saturday Thru May 17th, 10-1 for the beginning class and jam; 1-4 for the intermediate
St. David of Wales Episcopal Church 2800 SE Harrison Street Portland, OR 97214
For all instruments. No registration required.
Drop-ins welcome.
Cost is \$10 per session. Knowledge of basic chords and the ability to execute the chord changes is required.
For Information: www.taborgress.com

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.



2014 *Fiddlin' Under the Stars*

BLUEGRASS FESTIVAL

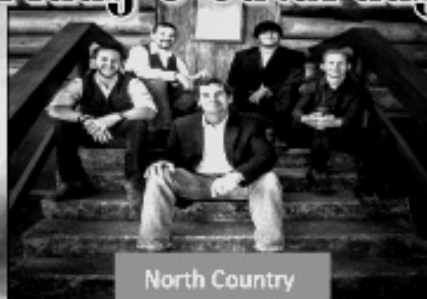
Goldendale, WA

Pre-festival days: May 28-29 - Open Jammin', Pickin' & Grinnin' 'til you stop or drop!

Festival Days: Friday & Saturday, May 30* ~ 31*



Wayward Vessel



North Country



Oly Mountain Boys

Details:

Pre-Festival Hours: 'til you stop or drop!

Friday Hours: 3PM to 10PM

Saturday Hours: 10AM to 10PM

Microbrew & Wine Garden Hours:

Thurs-Saturday – 5:00PM to Midnight

Gospel Sunday: 10AM

Price: 2 day Festival Wristband \$15.00

Single day entrance: \$ 10.00

Address: Ekone Park – 411 W. Wilbur
Goldendale, WA 98620

(NW Corner of Wilbur & Broadway)

Dry camping: \$10.00 per night,
May 28 – June 1 Please call or email
ahead with the size of your rig.

For Reservations or Questions Call:
(509)773.3400

Featuring:

North Country

Oly Mountain Boys

Hardshell Harmony

Wayward Vessel

Whistlin' Rufus

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Our many volunteers!

*Free taxi service and admission to the Goldendale Observatory with Bluegrass Wristbands May 30 & 31st

Fiddlin' Under the Stars Bluegrass Festival Presented by the Greater Goldendale Area Chamber of Commerce

How Sweet it Is

My name is Bob Llewellyn and I've been around the edges of the OBA family for some years now. I know several people in the group, and I love bluegrass. I play banjo in the band Lucky Gap, based in Newport, Oregon.

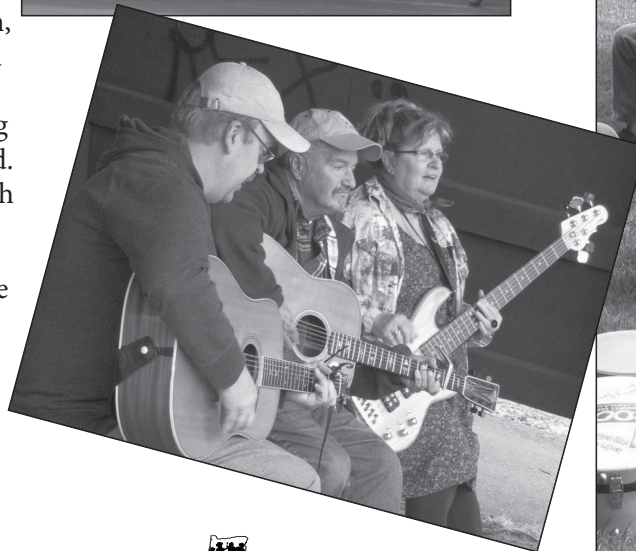
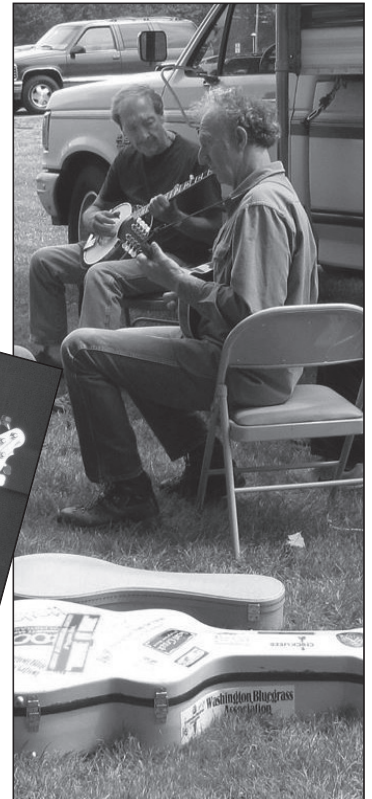
Last summer, a few weeks before the Columbia Gorge Bluegrass Festival in late July, my first cousin Willi called me from Baton Rouge, Louisiana, to say that he and his wife Kay were planning a visit up here. It worked out for them to meet me in Stevenson, where we could play and camp together. The only hitch was that Willi plays stand-up, ham-bone, dog-house bass and he wouldn't be traveling with one. He also plays banjo-ukulele, but he really shines on bass. Anyway, I said I'd look around and see about borrowing one, but given the logistics of traveling and camping with somebody else's bass, it didn't seem likely. But "On ne sait jamais"-- you just never know.

So, as planned, my friend Linda, another "Dobro Dolly," had arrived a day early and set up her camp, and met her neighbors. When Willi and Kay arrived the next day they located Linda and met her neighbor Mark, (who may qualify as the friendliest guy in the world) and they all hit it off. Mark is a mandolin player but since he is also learning to play bass, he happened to have a spare one on hand (her name is Peaches, and according to Mark, she is missing Willi), next door to the jam, with a warm and safe place for it to spend the night. Problem solved! This led to energetic late-night jamming and meeting many fun people throughout the weekend. Jamming is such a fun way to interact with people you have never met before.

As if that weren't enough, I stopped by the OBA table and picked up their newsletter and looked through it, and there in stunning black and white was my new friend Mark and his cherry, pristine, flawless, shining-like-a-diamond totally restored little trailer friend, Lily. And if that just don't beat all! I tell ya', it just doesn't get any better!



Photos by Vicki Vance





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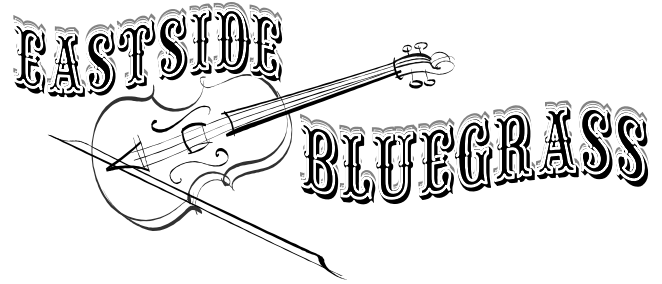
Charlie Williamson - Attorney at Law
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charlie3@nwlk.com

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Add your business name to this list: If you are a bluegrass-friendly non-music-related business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A non-music-related business cannot advertise with the OBA, but a Contributing Business Sponsor can get the recognition and promotional benefits of underwrite-style sponsorship. For \$100 annually, your OBA supporting business gets all the member benefits - plus a year of promotional print and announcement recognition at OBA-sponsored shows and promotions, as well as a prominent listing in the Bluegrass Express. For more information please contact Matt Snook by email at: membership@oregonbluegrass.org.



3rd Saturday of Each Month

Come jam at 5:30 ~ Show begins at 7

Suggested Donation of \$10 at the door

*Featuring a full snack bar and
the most comfortable seats in the city!*

660 SE 160th in Portland

For information call 503-307-2993

COMING SOON!

January 18th

Red Diesel
Dave Peterson
Whistlin' Rufus

February 15th

The Porch Cats
Phil Carrier
Fellow Travelers

March 15th

TBA
The Barefoot Movement

April 12th

Slipshod
Mischief
Jim Faddis and The One More Ride Band

May 10th

Neahkanie Mountain Band
TBA
The Loafers

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

Hello again, bluegrass fans. Sitting here in the sub-freezing weather, it's hard to imagine how nice it will be when summer comes again and we can all go outside for some great bluegrass music.

I had someone ask me to write a column regarding the recording process and what each step entails. I know a lot of bands rely on CD sales at gigs to help pay the bills and a lot of fans like having a recording of their favorite group so they can "take them home" after the event. Knowing what steps are required to create a high-quality recorded product might be important.

The first step is to rehearse the songs you plan on recording until they are fully memorized. Every chord change, every break, every vocal part including lining up harmony parts. Doing your homework saves time and frustration and helps musicians relax.

With everyone having access to a computer, a mixer, microphones, and other recording equipment, it is tempting to do the recording "in house." It seems easy to set up the microphones in your living room or garage and record the band. There have been some nice recordings done in this manner, although frequently the results are flawed. There are several reasons why recording at home can be a bad idea.

First, the quality of the components makes a difference. A quality "front end" is important: This includes interfaces and mixers. Having a variety of microphones available is helpful. The microphone that sounds great on stage may not be the best for recording.

Having a headphone distribution system makes overdubbing easier. High-quality headphones are not necessary, but those that block out "bleed" (recorded tracks) are best. The other problem with home-recorded music is the environment. Most living rooms, bedrooms, basements, and garages are not designed to make acoustic instruments sound their best. Reflections, reverb, dead zones, standing waves and bass problems are typical difficulties faced in a home environment. A professional studio will have a treated room designed to make instruments and vocals sound their best. That can be expensive.

Another problem is monitoring. Mixing a band using headphones is a bad idea since they give you a false sense of the actual sound. Most typical home recordings have foot taps, pick clicks, plosives (such as the p and b sounds), and other sounds that simply cannot be heard on home stereo speakers or many headphones. True accurate monitors are not cheap and can make a huge difference in the sound quality.

I have heard home recordings that had foot stomps, chair squeaks, pick clicks, mouth noises (tongue and lip noises) and other distracting problems that apparently could not be heard because of the poor quality of home speakers.

After recording comes the mixing process. This is when the instruments and vocals are blended to make a cohesive song. A typical problem is the lack of panning. Everything is in the center so the song sounds like an old monaural recording. There is no sense of space, and instruments don't have their individual places in the mix. Using EQ, pan, and volume changes can make a huge difference in the sound.

The final step is mastering--where the songs are "finished." Overall tone can be adjusted, reverb can be added to the entire mix, the overall volume can be set to commercial levels and the project as a whole is balanced so one song doesn't jump out at listeners while another has them reaching for the volume knob. Having accurate monitoring is a crucial part of the process. The mastering engineer must be able to hear every nuance of each song. A typical national level mastering engineer can make adjustments of a fraction of a decibel and hear the difference in the monitors.

Anyone listening to a commercial bluegrass CD by any of the "big" should notice how clear and clean their recordings are. Notice how the volume throughout the CD is constant. And notice how "present" the band sounds when you listen. Most home recordings cannot achieve that quality. Of course, most home recording engineers don't have hundreds of thousands of dollars in rooms, microphones, converters, and monitors, either.

So if you want to record at home, just keep in mind that there are limitations. The upside is that you can save money. The downside is how having a poor-sounding representation of your band does you no good.

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:

GZsound@hotmail.com.

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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

A Sudden Tradition

A Sudden Tradition is a five-member Portland-area Americana band, performing bluegrass, folk, old time, country, standards, contemporary, and original songs. Our mission is to bring musical joy to your gathering. Upbeat and family friendly-- light-hearted and just plain fun-- that's what you get with A Sudden Tradition!

www.ASuddenTradition.com
Dennis Zelmer 503-893-4569
Suzanne Chimenti 503-957-6161
info@ASuddenTradition.com

Back Porch Revival

Gene Greer – guitar/harmonica, Tony McCormick – banjo, Dan Anolik – mandolin/harmonica, Aron Racho – guitar and more, Bruce Peterson – bass and guitar.

Blues inspired folk, country, blues, honky-tonk and original songs. Back porch music that hits the ball out of the park!

www.backporchrevival.com
Gene Greer
info@backporchrevival.com
503-641-4946

Back Up and Push

Dan Kopecky --mandolin/vocals, Robert Brownscombe –bass, Susie Anderson – fiddle/vocals, Tom Gall -- guitar/vocals, Patrick McLaughlin – banjo.

5 piece bluegrass band from Welches, OR. We play a mix of traditional bluegrass, southern blues and a few cowboy tunes. Available for festivals, shows, parties, dances, barbecues or whatever!

backupandpush.tripod.com
Patrick McLaughlin
patrickmw@aol.com

Bethel Mountain Band

Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen (Front) - Jerry Schrock, Will Barnhart, Craig Ulrich

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
Jerry Stutzman
info@bethelmountainband.com

The Bluegrass Regulators

Luke Dewhirst, Martin Stevens, Molly Adkins, Josh Adkins, Jake Dewhirst

In February 2009, four young musicians got together and started playing. Something clicked. Drawing from a variety of influences such as The Lonesome River Band, Vince Gill, John Mayer, Hot Rize, and Buddy Miller, the Regulators deliver a unique blend of contemporary bluegrass, complete with solid instrument and vocal work

Luke Dewhirst
503-395-8103
regulatorbluegrass@gmail.com
www.bluegrassregulators.com

Daniel Robinson

Singer-songwriter. Bluegrass mandolin. Beginning lessons. Mandolin player for hire.

Mando.Zen@gmail.com
971-322-7231

Eight Dollar Mountain

Darrin Campbell, Stuart Green, Phil Johnson, Peter Koelsch, Mark Lackey.

Eight Dollar Mountain rises from the Cascade-Siskiyou Mountain region of Southern Oregon and brings you fine string music from the long standing traditions of excellent bluegrass.

www.eightdollarmountain.net
Mark Lackey

Fadin' By 9

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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

Lost Creek

From Portland, Oregon, Lost Creek delivers a driving blend of bluegrass and old time standards with terrific vocal harmonies and tasteful instrumentation. For years they've delighted audiences at festivals, pubs, parks, dances, markets, and weddings throughout Oregon and Washington. Have a listen and see what's new ... thanks for stopping by.

For Information:
www.lostcreekmusic.com
Band@lostcreekmusic.com



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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

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

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

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



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.

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

Betsy and Theron Yochelson

Stand-up bass / mandolin -- Lead / harmony vocals. We head up two bluegrass / acoustic-country "all-event" bands in the mid-Willamette Valley.

541-409-8248
Betsybyo@gmail.com
Red Diesel:
www.facebook.com/reddieseloregon
Prairie Dog Backfire:
www.reverbnation.com/prairiedogbackfire

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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Info: (503) 551-8849



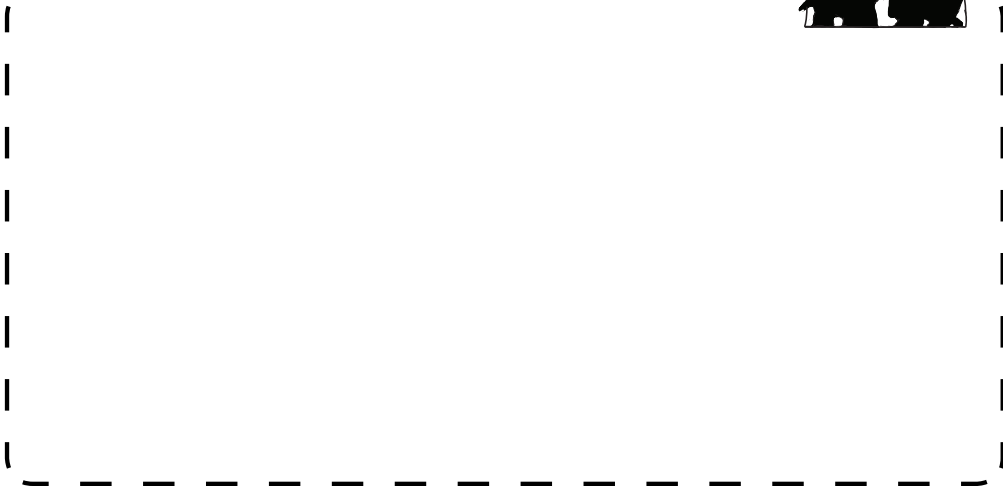
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Volunteering

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