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INSIDE THIS ISSUE!

Oregon Women In Bluegrass, 7 Brief Lessons on Music, Late Bloomer and more...



Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass *Express*

Where Were The Women? **Oregon Women In Bluegrass**

By Claire Levine

When the Express editor asked for a column about Oregon women in bluegrass, I agreed quickly, thinking it would be a pretty short article.

If memory serves me and others well, few women jammed in the early days, and fewer still performed. Those are the times on which I'll focus, leaving it to others to bring us up to date.

First, let's set the stage.

In the early 1980s, bluegrass was even more of a niche genre than it is today, with a small self-selecting audience. Having been nearly KO'd by rock and roll in the '60s, then later banned from country radio as too "hillbilly," in most parts of the country you had to really search for bluegrass to hear it.

The folk revival helped somewhat – but not enough to make it a commercially viable and popular style in the Pacific Northwest.

So it was a small, determined group of Oregon pickers who found each other in the early 1980s. They were passionate about bluegrass. Most had spent many hours learning their craft alone in their rooms, wearing down the grooves on their 33 $\frac{1}{3}$ -RPM albums trying to emulate what Bill and Earl were doing.

And, as it happened, almost all those pickers were male.

There were a few notable exceptions. Vivian Williams had made a name for herself as a fiddler when she studied at Reed College. Barbara Lamb, now a professional fiddler living in Nashville, was a teenager when she would ride the bus from Seattle to play with a Portland-area band. A couple other women moved back and forth between contest-style fiddling and bluegrass.

Sue Averill, whose most recent band was Lee Highway, was in demand as a bass player in Oregon and California. She occasionally performed with the iconic Vern and Ray band from Northern California.

And that's pretty much it. So what was going on?

Mike Stahlman remembers, "There just weren't that many pickers. Everyone knew everybody else." The jamming scene was different. "They were all private, by invitation only."

And the level of musicianship was pretty high quality.

It wasn't intentionally exclusive. It was just that the musicians loved the experience of playing together. They loved being challenged by each other; loved hitting those spine-tingling harmonies; loved hearing each other's breaks; and loved the vitality of this unique form of music.

"It wasn't that beginners weren't welcome," Mike said, "but they likely would be intimidated and overwhelmed pretty quickly. The good pickers didn't slow down to accommodate a beginner at a jam. They just played like they always did (fast and hard), and you had to find a way to get up to speed with them or stay in the shadows for a while, working on your chops."

Mike said the term "slow jam" probably wasn't even around at the time. "If someone had said, 'Could we play Foggy Mountain Breakdown or Toy Heart slowly?' they probably would have looked puzzled and asked why anybody would want to do that."

For whatever reason, at that time young women weren't picking up the traditional bluegrass instruments. It's worth noting that virtually all the females playing lead instruments were fiddlers. It seems likely that's because girls were encouraged to learn classical violin, but banjo and mandolin weren't on any parents' radar screens.

It's fun to speculate about what was going on then and how it's changed.

Let's start with culture.

A lot of the bluegrass experience is based in pre-'60s culture from rural parts of the U.S.

Continued on page 5



OBA Membership & Ad Information

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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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 format. If you have questions about your file please email John Nice-Snowdy at nicetunz@gmail.com.

Founded in 1982, the Oregon Bluegrass Association (OBA) is a volunteer-run, 501(c) (3), non-profit arts organization consisting of individual and band memberships. Based in Portland, Oregon, the OBA has chapters in Salem and Roseburg, and is the umbrella organization for the Chick Rose School of Bluegrass.

The OBA is led by an elected Board of Directors who volunteer for two-year terms. Monthly meetings are open to all members and an Annual Meeting is held for the state-wide and regional members. Financial support for the OBA comes from membership dues, fundraising events, tax-deductible donations, merchandise sales and advertising revenue from the Bluegrass Express, the award-winning member newsletter.



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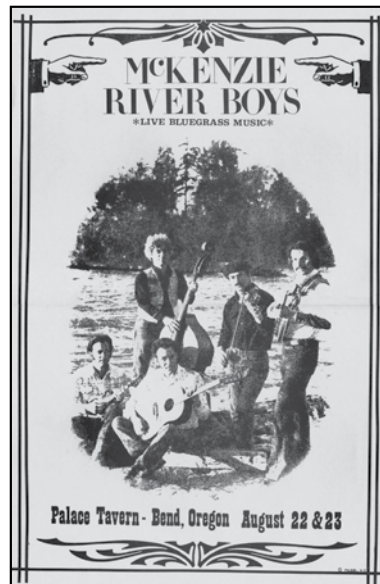
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OREGON ARTS
COMMISSION



Vivian Williams with Bill Monroe and the Bluegrass Boys.



Don Miller & The McKenzie River Boys Reunion Poster 2012



Park Blocks Festival



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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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President's Message

I'm writing this from the California Bluegrass Association's Father's Day Festival in Grass Valley. Set in the beautiful Sierra Nevada Mountains, we've gone for the past five years so that our granddaughters can attend the festival's youth academy, a five-day program. And since they live in Arizona, it's the closest place to meet up. Not only do we get to spend a week with them, but this is their annual exposure to bluegrass, something they don't get at home.

And here is also where I have the annual opportunity to pick the brain of Darby Brandli, the CBA president, to see if there are ways to improve our organization. The topic of this year's conversation was volunteers. Even with five times the number of members the OBA has, the CBA has many of the same challenges in that department.

The OBA needs and welcomes new ideas and viewpoints. Our organization needs people with business skills, membership development skills, people with social networking and publicity skills, and graphic design skills, among others. The vitality of a volunteer group must constantly be renewed. Like a garden, it must be carefully nurtured and managed. As new members are recruited into the existing positions of responsibility, each will bring new ideas and fresh energy to the group. It takes people with strong character, integrity and a willingness to work together for the good of the association.

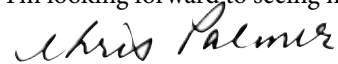
These are not lifetime jobs. Board positions such as president, VP, treasurer and secretary are for two years. Other positions such as membership director or volunteer coordinator are for one year. If you'd just like to help out for a few hours at a festival, we appreciate that too. In fact, if you're attending the Stevenson festival (Gorgegrass), we have a few short slots to fill. You can see the stage from the OBA booth. If you'd like to contribute an hour or two, please contact me at president@oregonbluegrass.org or at 503-310-3311 and we can talk.

In other news, due to declining attendance, the OBA Series at Freedom Foursquare Church held its last concert on June 24. Despite Darrell Gulstrom's best efforts, there are now so many other venues offering live bluegrass music every week that the series just didn't survive. The OBA thanks Darrell for everything he did to make it work.

However, if you're looking for a night or an afternoon out, or the latest festival schedule, you'll find information on our website and on OBA Radio. To get to OBA Radio, go to www.oregonbluegrass.org and click on the green rectangle on the home page. It's an excellent station that runs 24/7.

The 10th Annual OBA Picker's Fest takes place this year from August 25-27 at Zigzag Mountain Farm. At this writing, we have three yurts available. Yurts can comfortably accommodate two to four people and rent for \$120 for both Friday and Saturday nights. And of course we have plenty of camping sites for tents and small RVs. Call me at 503-310-3311 if you're interested in a yurt. Regular campsites can be reserved by going to Brown Paper Tickets and clicking on OBA Picker's Fest, <http://www.brownpapertickets.com/event/2938858>. Many of you are familiar with this beautiful farm up at the mountain in Rhododendron, a 45-minute drive from Portland. It's a relaxing place to spend the weekend with your friends and enjoy the wonderful farm food grown on the property.

I'm looking forward to seeing many of you during the summer!



Chris Palmer
President, Oregon Bluegrass Association



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 - KMUN 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

Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F
Additional Bluegrass Programming
Streaming and Schedule: www.kyacfm.org



Comella Nelson's family moved from Oklahoma to Vanport – the North Portland neighborhood created to house shipyard workers. She remembers her father, Frank, and his friends jamming all night on country music. Although Irene Nelson, Frank's wife, was a fine mandolin player and singer, she'd stay in the kitchen with the other wives during these gatherings.

Biographies of first-generation pickers often reveal that their mothers played fiddle or banjo. But with the exception of a few family bands, the impression is that the moms only played in the parlor, while the dads and sons were playing out at community dances.

Frank and Irene later became founding benefactors of the Oregon Bluegrass Association. Comella, who had classical guitar training, played folk music well before she found her way into bluegrass.

Mike notes that bluegrass wasn't the only exclusive genre. It's only in the last 30 years that women are taking their place as jazz instrumentalists and orchestra first chairs and conductors and composers and producers. This parallels other societal changes – from science to sports to politics.

One curious point is the historical difference between Oregon and California. Comella remembers seeing Sally Van Meter holding her own on the resonaphonic guitar at bluegrass festivals.

The Bay Area early on produced Good

Ol' Persons – originally an all-women band – followed by Sidesaddle and later the All Girl Boys. For some reason, Northern California was ahead of Oregon in nurturing women who excelled at their instruments, wrote great songs and fronted their own bands.

One possibility is that Bay Area bluegrass had its roots in the folk community, with its tradition of female stars who sang and played. Also, California simply had a lot more people to draw from, so even if the percentage of female pickers was about the same, there would be a lot more of them.

Back in Oregon, the early days were intimidating for women interested in playing bluegrass. The standards were so high that it required a lot of skill and confidence to break in. One woman remembers being met with skepticism, even though she had demonstrated she was a solid bass player and a good singer.

What else was going on? Well, with some exceptions, the founding fathers were mostly guys (everyone should read Murphy Henry's book, *Pretty Good for a Girl: Women in Bluegrass*, to learn actually how many exceptions there were). So traditionalists thought only male voices could emulate the true bluegrass sound. (I remember reading an early bluegrass "list serve" message in which the writer was complaining about how awful it was to hear a woman singing high baritone.)

And yes, perhaps it was a testosterone thing. For some pickers, apparently only guys could play loud enough, hard enough and fast enough to "do it right."

Bottom line: The history of Oregon women performing bluegrass doesn't really start until about 1990. That is not to say there were no women involved in Oregon bluegrass. Females played an important role in establishing the OBA.

Sue Langner co-edited the first Bluegrass Express, back in the days when it was all typed and photocopied. For the bulk of its history, the Express has been edited or co-edited by women.

I hope that future columns will cover the role played by classes like Cabin Fever, Steeplegrass and Taborgrass in expanding bluegrass boundaries. At the time, the early slow jam classes were unique to Oregon and Southwest Washington, and they created safe places for beginners of all ages and genders to experiment with bluegrass.

Also, as Mike points out, mothers and fathers who are bluegrass fans are now encouraging their daughters to pick up bluegrass instruments. Many girls don't feel the same limitations as previous generations, and they are excelling at a broader variety of instruments. While the violin is an early option, so is the mandolin or the banjo.

I look forward to reading the next installment of bluegrass history – as well as watching the great new talent evolving around us.

Claire Levine is a freelance writer and former Bluegrass Express editor. She is half of the bluegrass duo "Free Range."

Give Her a Break

If you're in a jam where everyone in the circle gets a break and you're leading a song, make sure you offer a break to each person. Don't assume that a woman sitting in the circle with an instrument in her hand can't play it.

Lots of people who participate in jams aren't ready to take breaks on their instruments. Sometimes, people choose to take breaks on some songs and pass on others. And in some jams, the song leader will designate who gets to play solos.

It's always a good idea to check in to see if people want to take a break, and it's always a bad idea to pass over a woman because you assume she can't play. We've seen it happen, and it stinks.

Don't do it. Ever.

— Claire Levine



First Women of Bluegrass

By Ken Cartwright

Vivian Williams and Northwest Bluegrass

We are fortunate in the Pacific Northwest to have so many fine musicians who perform bluegrass, and many of them are women. In my research to discover the first women in Pacific Northwest bluegrass, I discovered a slippery slope because many have performed bluegrass songs. As I researched and asked people about their earliest memories of women in bluegrass, names like Rose Maddox, Bertha Nations, Fiddlin' Sue, Kate McKenzie, Trisha Tubbs, Sue Averill, Barbara Lamb, Sue Thompson, Vivian Williams, Sally Ashford and others were offered. The one qualifying question that I kept asking was: What woman was the first to play a complete public bluegrass show?

I posted this question on Facebook and Yahoo Northwest Bluegrass, and asked the question of people at bluegrass festivals. I Googled bluegrass music in the Pacific Northwest, women in bluegrass, bluegrass bands in the Northwest and just about every combination of searches I could think of. I spoke with past presidents of the Oregon Bluegrass Association for their recollections, but we couldn't get very far back in history to reveal the first one.

There were lots of recollections of women in bluegrass/country/folk groups, but no memories of the first woman in an all bluegrass band. Then I got to Stevenson, Washington and had a chance discussion with Ian Joel. Ian and I were on the right track all along and he confirmed what I had suspected and found in my research, but he had one



Vivian Williams with Bill Monroe and the Bluegrass Boys.

piece of information that I didn't have. He remembered Vivian Williams sitting in with Bill Monroe years ago in a pick-up band.

I have since found an article that I would like to share with you that was written by Phil Williams and can be found online by going to the Voyager Recordings and Publications site. And I quote with permission from Vivian Williams and the late Phil Williams:

Vivian Williams started playing bluegrass



The Turkey Pluckers (Photo Courtesy of Vivian Williams)

fiddle with the Tarheel bands in Darrington, WA around 1960. With Vivian on fiddle and Phil on bass, they played with the Carolina Mountain Boys for several benefit concerts for the Boy Scouts, the volunteer firefighters, etc. in Northwest Washington Grange halls. At that time, there were no women in the Darrington bluegrass bands.

Phil and Vivian's first band to perform in public in the Pacific Northwest was the "Turkey Pluckers." This band played a mix of

bluegrass and old country material, like the Darrington bands they had learned from. Phil was playing a Gibson ballbearing Mastertone banjo back then. After their first appearance in a Seattle coffeeshouse in 1962, the nylon string guitars and other folk instruments and music started going away and other bluegrass bands began forming in the Seattle area.

One of the first women to break into this scene in Seattle, after Vivian led the way, was Barbara Hug, who took up bluegrass banjo. She became a good player despite the fact that she was heavily discriminated against. As an example, she asked one of the new Seattle bluegrass banjoists in a band that started after ours how he did a particular lick. He said "like this," and then turned his back on her and played the lick. Barbara, Vivian, and a guitar-playing folksinger named Carol

Continued



First Women of Bluegrass

Cont. from pg. 6

Crist formed a band called the White Pine Girls, whose career consisted of a single performance in a coffeehouse. The Tall Timber bluegrass band, with Vivian, fiddle; Barney Munger, banjo & bass; Phil Williams, bass & mandolin; and Loren Wohlgemuth, guitar, started in 1966, after they had performed at Weiser under the name given the band by Bud Meredith: Sam Bush and Tall Timber. By the time the Darrington Bluegrass Festival started in 1977 (which Phil helped found), there were a lot of women playing in bluegrass bands. The barrier against women performers in Darrington had completely disappeared, and the women performers also helped greatly with the organization of this festival.



Vivian and I attended. Right away we met Barney Munger who had come up from California. The previous year my brother Bob and I had backed up Byron Berline in his first national fiddle contest win in Montana, and he showed up at Weiser. We decided to put together a bluegrass band and do entertainment sets at the contest. Vivian fiddled, Byron played mandolin, Barney, banjo, and I played guitar. It was very well received and started a regular pattern of having bluegrass bands provide part of the entertainment at the contest, which still is the case to this day. In 1966, we put together another

In 1967, the Seattle Folklore Society brought Bill Monroe in to do concerts in Seattle and Centralia. His bus was being repaired, so he asked for some local musicians to be 'Bluegrass Boys.' He ended up with Vivian on fiddle, Paul Wiley on banjo, and Phil Williams on bass. He brought Doug Green (later 'Ranger Doug') to play guitar and sing lead. Monroe was at our house for around a week. During this time we had several gatherings. One notable one was at Barney Munger's house in the Phinney Ridge neighborhood. Monroe jammed with a wide variety of local bluegrassers. He also recorded several fiddle tunes for Vivian to learn. There was another memorable gathering at Paul Wiley's house in Lynnwood, where Monroe met and jammed with many of the Darrington bluegrassers and Ivan Hart. Monroe and the Darrington folks hit it off immediately, and he was so taken with Ivan Hart's singing that he had Ivan come on stage and sing a couple songs with him at the Seattle concert. Monroe also played a well attended concert in a school gymnasium in Centralia, and then met his regular band in Eugene, Oregon, and performed in a hall at the University of Oregon. Later, when

Monroe was touring the Northwest with his band, he was told about the regular Darrington Sunday bluegrass jam that happened to be in the afternoon of the Sunday he was to perform in Bellingham at night. On Sunday morning he got the band on the bus, went to Darrington, and did a 45 minute set at the Darrington jam. Kenny Baker said that this was the only time he had seen Monroe do something like this for no compensation whatsoever, except a good sharing time with folks he knew would appreciate it. The Bellingham concert was opened by a fine performance by Bellingham's South Fork Bluegrass Band.

It is my conclusion that the first woman in bluegrass music performance in the Pacific Northwest is Vivian Williams. It should be noted that Vivian and Phil were playing bluegrass and a mix of old-time music.

Borrowing from that same article by Phil Williams, we learn this:

In 1965, bluegrass was first introduced to the National Old Time Fiddle Contest in Weiser, Idaho. This was the first year

band at Weiser with Vivian, Bud Meredith and Lonnie Pierce on triple fiddles, Sam Bush on mandolin, Barney Munger on banjo, Loren Wohlgemuth, guitar, and Phil Williams, bass. A lot of bluegrass bands started showing up at Weiser to jam in the campgrounds. I can only remember a few: the Moore Family from Montana, Fickle Hill from California, Tall Timber, Ron Trammel's band from Fresno, Ed Neff from California, the Sawtooth Mountain Boys from Oregon, and others I can't remember.

There are many women since then to emerge in bluegrass in the Pacific Northwest and they are carrying the torch and continuing the tradition that Vivian Williams began in 1960. Thank you to all the ladies that are involved and to those of you who contributed to this article. It's one of those questions I'm glad I asked.



Seven Brief Lessons On Music:

By Jim Imhoff

Why we call it bluegrass (or not) and why it matters (or doesn't)

A few years ago, I was in a store looking for recordings by the late blues legend Stevie Ray Vaughn. There were none in the Blues section of the shelves, so I asked the salesperson. “Oh yeah—he’s in Pop.” I was stunned: Stevie Ray “pop???” Where was Michael Jackson—classical? Bill Monroe—opera?? It has always fascinated me the way people label music, how after hearing just a few sounds they will say “oh yeah, that’s bluegrass” (or jazz or classical). We have our own definitions of things, and we think we know where the lines are drawn, and we say “it is –or it isn’t.”

Well...

I am reading Carlo Rovelli’s Seven Brief Lessons about Physics, and I admire the way he takes a complex and esoteric subject and makes it not only understandable, but poetic and beautiful. Challenging our everyday perceptions and assumptions, he describes things as “happenings” –interactions among energy fields and subatomic particles, rather than concrete permanent objects. He points out that, in our brief lives of perception, a rock seems more permanent than a kiss. But to the universe, it is merely an interaction among dirt or lava, gravity, and time—no more than a geological kiss. Maybe you have heard of the Higgs boson, or Heisenberg’s Uncertainty Principle, but don’t spend a lot of time thinking about the probability of your own atoms suddenly going in different directions. I am still wondering where my hair went 45 years ago.

I play a chord: The atoms of my Wegen 120 pick—made up of protons, electrons, quarks—interact with the atoms of the strings on my mandolin. And in turn, they interact with the surrounding air, which interacts with your auditory neurons. Only

then do we say “That’s bluegrass...” or not. But our label is also an interaction, between the music we are hearing “now” and whatever music we have heard all our lives.

So here are the music professor’s seven brief lessons on music:

- 1. Music is not a concrete object**
- 2. Music is a human interaction**
- 3. Verbal definitions are inadequate**
- 4. You can “know it when you hear it,” but only if you know it**
- 5. Some things are**
- 6. Some things are not**
- 7. Some things are sort of**

I am not qualified to teach most of the readers of this newsletter “seven lessons on bluegrass”; many of you have been around this music and played it far longer (and better) than I. But the series of comments on “What is bluegrass” was of special interest to me because my doctoral dissertation was about: “What kind of music is that?” I was intrigued by the way people respond to music with labels and descriptions, and in some cases heard things in the music that were not actually there, or at times even said “That’s not music!”

My study started many years ago when my 6th grade music classes would listen to a Schubert solo piano piece and call it “opera.” I would explain that opera has people singing, an orchestra, action, costumes, scenery, sword fights and drama. “Yeah—that’s what we heard.” Really? Similarly, my fellow music professors at a small college in upstate New York complained that the local public radio station played the same “rock” music over and over two days in a row every week.

In fact, the station played a wonderful spread of blues—Delta, Chicago, acoustic, electric, Stevie Ray and Mississippi John—on one day, and Gospel—big city African American choirs, folk and Appalachian, Aretha and Mahalia, the Blind Boys of Alabama—on the other day. But it all sounded the same to my classically oriented colleagues.

At first I thought these people—6th graders and professors— were being inattentive or just uninterested, but in my own research I came to learn about categorical perception. When we encounter something that seems close to an idea or prior experience, we tend to lump it together, and even see or hear things that aren’t really there. This is not a matter of intelligence or attention, it’s the way our brains work—efficiently and economically. We can’t pay total attention to every detail of every stimulus, so we sometimes fit new things into familiar categories. It is why two people can have different detailed memories of an event they both saw, and even why some court cases have been challenging so-called eyewitness testimony. I learned how and why we label things, including music, and why a strict word-for-word definition of bluegrass (or opera) is the wrong thing to look for.

When someone hears (let’s say) a twangy folksy or country finger picking song, and they say “That’s not bluegrass,” they are probably right. So yes, some things are clearly bluegrass and some things are clearly not. The problem comes when we try to draw a firm line: Let’s say a piece has a lot of bluegrass characteristics but maybe an uneven, old-time rhythm or an odd harmony. The picker who goes by a strict definition says no, but then what is it? Some would say it’s a matter

Continued



Seven Brief Lessons On Music:

Cont. from pg. 8

Why we call it bluegrass (or not) and why it matters (or doesn't)

of semantics, how you define it, but it is more complicated than that. Researchers in linguistics have studied how we name things, when and how we decide to use a different label. The dictionary gives us a lexical meaning, but we know the same words carry different meanings in different situations, and even unspoken words are sometimes “understood” with importance. Think of how many ways you can say the words “sit down.” They can be an invitation, a command, or a worried “mmm...we need to talk.”

Elanor Rosch found that the traditional idea of “definitions” (from the Latin *finis*—limit or end), although it seems right, does not work when we push those limits. Just like classic Bill Monroe or Stanley Brothers, some examples are dead center and clearly “in.” But others are not so clear, near the boundaries, and we hesitate—literally. Scientists have measured in milliseconds that it takes longer to say “yes” to a case that is on the fringe. Birds, most people would say, have wings, two legs, and fly. Is a robin or a sparrow a bird? “Yes.” Is a cardinal? “Yes.” An emu? “Uhh... yes.” That millisecond of delay comes up whenever an example is like, but not exactly like, the more typical (prototypical a scientist would say) example. These same researchers took a picture of a cup and a bowl, clearly different in shape and use. But as they tweaked the picture, making the cup much wider, putting a small handle on the bowl, people took longer to decide which was which.

Rosch found another factor in this: expertise. Most people would call music by Bach or Palestrina “classical.” Actually, to a music scholar, Bach’s music is baroque and Palestrina is late Renaissance. Mozart and Haydn were 18th-century Viennese Classical, Beethoven was—well,

Beethoven; Brahms was 19th-century Romantic. If you show a picture of a dog to most people, they will call it a dog. If you show it to officials in the American Kennel Club they will name the specific breed; same with birdwatchers and auto mechanics. Experts will name things at a more specific level than the general public. So my respect goes out to the experts in bluegrass who are so immersed in the tradition that they can differentiate between “true authentic” bluegrass

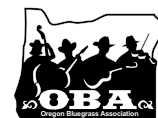
So yes, some things are clearly bluegrass and some things are clearly not. The problem comes when we try to draw a firm line...

and, say, Allison Krauss or the Avett Brothers, or Old Time style. But when and where they draw that line—that’s where linguistics, neuroscience, and music all come into play, and that’s why we might never—or never really need to—agree.

My point is not to say who is right or wrong, and certainly not to say “who cares?” Rather, I want to explain why it is hard for many of us to define, decide, and agree on “what is bluegrass.” We could create a new category, and call it blue-ish grass, or purple-grass, but then we would have to decide which music goes in that class. I like the way last issue’s article had many different versions; in cognitive linguistic terms, it was a great example of categorical perception, prototypical music

examples, and different levels of expertise. And although I have found that strict lines are not really the way things work, and that some things are “sort of,” I will respect the hard-core expert bluegrass’s identification of what is and isn’t. They are scholars just as I am a scholar of choral music and linguistic cognition.

I will listen to them about what is and isn’t bluegrass, but I would expect them to listen to me about how we label and categorize music. The beginners want a definition, the experts know it when they hear it. And I believe both the experts and the novices would agree that the best way to find your own answer is to listen to and play a lot of music. Rather than come up with a verbal definition in a bluegrass dictionary, or a single “perfect” example for comparison, it is best to have a broad range of good examples and contrast them with other music. But there will always be cases that are on the fringe, and even experts will argue. This is not just a matter of “what is bluegrass,” or even “what is music.” It is a matter of how our brains and language work. Music is a human experience, and like Rovelli’s quantum physical world, it is not made of solid concrete objects, but interactions among notes, chords, words, and people. Draw the line and stick to the definition if you need to, but don’t make bluegrass a solid concrete thing. And don’t let that get in the way of these interactions; don’t let that come between the people and the music.



The Story of the Park Blocks Bluegrass Festival

By Steve Eggers

On Saturday, May 13 of this year we held the first-ever Park Blocks Bluegrass Festival in downtown Portland. From noon to well past midnight, more than a dozen bluegrass bands from Oregon and Washington performed inside the 126-year-old First Congregational Church. In support of the festival's effort to raise money for homeless services in downtown, Portland businesses and nonprofits provided generous donations including kegs of beer and cider, doughnuts, and radio, internet and newspaper advertising.

When the dust settled and expenses were paid, the event raised just over \$8,000 for the nonprofit Do Good Multnomah. While we knew early into the festival day that the event would be a success, the weeks and months preceding it were a different story. However, the seeds for the Park Blocks Festival were planted much earlier.

I came to Oregon in 2009 with a three-week-old bachelor's degree in music, riding on my 40-year-old Honda motorcycle. I saved up a few thousand dollars working on a pot farm in the Siskiyou Mountains and then made the move to Portland. It was during those first few months in the city that I began playing bluegrass music. Despite having grown up as a musician in and around the

Appalachian Mountains of Georgia and North Carolina, I didn't even know who Bill Monroe was or how to play a fiddle tune. But it didn't take long before I traded in my classical guitar for a steel string, started playing with groups around town, and immersing myself in the bluegrass community.

Over the next few years I honed my chops in various local bands. In 2012 I took a post teaching agriculture in East Africa where I put together a rag-tag band of expatriates to form a group that came

to be known as "The Only Bluegrass Band in Uganda." I came back to the U.S. in 2016 and that October the First Congregational Church offered me a position maintaining their building and managing the many events that go on there. In an effort to bring in a younger crowd, the church suggested that I could also organize an event of my own. Naturally, I suggested what I imagine most any avid bluegrass picker would if they

had access to a building with an 800-seat amphitheater on a quarter of a city block: a bluegrass festival. When the green light was given by the church counsel, I began planning what would become the Park Blocks Bluegrass Festival.

While this was going on, I was also working on strategies to revive the church's homeless shelter. Less than a year before, in partnership with the local nonprofit Do Good Multnomah, the church had been providing 13 beds a night for homeless veterans. Although the shelter had since moved to a larger location, we knew that if the necessary funding could be obtained, the church could revive this important



service. It quickly dawned on me that the bluegrass festival could be a music festival and a fundraiser for a good cause. This dual purpose, I felt, would increase the likelihood of success for the festival and the shelter.

I recruited my bandmate, Max Skewes, to help me spearhead what I knew would be a huge project. Max is a



Left to right Max Skewes, Jen Gleizer, Drew DeRossett, James Rossi, Steve Eggers, Nik Kemmer, Alexa Stark



Portland native with an immense social network of talented people that I knew would be happy to lend a hand for a bluegrass festival with a charitable cause. He was able to quickly recruit our three headlining acts, design the art and unique aesthetic of the festival for advertising, and connect us with some of our biggest sponsors like Cider Riot! and Burnside Brewery. We were off to a good start.

Over the ensuing months we continued



The Story of the Park Blocks Bluegrass Festival

Cont. from pg. 10



recruiting bands, sponsors, and vendors. We posted flyers, ran social media ads on Facebook and Instagram, and talked up our event to everyone we could. However, ticket sales were agonizingly slow, and despite our best efforts we had no idea if it would come off well or be a total bust. We scaled the

event back from two days to one. Still, we feared that we had bitten off more than we could chew. We dreaded the possibility that attendance would be low, of raising little to no money for the shelter, and of having to pay bands out of pocket for a performance they would scoff at giving to a mostly vacant room.

The final week before the event began showing promise. Online ticket sales were climbing every day. Emails started pouring in with questions and offers to volunteer. Bands came out of the woodwork to see if we needed more acts. Now that the Park Blocks Festival was less than a week out,



people's interest was piqued. As things began falling into place, final decisions could be made and what was before a thousand variables and unknowns dwindled into a short to-do list.

The day of the festival was as hectic as you can imagine. We ran our heads off from 8 a.m. Saturday morning until 4 a.m. We learned innumerable lessons. Had it not been for the help of about 30 flexible and forgiving volunteers, some of whom went above and beyond anything I could have imagined, the

festival would simply have fallen apart. Just after 1:00 a.m., the final chord was struck and as it decayed into the church walls we declared the end of the 2017 Park Blocks Bluegrass Festival. I left the church at 4:08 a.m. on Sunday, fingers crossed that the church goers arriving for worship in a few hours wouldn't catch a whiff of spilled IPA or

stumble over a banjo case.

I'm glad the festival is over, but we are certainly thinking about the future. In early 2018 the process of planning the next Park Blocks Bluegrass Festival will begin. Dates are already being discussed for next year's event, likely to be held in the first week of May. We are excited that we won't be

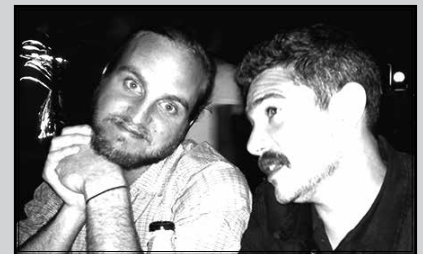


starting from scratch, that so much of the groundwork has been laid and that we will be building on what we feel was a solid start. We want to keep the festival a charitable event, though the cause may not be the same. My goal for next year is simple: double attendance, double sponsorships, and double the money raised. Having experienced first-hand how supportive the northwest bluegrass community is, I



have no doubt that these are achievable goals and we can count on a great Park Blocks Bluegrass Festival in 2018.

Steve Eggers is from Lawrenceville, Georgia and has a Bachelor's Degree in Music Theory & Composition from the College of Charleston. He came to Oregon in 2009 where he began apprenticing on organic farms by day and playing bluegrass by night. From 2012 to 2016 he lived in East Africa working with HIV-affected communities in Uganda and Kenya, training people in nutrition and organic gardening by day and leading "The Only Bluegrass Band in Uganda" on stage by night. Now back in Portland he manages the building and events at First Congregational Church and plays with local bands The Licklog Disputes and The Scratchdog Stringband.



The Oregon Bluegrass Association board welcomes Steve Eggers in his new position as Advertising Manager. Thanks, Steve!



OBA Steve Waller Memorial Fund

History

In honor of his significant contributions to music and the Oregon Bluegrass Association (OBA), the Steve Waller Memorial Fund (the Fund) was established after Steve's passing in June 2015. The purpose of the Fund is to honor Steve through awarding financial grants to deserving individuals, to further their education, professional growth, or the advancement, preservation or support of bluegrass music.

Resources supporting the Waller Fund include: OBA general account funds, donations from the Oregon bluegrass community, and, potentially, grants received from various other organizations. OBA's goal is to receive enough support to endow the Waller fund, so that the principal balance remains intact in perpetuity, and regular earnings support annual grant awards. Until that point is achieved, OBA will strive to maintain financial resources to award funds deemed sufficient for recipients.

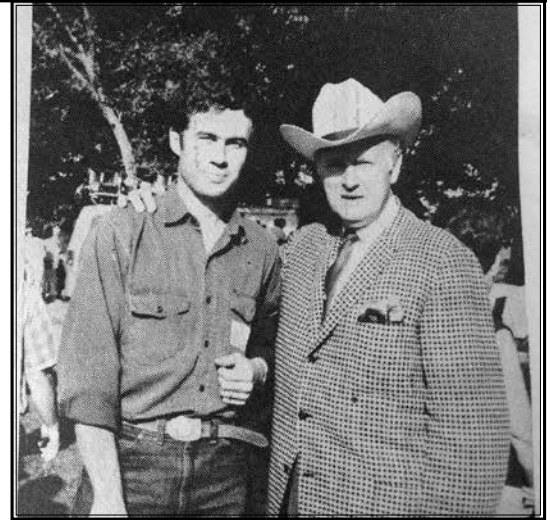
OBA administers the Waller Fund. Grant awards may vary in amount, and may be awarded to one or more recipients. OBA's Waller Fund Committee will review applications and recommend award recipient(s) and amount(s) to the OBA Board of Directors for final approval. The OBA aims to present the award annually at the Annual Meeting in April.

Scope

Steve Waller Memorial Fund grants will be awarded annually to individuals or groups with involvement in the Oregon Bluegrass community. The OBA Waller Fund Committee will consider all requests received through completion of the Waller Grant Application Form by the due date.

Criteria

1. Applicant(s) must be an Oregon Bluegrass Association member (individual or band) and the primary award recipient must be an Oregon resident.
2. Applicants must have a stated financial need.
3. Applicants may request funds for musical tuition or lessons, professional development, or the advancement of the bluegrass genre.
4. Applicants must complete and submit the Waller Grant Application Form by the due date.
5. Applications may not be submitted by a current OBA Board Member or relative.
6. Grant award payments will be made by OBA to the entity designated on the Waller Grant Application Form.
7. OBA may revise the criteria and Waller Fund application process from time to time, as needed.



Steve Waller and Bill Monroe

Use Of Funds

1. Awards are intended to be used within the OBA's mission statement to "promote, encourage, foster, and cultivate the preservation, appreciation, understanding, enjoyment, support, and performance of bluegrass and other closely related music."
2. Awards are to be used within the one-year grant cycle and the Grant Use Summary Form to be completed by June of the year following the award.
3. Submit the form by January 1 to wallerapplication@oregonbluegrass.org or mail to the OBA.
4. Recipients of the award may be asked to present their use of the award at the OBA general membership meeting held annually in April. If awardees are unable to present in person, a statement may be prepared.



OBA Steve Waller Memorial Fund

Grant Award Information and Application

Applications Due January 1, 2018

Submit to: OBA

P.O. Box 1115

Portland, OR 97207

Or:

wallerapplication@oregonbluegrass.org

Date: _____

Applicant Name: _____

Mailing Address: _____

City, State, Zip Code: _____

Phone: _____ Email: _____

Best Time to Contact _____

Are you an OBA Board Member or Relative? _____

(Use a separate page to complete the following section, if necessary.)

Describe your involvement in the Oregon Bluegrass Community.

Describe the Use of Waller Grant Funds _____

For What Time Period Will Funds Be Used _____

How Will the Grant Funds Further Your Musical or Career Aspirations?

Provide information on who would receive Waller Funds from OBA, should you be awarded a Grant (name, address, phone number, email address)

For questions about this application, contact:
wallerapplication@oregonbluegrass.org

Thank You and Good Luck!



The Late Bloomer

by Don Miller

I've been asked by the editor to contribute to the series that I personally view as "Seniors in Oregon Bluegrass." Over the years, having read the profiles of people featured in *The Bluegrass Express*, I feel some initial disclaimers are in order. I didn't grow up in Virginia or Tennessee. Neither of my parents played the fiddle or guitar and we didn't spend every evening after dinner playing fiddle tunes or singing gospel songs. The truth is:

*I was born in Chicago, 1946
I was born in Chicago, didn't have no finger picks
My Daddy worked in an office
Couldn't play no fancy licks*

I grew up in a Chicago suburb. It was 1962 and the American folk music revival was in full swing. Leading the pack was The Kingston Trio. Two years earlier, the group had won the first Grammy Award for Best Ethnic or Traditional Folk Recording and had four records at the same time among the Top Ten Selling Albums. I was one of the bazillion teens listening to their music on the radio, buying their albums and singing folk songs with friends when someone could borrow a guitar.

And then I heard it. On one of The Kingston Trio's up-tempo songs, Dave Guard transitioned from strumming his Vega long-neck banjo to a three-finger

picking lead break. I was hooked! I had to play the banjo. There was a guitar school near the high school I attended. Most of the students were taking electric guitar lessons, but there was one teacher who played in a country and western band and also knew the basics of bluegrass banjo. With my rental plastic Harmony 5-string banjo, I started.

In September of that same year, a new show appeared on television, *The Beverly Hillbillies*. My Dad had a stressful job and one of our home rules was that the television was turned off for the remainder of the day when he pulled into the driveway. Consequently, I had to sneak over to the neighbor next door every week to watch and more importantly hear Earl Scruggs play the opening theme, "The Ballad of Jed Clampett." With the help of my banjo teacher, I figured out how to play that tune and by then it was time for the guitar school's end-of-year recital.

sat through a couple hours of this and politely clapped at the end of each tune. Then it was my turn, the last act, to go on. It was just me, the only banjo student with my teacher playing backup rhythm guitar.



College Band 1964. Don on guitar.

I played "The Ballad of Jed Clampett" as fast as I could a couple times through and it was over before I knew it. The audience cheered as soon as they

recognized the tune and gave me a standing ovation. When I got back to where my parents were sitting, my Dad said, "We're buying you a banjo."

I started playing with my first bluegrass group that same year and began taking banjo lessons at The Old Town School of Folk Music in Chicago to augment my basic skills. By the time I graduated from high school, my band, The Blue Ridge Boys, was playing at parties and in between dance sets at our high school for audiences of several hundred students. I went to college at a small liberal arts school in Wisconsin about 200 miles north of Chicago. I quickly found a few other bluegrassers there, leading to playing guitar in a band, Gay Pearson and The Scratch Mountain South Fork Backporch Bluegrass Boys, that played college gigs, but more often at events in the small dairy farming communities of the Fox Valley.

The band broke up when two of the members graduated, but I soon found myself in a performing folk group with some locals. The college I attended had a conservatory of music that included an FM radio station that broadcast to 7,500 square miles of Central Wisconsin. Before long I became the one-man writer, announcer, engineer and disk jockey of a bi-weekly bluegrass show.

During a show one week, I got a phone call from a local advertising agency wanting to



McKenzie River Boys 1976: Greg Roberts, Ed Dobson; Greg Estes; Web Dobson; Don Miller

There were a lot of students in the guitar school, mostly grade school and high school kids like me. The recital was held in the YMCA auditorium. The recital consisted of groupings of five or six kids playing two or three tunes and then the next group would play another few tunes. It was slow going. The parents and relatives in the audience patiently

Continued



know if I had contacts with any folk groups that might be interested in a job. The job turned out to be recording an in-house promotion for Kimberly-Clark, a big paper products producer in the area best known for making the Kleenex line. The ad agency hired a private plane and flew our group to a downtown Chicago airport where a limo picked us up and took us to a professional recording studio. It was a gee whiz moment for an 18-year-old. We were able to complete the required job in a short time and since the studio had been booked for 4 hours, the recording engineer coached us through some of our own material for the rest of the session.

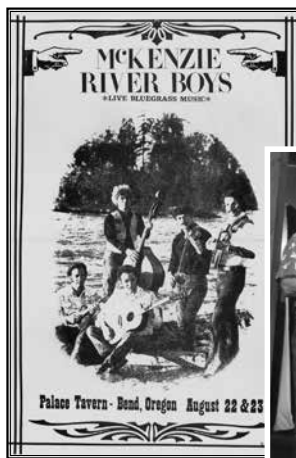
Nashville was not next. Neither was the bluegrass scene in LA. Life came next. Like many people my age that meant a “real job” and music took a back seat. Growing up in a Protestant work ethic family, I took work seriously and was promoted into management. I was on a seemingly predestined trajectory. Only problem was, I didn’t like it. After five years, I got burned out with the straight and narrow path to “success” that lay in my future. But, not to worry. It was the ‘70s. Man!

A college friend had followed a similar path to mine, but decided earlier to drop out and landed in Eugene, Oregon. I had visited him and his wife on a couple summer vacations and realized that’s where I wanted to be. I had saved some money and therefore had the luxury of just hanging out, picking up my banjo again and trying to learn as much as I could.



Blitz-Weinhard Bluegrass Festival Eugene 1976

Now I have to digress for the benefit of readers who are younger than 40 to clarify what it was like to be learning new acoustic instrument skills, songs and tunes at that time. I did not have the benefit of any formal musical training as a kid. I did take clarinet in grade school for 2 years, but being lazy, found it easier to play by ear rather than learning to read music. It wasn’t until the



McKenzie River Boys Reunion Gig 2012

end of the second year that I was caught not turning the pages of music at the same rate as the kids playing clarinet next to me. I landed in Eugene with lots of time, but without the benefit of the yet-to-be invented computer, internet, YouTube, Amazing Slow Downer software, lessons by Skype, etc. Books of tablature were essentially nonexistent. Every new hot banjo lick came from hours spent slowing

down a 33 RPM vinyl LP album to 16 RPM to maintain the pitch but at a lower octave. Then going over it again and again, until the exact note progression could be worked out. I wore out a lot of records,

I found myself playing in a trio for tips at Eugene’s Saturday Market and for food at Mama’s Home-Fried Truck Stop. I was also teaching banjo for the Parks & Recreation Department and playing an occasional gig at some of the local pubs

with the trio.

It was at one of these pubs that two brothers from West Virginia, Ed and Web Dobson, heard me play and asked me to sit in on banjo with them for a couple tunes at one of their next gigs. They were about 10 years older than me and had been playing bluegrass since they were old enough to hold an instrument. Their band, The McKenzie River Boys, had recently lost their banjo player. I sat in with them, they asked me to join the band, and a

whirlwind of activity followed.

While we considered ourselves the house band at Max’s Tavern just off campus in Eugene, we also played at small

town festivals,

bluegrass festivals and at a lot of bars in logging towns within a hundred-mile radius. This was a new world for me. I discovered there was often more spectacle in the bar than on stage. I saw this scenario play out multiple times over the next few years. We’d start playing to an almost empty house at 9 p.m.. By 10 p.m. people had filtered in and a pecking

continued on page 17



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order among the males was forming to determine who was going home with whom. If you watch any nature shows, you know this type of goal-directed activity is often accompanied by posturing among the males of the species and sometimes outright physical violence.

One night in Blue River, a major fight broke out as we played. Pool cues were broken across the table and used as weapons. The manager was able to get the warring parties out into the parking lot until the sheriff could arrive. At The Palace Tavern in Bend, a guy walloped another in the jaw and sent him somersaulting backward across a table with beer glasses flying everywhere. It was a classic scene out of a cowboy movie. We always found it best to just keep playing through it all. I always felt safe on stage though, because Ed and Web had grown up in West Virginia coal mining country where wrestling and fighting were considered entertainment.

In addition, Web, the mandolin player, always had a short length of lead pipe in his stage kit. Just in case.

When my savings had dwindled, I took a job at a Mom & Pop market just off campus. Even though the band worked a lot, our pay was usually around \$150 total, split among 5 guys plus all the beer we could drink. I pulled the weekend shift at the market. That meant I had to open the store at 7 a.m. and worked until 5 p.m. on Friday, Saturday and Sunday. Our band gigs usually started at 9 p.m. and we'd play five 45-minute sets until 2 a.m., at which time we would have to break down our sound system and drive back to Eugene. I would get home at 4 a.m. and had to be at work by 6:30 a.m.. Then, do it all over again Saturday evening and back to work Sunday morning. Now 40 years later, I'm just getting caught up on sleep.

Despite the grueling schedule, playing bluegrass in Eugene in the '70s was a

wonderful thing to be doing. Good and Country was the top bluegrass band in town but there was a slew of talented singers and players in between bands, like Steve Reichman who would occasionally join us on stage for a number. Our infamous fiddle player/front man Greg Roberts would later go on to play in a swing/jazz trio with Steve and his brother John.

After three years in Eugene playing music



Home Sweet Home

and basically living hand to mouth, I decided to go back to college and earn another degree. Then somehow, close to 30 years passed by during which time I got married, had kids, sold all my instruments, poured myself into family and career and let the music fade away.

Fast forward that 30 years and I'm sitting in the cube farm at work where the guy in the next cube was from the same generation as me. He knew of my history and from time to time would hand me his Sony Walkman to listen to a tune he thought I would like. On one particular occasion, it was a peppy bluegrass tune. You know those movies you see where the beast who has been lying dormant for eons is suddenly awakened from his rest? That beast was me. I distinctly remember saying to myself, "I wonder how much banjos cost these days?"

Within a few years, I had acquired a banjo,

guitar, mandolin and bass. I had found Mike Stahlman's banjo class at Portland Community College, I found some neighbors who played and sang, found the abundant learning resources available online and most importantly I found Greg Stone's Taborgrass. I knew that I was done with band life, but was ready again for bluegrass. Just for the fun of it.

Several years passed. By then I was playing mostly mandolin. It was mid June and I was pulling into the parking lot at Home Depot when my cell phone rang. It was Ed Dobson, the guitar player from the McKenzie River Boys. We had all gone our separate ways after I left Eugene and I hadn't heard from any of them for 36 years. He was calling from Idaho where he lived now. He asked me if I wanted to get together for a band reunion. I said yes, figuring a potluck picnic in some Eugene park. He said good, because he had arranged for the band to play a reunion concert at a music venue in Eugene in about 6 weeks. Posters had already been printed and he planned to put ads in the newspaper. He said he couldn't make it to Eugene until 2 weeks before the concert for practice, but figured we'd do just fine. Despite not playing together for 36 years and having time for only 3 long practices, our 5 original band members played to over 200 appreciative old fans.

Epilogue: What a wonderful thing bluegrass music has been in my life. These days you'll most often find me in front of my home recording gear laying down a banjo, mandolin, guitar or bass track, dubbing in a lead or harmony vocal for my personal enjoyment/embarrassment, and then taking a nap. Ahh!

In Memory: Web Dobson 1935-2014"



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www.oregonbluegrass.org or contact president@oregonbluegrass.org





*Aunt Pearl is on vacation
and will return with
her dander up
in the fall.*

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CALIFORNIA CHATHAM DANNY BARNES Scott Law & Ross James'
Honeydrops (x2) COUNTY LINE (X2) THE LIL'S **SMOKIES COSMIC TWANG**
HORSESHOES & HAND GRENADES (X2) **SLOCAN DUCKY**
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and many more...





Catch fire with the band at the following performances:

May 20 ~ Las Vegas Family Bluegrass Festival
Las Vegas, NV ~ 702-229-3514

May 21 ~ Legends Ranch
Las Vegas, NV ~ 702-858-2900

July 22 –23 ~ Darrington Bluegrass Festival
Darrington, WA ~ 360-436-1179

September 22-24 ~ Tygh Valley Bluegrass Jamboree
Tygh Valley, OR ~ 541-489-3434

October 28 ~ OBA Bluegrass Series
Portland, OR ~ 503-332-5836

Summer bookings happening now! Check the official website for weekly updates to the schedule!

2014 IMEA Holiday Song of the Year

2015 IMEA Bluegrass Group of the Year

2016 IMEA Bluegrass Song of the Year "Let Her Roll"

2016 Global Music Awards Song/Songwriter Silver Award "Who Will Pray for Me"



Check our website for additional appearances!
www.phoenixrisingband.org

Thursday, August 17

Alan Munde and Adam Granger



Alan Munde is one of America's most influential and entertaining banjo players. Adam Granger literally wrote the book on flatpicking guitar. They are stunning players and great fun.

Join Alan, Adam and opening act The Loafers for a great night of music.

7:30 p.m. Fremont Theater, 2393 NE Fremont, Portland

Admission: \$15



LOCAL & LIVE BLUEGRASS MUSIC



Old Circle with Amy Hakanson/Fiddle; Clyde Clevenger/Mandolin; Nikki Clevenger/Bass; Chuck Davidshofer/Guitar; Chuck Holloway/Banjo at the Foursquare Church in Gresham.



The Misty Mamas at Northwoods Public House(L-R)Katherine Nitsch, Eileen Rocci, April Parker, Tony Rocci



Whiskey Deaf at O'Connor's Annex



A Sudden Tradition at Blast Burger. Featuring Elliot Picciotto, Dan Fish, Nancy Christie, and Dennis Zelmer.



Julie & The WaYves at The Fremont Theater



The Loafers at The Fremont Theater



Mountain Honey at The Muddy Rudder



Red Diesel at the Historic Butteville Store



GTM String Band at Blast Burger



Orenco Station with David Hopkins, Dennis Zelmer, Stevan Rogers, Ron Hill, Wayne Van Loon, Elliot Picciotto



Tenbrook at Laurelthirst

Photo by Elliot Picciotto

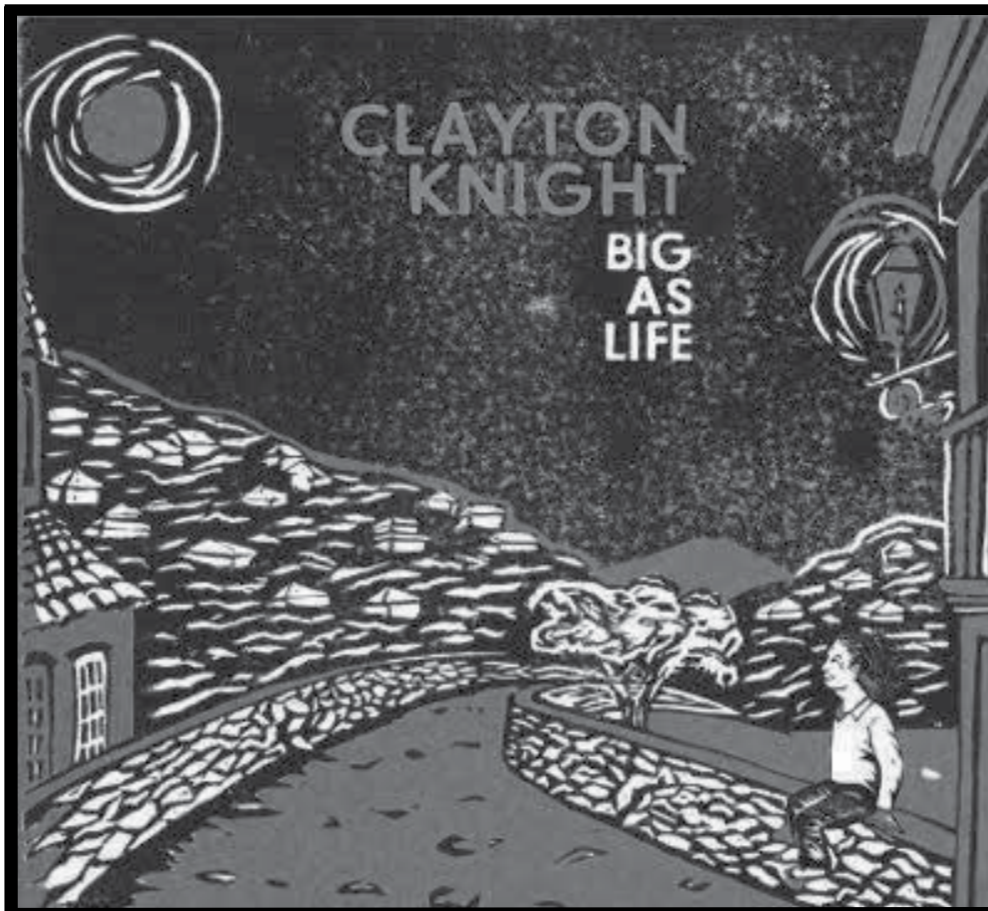


Rocky Water Stringband at Fire & Stone

WANTED

The Bluegrass Express is currently looking for local bands to insert on the "Local & Live" page. If you want in just send us your best photo with a brief caption of Who (preferably just the band name), Where (venue) and when (please, no longer than 6 months ago). Submit to lleavitt@comcast.net before the 17th of the month of the issue to be printed.





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Album Review: Clayton Knight, "Big As Life"

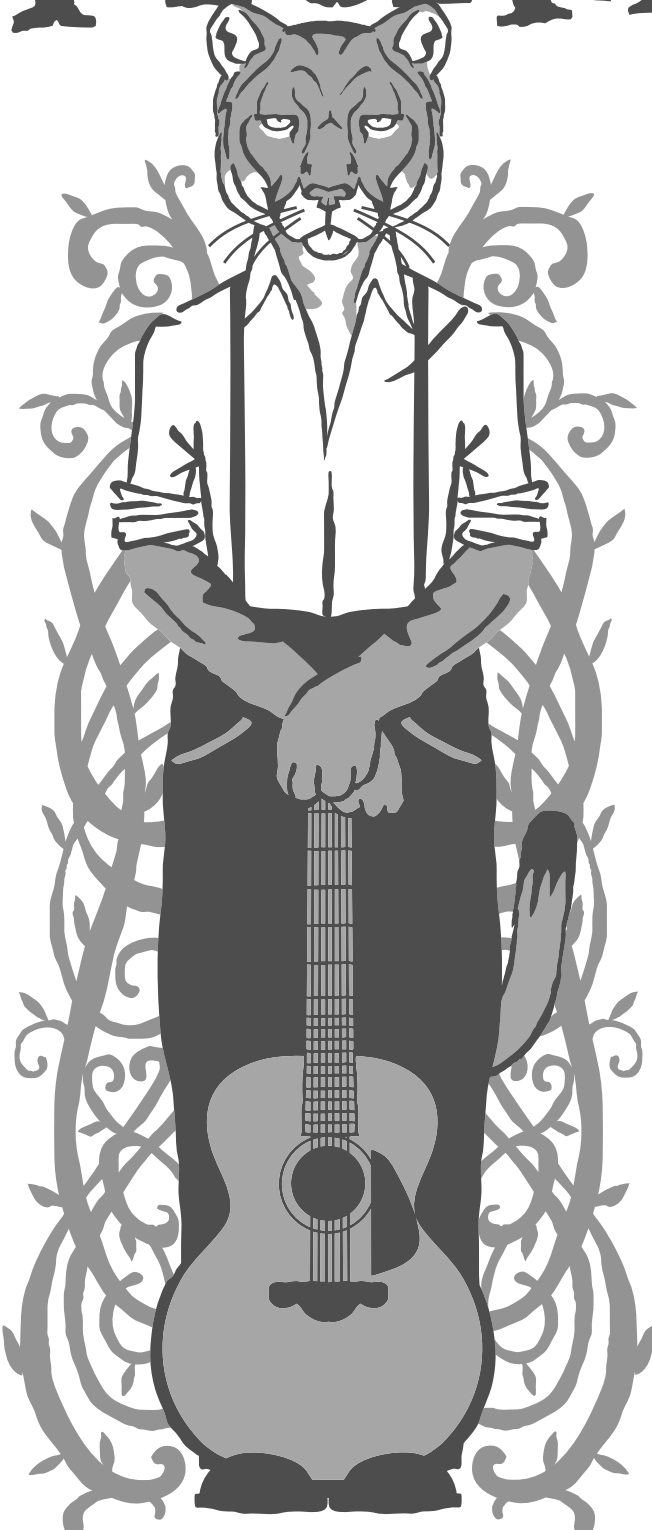
Reviewed by Ken Cartwright

I just received Clayton Knight's new album, "Big As Life." Clayton is from Portland, Oregon. This is one of those rare albums that has it all: bluegrass, folk, Americana and country. All the songs are originals written by him and performed with Clayton on vocals, mandolin and guitar. He has a stellar cast making appearances on this album: Jonathan Trawick, John Kael, Annie Staninec, Pam Beaty, Ivan Rosenberg, Amy Hakanson and Katharine Knight.

This album is like the old days of doing an album where every cut is a jewel and you look forward to the next cut, hoping it is as good as the previous cut, and it is. The engineering is excellent with minimal overdubs, perfect mix, clear and yet rich. This is an album that will get stuck in your CD player for a while. Go to www.eclecticacoustica.com for more information. You will probably want to learn cut #4, "I'm Just Here for the Moon." I rate this album two picks up!!



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MCTUFF FEAT. SKERIK MIC CAPES KELSEY WALDON
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Labor Day Weekend, September 1-3, 2017

Hovander Homestead Park, Ferndale WA (North of Bellingham) Learn more at www.hhbfgf.org



The Kathy Kallick Band



The Purple Hulls

Our Bands: Edgar Loudemilk featuring Jeff Autry, Red Wine, Kathy Kallick Band
Circa Blue, Jim Hurst Trio, The Purple Hulls, Jeff Scroggins and Colorado



Camping Available Thursday - Tuesday | Craft & Food Vendors | Beer Garden
Instrument Workshops | Informal Jam Sessions | Children's Activity Area



@hhbluegrass



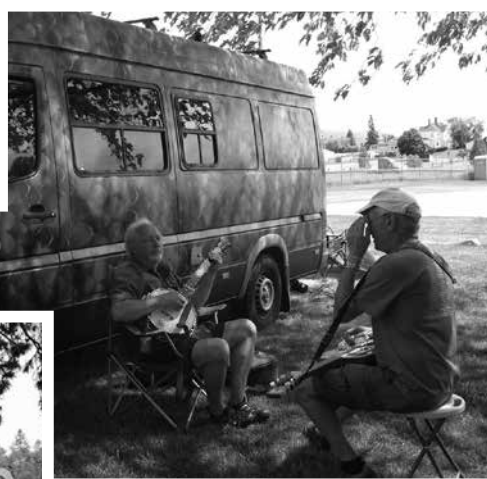
Memories Of Goldendale

Photos Courtesy of Clyde Clevenger



Memories Of Goldendale

Photos Courtesy of Clyde Clevenger



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Jack Livingston (503) 729-1743

www.woodworksolutions.com, jack@woodworksolutions.com

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David Day (503) 746-7572

www.daychiropractic.com

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 \$125 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 Chip Russell by email at: membership@oregonbluegrass.org.





**CONCERT
SERIES**

THE ROBERT MABE BAND

Robert Mabe is a stellar banjo player, singer/songwriter from the hills of North Carolina
Thursday, July 20 • 7:30pm
 OBA Members \$15, General \$18

ROB ICKES & TREY HENSLEY

Coming from Nashville, this is a unique collaborative effort between two gifted musicians.
Tuesday, August 15 • 7:30pm
 OBA Members \$18, General \$20

Tickets at the door or Advance on Brown Paper Tickets
 Both concerts at the Fremont Theater
 2393 N.E. Fremont St., Portland, OR
 Contact: president@oregonbluegrass.org
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OBA-Roseburg Chapter, Lagunitas Brewing Co., Umpqua Valley Bluegrass Band & Roseburg Folklore Society present

The 11TH Annual



FAMILY REUNION PICKOUT

**Sept 9-10, 2017
Eagleview Campground**

*(along the scenic Umpqua River 12 miles west of
Sutherlin, Oregon – Gate opens 1 pm Saturday)*

**Ten Bands, Potlucks, Jamming, Gospel Show,
Workshops, Hiking, Swimming, Fishing.
Donations Appreciated for Campground Rental**

Facebook "UmpquaValleyBluegrass" for details

Info: Joe Ross Tel. 541-673-9759

E-mail rossjoe@hotmail.com





2017 FESTIVAL CALENDAR



June 2-4

**The Goldendale Pickers Festival
Ekone Park
Goldendale, WA**

“\$10 gets you 10 million stars, and all the old-time, bluegrass, and country you can carry!” Covers all shows and camping.
westcoates@juno.com
Clairell2002@yahoo.com

June 9-11

**Sacajawea Bluegrass Festival and
Dutch Oven Rendezvous
Sacajawea State Park
Pasco, WA**

www.MCTAMA.org (509) 492-1555

June 14-24

**Weiser, ID
National Old-Time Fiddle Contest**
www.fiddlecontest.com

Weiser Friends of the Fiddle
June 14th -24th
www.stickerville.org

June 15-18

**42nd Annual Father’s Day Bluegrass
Festival
Grass Valley, CA**
www.fathersdayfestival.com

June 16-18

**Wenatchee River Bluegrass Festival
Chelan County Expo Center (Fair-
grounds) Cashmere, WA**
Marie Vecchio (509) 548-1230
Chuck Egner (509) 548-8663
www.cashmerecoffeehouse.com/wrbfest.html

June 30- July 2

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

July 13-16

**16th Annual Northwest String
Summit
North Plains, OR**

Join us at gorgeous Horning’s Hideout for our 16th year!
www.stringsummit.com.

July 15

**Lake Charles Gospel Bluegrass Music
Festival**
Jefferson, OR. Free

July 21-23

**41st Annual Darrington Bluegrass
Festival
Darrington, WA**

The Northwest’s oldest running bluegrass festival celebrates our 40th year!
Diana Morgan (360) 436-1179
www.darringtonbluegrass.com

July 27-30

**Gorgegrass (formerly known as
Columbia Gorge Bluegrass Festival)
Skamania County Fairgrounds
Stevenson, WA**
www.new.columbiagorgebluegrass.net

August 4-6

**17th Annual Winlock Picker’s Fest
Winolequa Park
Winlock, WA**
Marv Sobolesky
Info@wamamusic.com
www.winlockpickersfest.com

August 11-13

**Blue Waters Bluegrass Festival
Medical Lake, WA**
www.bluewatersbluegrass.org

August 11-13

**Mt. St. Helens Bluegrass Festival
Toledo, WA**
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 13-20

**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.
www.centraliacampout.com

August 18-20

**Kettle Falls Camp and Jam
(Formerly Newport Music Festival)
Happy Dell City Park
Kettle Falls, WA**

Free dry camping on festival grounds with festival pass, full hook-ups adjacent at Panorama RV park.
Mark@tricountymusic.org
590-675-6590
www.tricountymusic.org

August 24-28

**Rainier Pickin’ Party
Wilkowski Park
Rainier, WA**
davidwuller@gmx.com
360-832-8320

August 25-27

**Oregon Bluegrass Association’s 10th
Annual Bluegrass and Old Time
Picker’s Retreat
ZigZag Mountain Farm
ZigZag, OR**

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

Continued on page 34





2017 FESTIVAL CALENDAR

Cont. from page 33



September 1-3

Tumbleweed Music Festival

Howard Amon Park

Richland, WA

18th annual festival

Three Rivers Folklife Society

Music, dance, workshops, open mic,

storytelling.

(509) 528-2215

mail@3rfs.org

www.3rfs.org/tmf

September 4

Timberline Mountain Music Festival

Timberline Lodge, OR

Eric Kallio, Jackstraw, Caitlin Cauty,

Sam Baker, Marley's Ghost

Back porch pickin' with the Taborgrass
Players!

www.timberlinelodge.com/mountain-music-
festival

(503) 272-3134

September 8-10

Sisters Folk Festival

Sisters, OR

Three day celebration of American

Roots music – from blues to Bluegrass.

www.sistersfolkfestival.com

September 9-10

Eagleview Bluegrass and Folk

Festival

Eagleview Campground (on the

Main Umpqua River)

Sutherlin, OR

Gate opens 2pm Saturday \$20-30 slid-

ing scale donation

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 22-24

Tygh Valley Bluegrass Jamboree

Tygh Valley, OR

Held annually on the grounds of the

Wasco County Fairgrounds

Debra Holbrook

541-489-3434

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

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Scheduled Jams: Oregon and SW Washington

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

Sunday

CLACKAMAS/HAPPY VALLEY: String Along Jam - 2nd and 4th Sundays 2:15 - 5 pm

Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located on the circle beyond the shopping center, off Sunnyside Rd. at SE 147th. Look for the sidewalk signboard near the Library.

For information: Charlie, mels677@aol.com or LeaAnne, ldenb@juno.com

CORVALLIS: EZ Jam - Every 1st and 3rd Sunday 2 - 4 pm.

A friendly jam for beginning and intermediate players. Meet at a private residence.

For information and directions: Call Christine Robins (541) 738-2610

KLAMATH FALLS: Bluegrass Jam - First Sunday of every month 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, benfcoker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month, October - April, 12 noon - 4:30 pm.

Portland Audubon Center, 5151 NW Cornell Road, Portland. All levels of bluegrass players are welcome. Bring an instrument, your voice, a song, and a friend. Come make music among the birds. Small donation of \$5.00 requested to help cover room rental.

For information: Rich Powell powellR5923@q.com

PORTLAND: Turn Key Bluegrass Jam - Every Sunday 2 - 5 pm.

The O'Neill Public House, 6000 N.E. Glisan St. (60th and Glisan)

Ready to go and everyone gets a turn. The Turn Key Jam (formerly Off Key) is a welcoming jam that is attended by an established group of intermediate players. All levels of players are encouraged, including beginners and advanced players. It's a comfortable, safe place for all to play music together.

For information: Jeff, msglimbaugh@comcast.net or (360) 256-8123

ROSEBURG: OBA Roseburg Jam - 3rd Sunday, 1 - 5 pm, year round.

Sutherland Senior Center, 202 E. Central Ave., Sutherlin, OR 97479

Bluegrass Jam - all levels encouraged.
For information: (541) 679-0553, lizcraun42@gmail.com

SISTERS: Strings in Sisters - Third Sunday of the month 1:30 - 3:30 pm.

The Pines Clubhouse, 612 Brooks Camp Rd. All welcome. No charge.

For information: Phil Minor, (541) 719-0497 or Bruce Barnes, (541) 728-3190

Monday

BEAVERTON: Rambling Bluegrass Jam - Every Monday night all year (except Christmas Day if that falls on a Monday) 6 - 9 pm

Open jam in semi-private banquet room with lively tempos and jammers eager to try new material. Papa's Pizza Parlor, 15700 Blueridge Dr., Beaverton, OR 97006

For information: rambling@ramblingbluegrass.org or website http://ramblingbluegrass.org Phone: Pizza Parlor (503) 531-7220

Tuesday

Jon Cooper DUNDEE Bluegrass Jam: 1st and 3rd Tuesday Each Month, 7 - 9 pm

Held at La Sierra Mexican Grill, 1179 Hwy 99W, Dundee, OR 97115. Features bluegrass/old country music. All skill levels welcome.

For information: Steve Edward, stephene47@frontier.com, (503) 985-1945, Tracy Hankins, hankinstracy@gmail.com, (503) 720-6629, Ron Taylor, ron@taylorpaintingofportland.com, (503) 625-7254

EUGENE: Bluegrass Jam Every Tuesday 9 pm - 1 am

Sam Bond's Garage, 407 Blair Blvd, Eugene. This year 'round jam offers good food and micro brews. Jam Hosts: Sunday Sam and Sean Shanahan.

For information: (541) 431-6603

HILLSBORO: Rock Creek Bluegrass Jam: Every Tuesday all year, 7 - 9 pm

McMenamin's Rock Creek Tavern, 10000 N.W. Old Cornelius Pass Rd., Hillsboro, OR 97124. Established, open intermediate and advanced bluegrass music jam. It is requested that only bluegrass instruments are used and no songbooks/tab.

For information: Tim, timhowell74@gmail.com

LINCOLN CITY: Bluegrass and Old Time Music Jam Every Tuesday 6 - 9 pm

North Lincoln Eagles Lodge, SW 32nd at Hwy 101. All levels and ages welcome.

For information: Carla, (541) 418-1779

Wednesday

BEAVERTON: Bluegrass Jam - Every Wednesday 6:30 - 9:30 pm

Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy, Beaverton, OR (east of Hwy 217) *For information: Jane, janeromfo5@gmail.com*

EUGENE: Jam - Each Wednesday 7 - 9 pm

Music Masters Studios in South Eugene, at the shopping center at 40th & Donald. All skill levels are encouraged. Good players stop in frequently and sit right in with newbies. 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, year round, 7 - 9 pm

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@bend-broadband.com Call or email to confirm before you head out.

GRANTS PASS: Acoustic Bluegrass Jam - 3rd Thursday, 6 - 8:30 pm

Wild River Pub meeting room, N.E. F Street. *For information: Gary or Debbie Antonucci, hugoants@msn.com*

VANCOUVER, WA: Bluegrass Slow Jam - Every Thursday 6:30 - 9:30 pm

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, pbr@comcast.net

continued on pg. 36



Scheduled Jams: Oregon and SW Washington

Friday

CENTRALIA, WA: Acoustic Bluegrass Jam – 3rd Friday, 6 – 9 pm, October through April

Sponsored by WAMA (Washington Acoustic Music Association). Informal event with a few small jams taking place at the same time. Oakview Grange, 2715 North Pearl Street, Centralia, WA. Donations for facility costs are encouraged.

For information: Cheryl (360) 870-8447, cheryl.terry68@gmail.com

DALLAS: Open Acoustic Jam - Every Friday, 7 – 10 pm

Guthrie Park in Dallas.

For information: Sally Clark, (503) 623-0874 or email Jim, dusterjim@hotmail.com

SCIO: Old Country, Folk, Bluegrass and Gospel Jam – Fourth Friday, 7 pm to 12 midnight

ZCBJ Hall, 38704 N. Main St., Scio, OR, www.zhall.org. Free event, but donations accepted to support the historic hall. Beginners welcome.

Please bring goodies to share.

For information: Starla (541) 223-2343, Starla91262@yahoo.com

Saturday

PORTLAND: Taborgrass Bluegrass Class & Jam

- Every Saturday September through May. 10 am – 1 pm for beginning class and jam; 1 pm – 4 pm for intermediate class and jam. “The Sessions” offers two small jams guided by professional musicians, 1 – 2:30 pm every Saturday during Taborgrass.

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 class or session. Knowledge of basic chords and the ability to execute chord changes is required.

DALLAS: Acoustic Gospel Jam - Every 3rd Saturday 7 – 10 pm

All levels welcome. Guthrie Park in Dallas.

For information: Sally Clark (503) 623-0874 or email Jim, dusterjim@hotmail.com

WINLOCK, WA: Slow Jam - Second Saturday of the month beginning at 1 pm, October through May.

Hosted by WAMA (Washington Acoustic Music Association). Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.

For Information: see website – wamamusic.com or email info@wamamusic.com

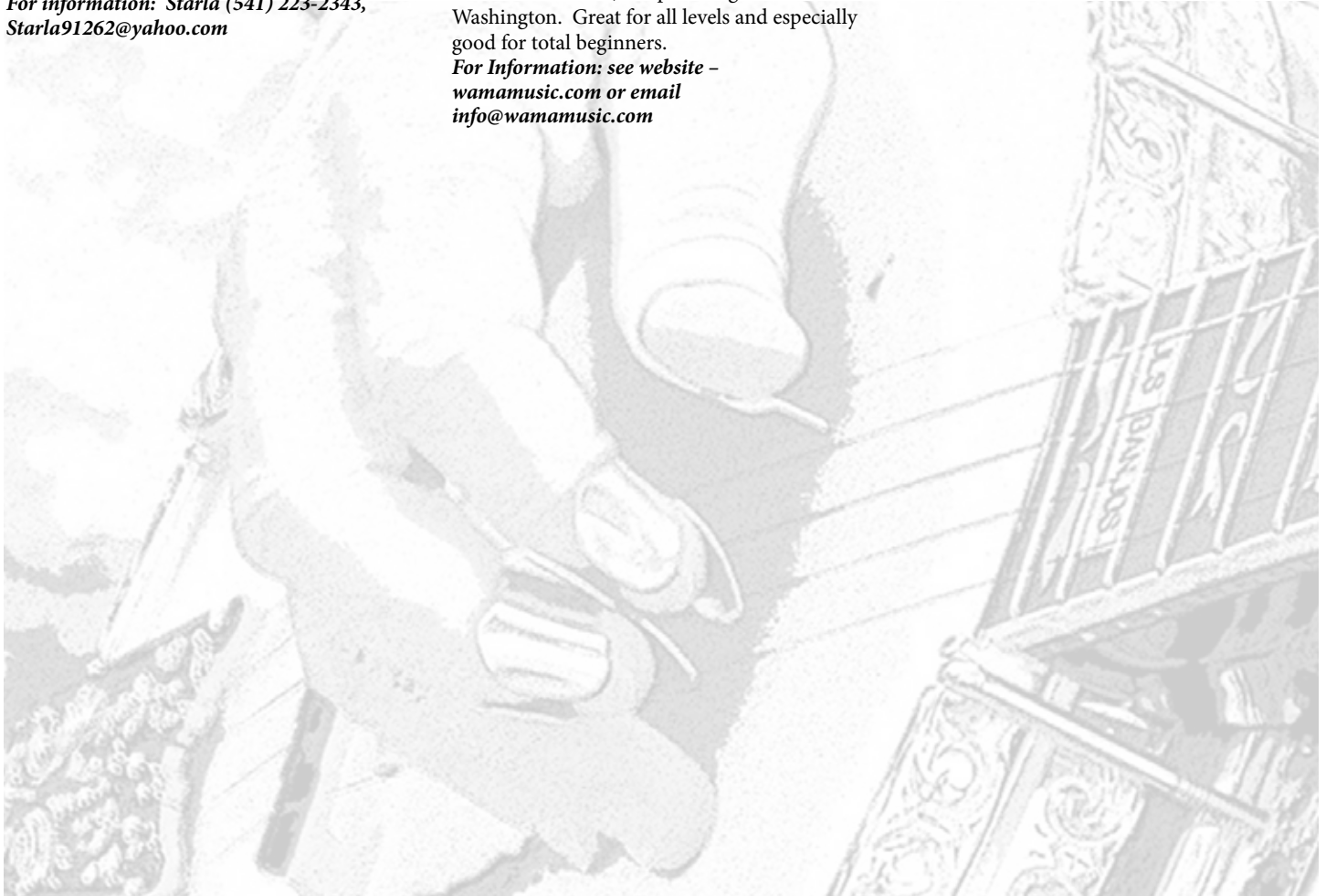
Cont. from page 35

VANCOUVER, WA - Old Time Country Jam - Every 2nd and 4th Saturday 6:30 – 10 pm

2500 N.E. 78th Ave., Vancouver, WA. 98665, at the Vancouver Masonic Center. All are welcome to join the fun as a musician, singer, or to just listen and or dance.

Contact info: Dean Roettger (360) 892-0769 or (360) 627-1228, or vip1x1@yahoo.com

If you have jam updates or additions, you may update your Jam listing via the public calendar at oregonbluegrass.org or email calendar@oregonbluegrass.org.



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 performer directory.

3 Play Ricochet

3PR features musicians from the four corners of the United States who met in the Northwest and discovered a shared interest in traditional bluegrass, old-time, ragtime, jazz, and country blues music.

www.3playricochet.com
booking@3PlayRicochet.com

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.

www.ASuddenTradition.com Dennis Zelmer
503-893-4569 info@ASuddenTradition.com

Ash Creek

Ash Creek plays classic bluegrass, recent vintage & original songs that just sound old. A good song is a good song, and it's better with a banjo or a fiddle. Tim Howell (guitar, vocals), Gene Alger (banjo, vocals), Pam Beaty (bass, vocals) & Clayton Knight (mandolin, fiddle & vocals).

<http://www.ashcreekbluegrass.com>
<https://www.facebook.com/ashcreekbluegrass>
Booking@eclecticacoustica.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 503-641-4946
info@backporchrevival.com

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.

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

Bethel Mountain Band

Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen, 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

Steve Blanchard

Steve Blanchard is well known as an acoustic flatpicker guitarist, singer and songwriter with a career spanning over four decades. His musical style includes bluegrass, cowboy/western, folk, and Americana. No matter what the style or venue, you're sure to feel Steve's love and passion for his music.

www.SteveBlanchardMusic.com 503-730-0005
Steve@SteveBlanchardMusic.com

Corral Creek

Corral Creek's commitment to showing the audience a good time has worked out O.K. for 13 years. We share tunes of Oregon, Gospel, and Bluegrass standards to city festivals, cultural centers, Bluegrass festivals, house concerts, wineries and more.

corralcreekbluegrass.com
For bookings please call 503-625-7254.

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

With hot pickin', tight harmonies, and a mix of “bluegrassified” rock, folk, bluegrass covers, originals and originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

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

Free Range

Free Range is two voices (Matt Snook and Claire Levine) with a great harmony blend, accompanied by guitar, banjo and dobro. Drawing from bluegrass, country and folk traditions, they sing and play simple music that makes for great listening.

freerangepickin.net
Claire Levine
clairell2002@yahoo.com

The Hillwilliams

Brought together initially by admiration for bluegrass masters like Bill Monroe and The Stanley Brothers as well as 1970's bluegrass supergroup Old and in the Way, The Hillwilliams blend three strong vocalists, smoking fiddle, mandolin, guitar, banjo and doghouse bass into a fun high-energy mix that harkens back to classic bluegrass.

Rich Landar
landarmusic@comcast.net
www.facebook.com/TheHillwilliams
503-869-8210

Hardshell Harmony

Based in the beautiful Columbia River Gorge, this high-energy group is full of spirit and comedy. Members include Candie Robarge (bass), Mike Robarge (guitar), Chuck Haynie (banjo), and Clint Miller (freestyle fiddle).

www.HardshellHarmony.com, Yaya Berry,
rainbowfiddler@yahoo.com

Home Grown

Home Grown 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
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. Love of harmony and the desire and ability to “Ridgetize” their own blend of Americana, bluegrass, and traditional country music give this band a truly unique sound.

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



Kathy Boyd & Phoenix Rising

IMEA 2015 Bluegrass Group of the Year. Kathy Boyd & Phoenix Rising is all about the stories, and the stories of everyday America are what you get from these four personable entertainers. With over a dozen years of awards on the shelves, the quartet has longevity in the performance arena and an extended fanbase worldwide! This hard-working group of songwriters is guaranteed to deliver a high-energy family-friendly performance that is a delight for all ages.
www.phoenixrisingband.org
KBPR@gmail.com
503-936-8480

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stoczek, Dee Johnson. The Loafers are an acoustic quartet based in the Portland Metro area, playing traditional bluegrass, specializing in exciting instrumentals and familiar vocals of bluegrass standards.
Dave Elliot
503-663-3548

Long Mountain Revival

Long Mountain Revival's emphasis in is sharing the gospel through song. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where bluegrass gospel music is desired.
www.myspace.com/lmrevival
Jon Clement
jonmando@embarqmail.com
541-292-6907

Lost Creek Bluegrass Band

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.
www.lostcreekmusic.com
Band@lostcreekmusic.com

Mischief

Based in the Pacific Northwest, Mischief is father/daughter duo Matt and Anna Snook with Jim Brockkill. We've 70+ years of experience playing bluegrass and acoustic music. Be amazed: trio harmonies and instrumentals with banjo, Dobro, guitar, mandolin, octave mandolin, and fiddle.
Matt@greenbeard.us
541-805-5133

Misty Mamas

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

Money Creek Mining Co.

LuAnn Price, Michael Johnson, Steve Leming, Dave Toler and Steve Bickle. Money Creek plays stirring mountain ballads and burning banjo tunes. Known for their precise harmonies, rarely do you find a group of singers with their unique blend.
www.moneycreekbluegrass.com
LuAnn Price
moneycreekbluegrass@hotmail.com
425-346-6136

Mountain Honey

Sweet and golden acoustic music inspired by traditional bluegrass, with driving banjo and high lonesome harmonies. Mountain Honey features Linda Leavitt (vocals, guitar, mandolin), Dee Johnson (vocals, bass), Greg Stone (vocals, guitar) and Mike Stahlman (vocals, banjo).
www.mountainhoneyportland.com
www.facebook.com/mountainhoneymusic
Contact Linda at lleavittmusic@icloud.com

Mud Springs Gospel Band

We play all gospel music with about a third of our songs being originals, since 1985. We have recorded five albums, including a Christmas album. We love to share songs and stories about the amazing love our Lord has for all of us perplexing people.
www.mudspringsgospel.com
Don Mobley - donmobley@mac.com
541-815-5079
George Klos - klos@crestviewcable.com
541-475-6377

The Pitchfork Revolution

High Desert Hobo Blackgrass from East of the Cascades. The Pitchfork Revolution mixes politically humorous originals, traditional bluegrass and dark driving instrumentals to bring a smile to your face and your feet to the dance floor.
www.thepitchforkrevolution.com

Puddletown Ramblers

Puddletown Ramblers is a regional bluegrass band that performs original songs, good old-time traditional bluegrass, acoustic, old country and Americana music. Our blend of harmonious voices will shake that tender chord in your heart and leave you wanting to hear more. Dave Peterson, Tom Martin, Joe Martin, Walter Jacobson, Fred Schultz.
Dave Peterson
puddletownramblers.com
david@puddletownramblers.com

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. 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-along gospel, and old-time favorites.

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

Slipshod

Matt Snook (dobro and banjo) and Steve Blanchard (guitar and mandolin) offer listeners a broad and diverse range of music, including originals, familiar melodies and dynamic instrumentals. Check out this dynamic duo on their web site, Facebook and YouTube.

Steve Blanchard, 503-730-0005
Steve@SteveBlanchardMusic.com
Matt Snook, 541-805-5133
BohemianBanjo@gmail.com

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 and 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 Wild Wood

The Wild Wood resonates with that part of us which is rooted in a simpler way of life while delighting us with dynamic arrangements, emotional vocal harmonies and virtuosic solos by two national champions. Josiah Payne – Mandolin, Belinda Underwood – Bass, Michael Money – Guitar, Kian Dye – Fiddle
<http://www.thewildwoodmusic.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 from the repertoires of the early Southern string bands.

Rachel Gold
rachelgold145@gmail.com
503-227-0647
www.whiskeypuppy.com

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Nat O'Neal, Patrick Connell, Zach Banks. 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

How do I get my band's information listed here?

1. Sign up for a band membership! Go to oregonbluegrass.org, fill out the form on the back page of this issue, or find us at a festival or event! A band membership includes one print subscription per membership.

2. Email your band's listing to webmaster@oregonbluegrass.org. Don't forget to include contact information and a photo (and a link or two if you have it). Once we have verified that your membership is current, your listing will be posted to the website. The Express is updated quarterly from the website. We may have to shorten your listing from the website to fit available print space.



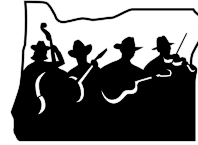
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- Angel Sponsor\$60 (1yr.)
- Golden Sponsor\$100 (yr.)
- Contributing Business Sponsor....\$125 (1 yr.)/\$350 (3 yrs.)

Volunteering

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

