



INSIDE THIS ISSUE! Jayson Bowerman interview, Park Blocks Festival is Back, Local Music and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

Interview: Giving Back, Paying Forward

By Claire Levine

Jayson Bowerman believes in music and community

This interview with Jayson Bowerman came out of a conversation about national electoral politics. Jayson said he felt he could be most effective working locally, outside the political process. He then reeled off a list of volunteer activities and projects that address fundamental needs in his Central Oregon community.

Jayson's got his hands full even before dedicating hours to his community. But he pursues everything he does with optimism, good cheer and gratitude. At 43, Jayson is a model for those of us at all ages.

All in the family

Jayson inherited a legacy of helping, innovation and community participation going back generations.

His great-grandfather served a stint as Oregon's acting governor. His granddad was legendary University of Oregon track coach and Nike co-founder Bill Bowerman. As a coach, Bill was known for the help and encouragement he gave young athletes and for supporting U of O's track and scholarship programs.

Jayson's father, Jay, is noted for his energy and community-based activities —including establishing the annual Wheeler County Bluegrass Festival. A dedicated naturalist, he donates his time to the Sunriver Nature Center.

Jayson grew up in Oregon's equivalent of a little cabin home



on the hill. It actually was an 800 square foot A-frame with a hand-dug foundation, because the young Bowerman parents couldn't afford to pay an excavator.

Enter bluegrass!

Jay had been determined that Jayson would learn a musical instrument. So when the little boy rejected piano, father and son took violin classes together. The fiddle led Jayson to Irish music and eventually to the mandolin. But it was Jay's dedication to community events that led to a bad case of the bluegrass bug.

"Throughout my life, dad would produce concerts and fundraisers for different nonprofits, including the Sunriver Music Festival and his environmental projects," Jayson said.

Misty River played at one of these concerts, and it was there that Jay and Jayson learned about Bluegrass at the Beach from Carol Harley. (Those of you who know her can imagine Carol stating, "You have to go!" You can't ignore Carol.)

So both Bowermans attended the five-day bluegrass workshop at Nehalem, Oregon. There Jayson, who had been playing around with the mandolin under the influence of Sam Bush, was introduced to the roots of bluegrass and to mandolin as played by the Father of Bluegrass.

"I studied with Tom Rozum, and David Grisman was there too." Exposure to these experts gave Jayson a new view of music. "It was a turning point, for sure."

The camp also fueled Jay's passion for music and turned him into a bluegrass addict. He now plays and performs on guitar, banjo, Dobro and Weissenborn-style slide guitar.

Woodworking as a way of life

Jayson had always been a tinkerer. As a teenager, he started building bicycle parts and frames.

Early on in his college career, Jayson realized that a strict

Volunteering is the ultimate exercise in democracy. You vote in elections once a year, but when you volunteer, you vote every day about the kind of community you want to live in.

- Majorie Moore

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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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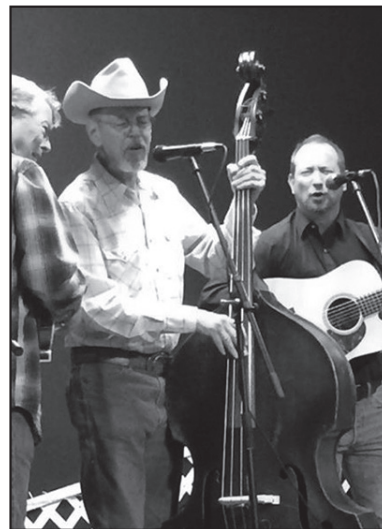
OREGON ARTS
COMMISSION



Jayson and Andy



Park Blocks Bluegrass Festival



Sleepy Eyed Johns



Vol. 38 No. 1

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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

Hey Bluegrassers!

The holiday season will have come and gone by the time you read this, so I hope you all had a great time and enjoyed the holiday music we ran on the Oregon Bluegrass Radio channel. If you haven't listened to it yet, go to www.oregonbluegrass.org and click on Oregon Bluegrass Radio. Make it your New Year's resolution!

2017 was a good year for OBA overall, but turbulent. We are hoping for a smooth, quiet, trauma-free 2018. That said, we need some new blood on the OBA Board. Positions are opening in April for Treasurer, President, and Volunteer Coordinator, and we can ALWAYS use help with our committees. That's a great way to get your feet wet.

Please do plan on coming to the April membership meeting. It's always fun. The time spent will be short on meeting and long on food and music!

We have scholarship money in the OBA Steve Waller Memorial Fund that we would love to award to someone who needs it to further their bluegrass education! The deadline to apply has been extended to March 1, 2018. The application information is in this newsletter, and on the OBA web site, www.oregonbluegrass.org.

And as always, please support the local venues that offer live bluegrass music. Buy dinner, drinks, tip the staff, tip the bands ... all that good stuff.

Tony McCormick
President, OBA



© Clyde Cleveland

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

Salem - KMUZ 88.5 & 100.7

"Ken 'til 10" 6-8am M-F

Simulcast with KYAC.

Wednesday am, all bluegrass



Portland's Park Blocks Bluegrass Festival Is Back!

By Steve Eggers

Portland's Park Blocks Bluegrass Festival will be returning Saturday, May 5, 2018! The second-annual event will feature another incredible day of bluegrass performances by the best up-and-coming bluegrass acts across the northwest, all while raising money for homeless services in downtown Portland.

The Park Blocks Festival's first iteration took place this past May 13, 2017 in downtown Portland. The event was spearheaded by Steve Eggers and Max Skewes of the Portland-based bluegrass group Scratchdog Stringband. The duo had for a long time tossed around the idea of putting on a festival, and when Steve landed a job managing the events at Portland's historic First Congregational Church, they knew they had just the venue for such an event. The building is a Gothic-Style church built in 1891, its bell tower soaring high over the downtown Park Blocks. The church's Meeting Hall seats 800 people on pews of redwood and is the location of the Main Stage for the festival. Directly below the Main Stage sits the Fellowship Hall, where over a hundred people can gather to purchase food, hang out and jam. Adjacent to the Fellowship Hall is the Chapel which



provides an intimate space for smaller acts. At the doorstep of the church sits Portland's beautiful Park Blocks, providing wide-open spaces for more congregating and jamming.

Putting on a festival from scratch took a lot of work. Over the six months preceding the event a website was built, bands were booked and sponsors were brought on board. The event was headlined by Cascade Crescendo, a nationally touring Portland-based "jam grass" group, and Left Coast Country, a Portland-based group that won Northwest

String Summit's best new band competition in 2014. In all, fifteen groups from Oregon and Washington would play on the two stages over the course of the day. The event was sponsored with generous donations of food, libations and advertising by Burnside Brewery, Widmer Brothers, Voodoo Doughnuts, the Oregon Bluegrass Association and KBOO



Community Radio. After the final note was played a little after midnight, the festival had raised over \$8,000 for local non-profit Do Go Multnomah's homeless services.

We are very excited to have survived the first year and are moving on to the second. The plan for 2018 is much like last year; the only difference is that our goals are much loftier. We plan to triple the number of sponsors. Attendance last year was around 500 people; this year we'd like to double it, as well as the amount of money raised for charity. The Park Blocks Bluegrass Festival in 2018 will once again host over fifteen bands on its two stages, provide a myriad of delicious foods as well as the best craft beer, cider and wine for purchase that Portland has to offer, but we can't do it without you!

Would you like to get involved with the festival?

We are currently accepting applications for bands, vendors, teachers, and of course, volunteers.

Performers - Inquiring performers need to submit a short bio, a high-resolution photograph and three songs via email. Preference is given to working bands playing original compositions.

Vendors - Tell us about your business! We need food vendors selling "substantial" foods (for example, pizza, burritos, sandwiches).

Teachers - We are working to include a teaching element to the festival this year. If you think you've got the chops to lead a class, let us know. You'll get free entry, a festival shirt, and a cut of the class fees.

Volunteers - We love our volunteers! Work a three-hour shift and get free entry, a free festival shirt, and a few tokens for drinks.

Let us know how you'd like to get involved at parkblocksbluegrass@gmail.com

Tickets are currently available for the 2018 festival. Just look for the Park Blocks Bluegrass Festival 2018 at Eventbrite.com.

See you in May!



Interview: Giving Back, Paying Forward

cont. from page 1

academic orientation wasn't for him. He started out studying mechanical engineering. When a friend suggested he take a woodworking class as a creative outlet, "It totally changed my life. I switched my major to vocational-tech education.

"When I took a class in wood bending, I was deciding between making a kayak paddle or a mandolin. The mandolin won, although it ended up a horribly clubby and overweight little thing. It was particularly bad -- even for a first instrument. My dad still likes to bring it out of the closet to embarrass me at family dinners."

The Breedlove Years

Undeterred by his first project, Jayson kept up his attempts at instrument making. After leaving college, he found work at Breedlove Guitars in Bend. At the time, the company had only six employees, so Jayson "had opportunities to touch every part of the guitar-making process."

His 15 years at Breedlove taught him much about the craft. Under the tutelage of owners Kim Breedlove and Steve Henderson, he gained skill in the basics of instrument making. They encouraged him to study tool and die making and design.

Breedlove Guitars, which started out making primarily lightly built finger-style guitars, expanded production and product offerings rapidly after the turn of the century. With Jayson's input, they created the "30's-inspired" Revival line, award-winning electric guitars and a slide guitar style called the Weissenborn (more on that later).

He was part of the small team that started the mandolin line, with help from Flatiron founder Steve Carlson and Martin Guitars luminary Michael Dresdner.

In 2010, Breedlove was purchased by the Two Old Hippies Group. Jayson split off from the company to start his own line of bench-crafted custom guitars.

He returned as a consultant to help Breedlove launch the USA Bedell guitar. He helped steer the team that developed the Oregon Series, crafted from indigenous Oregon Myrtlewood, maple and Sitka Spruce, "which became a very popular, best-selling and award-winning line for the company.

"I left the company on a high note," he said.

Making music from scratch

Jayson's one-man operation gives him the time to think, design and create.

"I really love working one-on-one with clients to develop instruments that meet their playing interests and give them the sound they're looking for. I always try to deliver something that goes beyond their expectations.



"I delight in the unusual and the custom touches we can dream up together," he said.

Most of Jayson's guitars aren't intended for the hard-core bluegrass

player looking for a big sound. While he has built some dreadnoughts —the classic Martin style —each year, he finds there's a growing interest in smaller, parlor-style guitars.

"They complement a singer so well, and in most cases you don't need that much volume. These smaller guitars have a unique voice. And they're more comfortable for smaller people to play."

He is also making finger-style guitars, using California redwood, which "pairs beautifully with Oregon Walnut, both sonically and visually."

He has made classic F-style mandolins, and is now branching out to A models. And he is becoming known for his Weissenborns (see sidebar).



Woodworking at Sisters High School

Bend Whitewater Park

One of Jayson's many interests is outdoor sports. A child of central Oregon, he is dedicated to whitewater paddling and to promoting safe, healthy adventures.

The Deschutes River passes through downtown Bend. Until a few years ago, the remains of an old mill dam made travel on that stretch of the river hazardous. After too many close calls, the community decided to reclaim the river.

Jayson, as a board member of Bend Paddle Trail Alliance (BPTA), helped Bend Parks & Recreation pass a bond measure and raise \$1.1 million to redesign the dangerous dam to flow more like a wild river. Today, Bend is home to Oregon's first whitewater surf park.

Jayson continues to support the BPTA and his river community with information, education and on-going fundraising.

But his most unusual creation is the Glass Steel, created in partnership with glass artist Susie Zeitner. These fully playable works of art feature beautiful images of birds of prey or Cascade mountains.

Opening doors through hands-on education

Jayson remembers the joy he felt when he first began working with wood. And he remembers the relief he, as a hands-on learner, felt when he realized that he could build a future that didn't rely solely on traditional academics.

To provide young people with the same experiences, Jayson started the instrument-making program at Sisters High School. "It's a great springboard for kids to get into other manufacturing areas," Jayson said.

The program receives funding from the Sisters Folk Festival, as well as from Breedlove and

Continued



Interview: Giving Back, Paying Forward

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other area businesses. Another former Breedlove employee, Dan Kernion, teaches shop at Redmond High School and has incorporated guitar-making into his curriculum where Jayson occasionally volunteers to troubleshoot.

Hands-on learning has proven to be a critical element in the success of kids who aren't oriented toward academics. For example, Jayson said, sometimes while working with wood, a kid understands for the first time why math is so important. You can't build unless you can measure, add and calculate fractions.

Some wood-working students experience success for the first time in their high school careers. "I've had a mother come up to me and say 'you saved my son's life! The course gave him something that really inspired him to focus back on school; not only on guitar building, but on the rest of his classes, as well.'" Jayson said, "After building and learning all these years, it's a joy to be able to go into the schools and share what I know."

The program incorporates a range of technology that students can apply to other areas. For example, they are using Computer-Aided Design software (CAD) to design inlays and Computer Numerical Control (CNC) machines or lasers to cut the inlays and pockets.

Jayson also volunteers as an advisor with two other local STEM (Science, Technology, Engineering and Math) programs, and he sources and donates wood from Oregon mom-and-pop-mills to the Sisters guitar-building program.

"Sometimes it's hard to see how to make a difference in this world. But we can make a big difference in students' lives by giving them opportunities."



Jayson and Andy

And he plays, too

When he picked up the fiddle again after having set it aside for many years, Jayson was eager to join a musical community. At the 2010 Northwest String Summit, he met a group of people who shared his adventurous and eclectic musical tastes. That's where The Pitchfork Revolution band came together in the organic way of musical ensembles.

"We play music from all over the spectrum. We call a lot of the originals Blackgrass -- hardly related to bluegrass, but lots of fun to play and dance to. Many of our tunes are politically motivated," he said, noting that the members come from widely different political perspectives.

"It makes for lively, but civil, conversations. The whole mental flexibility part of playing and interacting is a good way to keep from getting old."

And he's also a dad!

About a year ago, William came on the scene. Jayson and his wife Megan like to call him by the last half of his name, Liam.

Megan teaches high school in Bend, and Jayson spends a couple days a week being a stay-at-home dad.

Megan is a pianist, so, "we've been trying to get him to play the piano. We got him a little keyboard to annoy his mother. Liam is already creating "Thelonious" chords and other combinations that occasionally sound almost musical.

"I have told him he should learn bass, though, because everybody needs a bass player."

Check out his beautiful work

Every year, Jayson brings samples of his craft to Wintergrass, where you can try out a little parlor guitar or a Weissenborn. He often carries samples to the summer festivals and is happy to show and tell.

Visit Bowermanguitars.com to view his projects, or contact Jayson through his website to talk about ideas for your own custom-built instrument.

Claire Levine is a Portland writer, and half of the duo Free Range.

What's a Weissenborn?

The story of the Weissenborn slide guitar is a mini-history of America, the melting pot.

As Jayson likes to say, the instrument is the brainchild of a German immigrant who honed his skills working with a Swedish luthier and was inspired by Hawaiian music. The first instruments were produced in a factory staffed entirely by Mexicans.

Hermann Weissenborn, a wannabe piano maker who failed with the Steinway company, found his way to Seattle. There he studied with Chris Knutson, who produced valued harp guitars. Knutson taught Weissenborn the secret of making hollow necks for wooden instruments.

Weissenborn was perfecting his craft around the time of the Pan-American Exposition of 1915, when Hawaiian exhibitors introduced the U.S. to ukuleles and slide and slack key guitars, igniting a short-lived Hawaiian music craze.

"I was fortunate that a dear friend, Ed Gerhard, asked me to study his original Weissenborns and make him a handful of road-worthy reproductions," Jayson said.

By analyzing several examples, Jayson was able to improve upon the original design. "Many early Weissenborns had unstable bridges. I've been able to make mine much more stable and build in the capacity for a wider range of tunings."

Jayson said, "They have an incredibly gorgeous tone, wonderful richness of bass overtones and an ethereal quality to the trebles. They can be made to sound ghostly or sweet, depending upon the mood.

"Just about every slide player wants one."



Album Review: Ragged Union

By Kaden Hurst

Ragged Union's newest release, *Time Captain*, is a traditional-leaning bluegrass record with its feet solidly in the present.

Those who saw Ragged Union perform this past July will surely agree. Now is a time of enormous diversity in bluegrass, musically and socially. Acts from Sarah Jarosz to the Earls of Leicester are now included in the "big tent" definition of the bluegrass sound, and each band must make a decision about where it falls on the spectrum between the traditional and the contemporary. Given these trends, I was pleased to see Ragged Union offer up an album that proves a band can carry on the traditions of bluegrass while keeping its feet in the twenty-teens.

Before we dig into *Time Captain*, I must issue a disclaimer: Ragged Union's mandolinist, Jordan Ramsey, was my mandolin teacher while I studied mandolin performance at Regis University. Fortunately for me, this is an easy album to praise.

Let's talk about Ragged Union. The Boulder, Colorado-based sextet has been making a name for itself on both sides of the Atlantic, touring the UK and the western United States throughout 2016 and 2017. The group is led by dynamic songwriting duo and husband-and-wife team Geoff and Christina Union, and is rounded out with some of the finest Colorado has to offer. Geoff (guitar/vocal) and Christina (vocal) are joined by Chris "C-Bob" Elliot of Spring Creek on banjo, 2016 National Mandolin Champion Jordan Ramsey on mandolin, Justin Hoffenberg of Long Road Home on fiddle, and East Tennessee State bluegrass graduate David Richey on bass. Altogether, Ragged Union is a powerhouse, with a crisp high-energy sound that is sure to delight.

Time Captain opens with "Leaving Louisville," a solid showing of the band's facility with the tools of the bluegrass



trad-bluegrass feel that propelled the song's first half, only to rebuild it in $\frac{3}{4}$ time.

All in all, *Time Captain* is an example of what's good about bluegrass in 2017. It's diverse in its approach, rooted in tradition, and well executed. Ragged Union is a gem of a band, and I'm excited to hear more from them. With two December shows in Oregon (a house concert in Northeast Portland on Dec. 6, and a show at Sam Bond's Garage in Eugene on Dec. 9) I expect many Oregonians will soon be singing their praises.

trade. It's a piece of songwriting that feels at home in the genre, with the wayfaring imagery and rhythmic drive that are part and parcel of the bluegrass tradition. This is an album made in 2017, though, and after whetting our palate with some traditional bluegrass, the band is quick to show us what else they can do. Geoff and Christina Union can write a mean, lean, jam-friendly instant classic, but they aren't afraid to stretch the genre a bit.

Time Captain shows the diversity of the band's sound, finding room between hot licks and driving chords for fantastic and memorable lyrics. "Leaving Louisville" is joined by "If You Don't Love Me," "Leaving Town" and the standard "Diamond Joe" as the album's straight-ahead bluegrass portion. Ragged Union gives us their charming take on western swing with "Bridge on Fire," and ventures into Americana with "Moonshine Boogie" and, of course, the titular "Time Captain."

"Half Lit Parking Lot" is a great example of the band's more contemporary influences. The song largely sticks to the telltale "boom-chuck" groove of bluegrass, but pairs it with a harmonic approach that's friendly to the modern ear. "Half Lit Parking Lot" features an extended bridge and solo section that tears down the

Time Captain
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Southern Oregon Voices: *Bluegrass Jams Come in Many Shapes*

By Joe Ross

It seems that there are as many kinds of jams as there are types of people involved in bluegrass music. There are fast, slow, beginner, advanced, circles, semi-circles, circles within circles, public, private, quality and, well ... less than quality jams. Every jam has its own character, as well as personalities participating. Some are advertised as "bluegrass," but pretty much anything goes. Others try to adhere mostly to bluegrass. Some entertain audiences while others cater just to participants. Some jams have no clue about "etiquette." I get nostalgic and kind of miss the jams I experienced in olden days.

When I was first learning how to pick bluegrass in the early 1970s in Eugene, we were just a bunch of friends who enjoyed picking regularly in the living room. If someone had worked up a song, the rest of us would have to figure out how to contribute something productive to the group's sound. Within a year or so, we had enough material worked up to jam at the Saturday market or small party gigs.

I attended festivals and picked a lot in parking lots. The jams had three or four concentric circles with the best pickers in the nucleus. Beginners hung in the outer circles. I was but one little proton buzzing around in the outer limits to take it all in and figure out what was going on. The center was the most important part of the group. The pickers there called the songs, their keys and took most of the breaks. A good learner would focus, remember, go home, study and learn. Songs I heard at jams helped me decide which vinyl records to buy, and my collection of Bill Monroe, Stanley Brothers, Flatt and Scruggs, Jimmy Martin and others grew quickly.

Eventually, at jams, you'd courageously move to the second or third circle around that atomic core. If someone inside heard you picking decently, you might get a nod to take a solo. Some players who weren't quite ready pushed their way into the center, and I saw many a jam dissolve due to that. Spoon players had the same kind of effect. I patiently waited until invited

into the inner circle. The day came when I could keep up with Steve Waller playing "Wheel Hoss" or "Big Mon" or "Rawhide." I even still remember when Mike Eisler said hello and asked my name after I led a Delmore Brothers song in a parking lot jam. I think the song was "Happy on the Mississippi Shore." It's funny how we remember something like that.

There's also a difference between jams and open mics. The latter is really just a variety show with each performer doing their own thing.

Now, don't get me wrong. Large circle jams have their place too, and they emphasize equality among all levels of players. A main focus is to provide an outlet for sharing, encouraging and supporting those musicians who used to be in those outer circles. However, I have noticed that audiences are dwindling at these kinds of jams. Maybe some folks came expecting a show of quality music, and they discover half of the jammers with their backs turned to them, some not playing bluegrass, or the music just not quite up to par.

I asked my friend Deb Brinkerhoff about what kinds of jams she prefers, and I thank her for her input. She stated, "It would depend on which folks are getting

together. I have run into advanced players who like to play with their own level of players. This seems to lend itself to the living room jam, where 'invites' are generated, and the tempo and energy reflect the level. No one is waiting 30 minutes for their turn to take a hot break or lead a tune."

However, many jams that we all support and attend are geared toward drawing the shy folks out and teaching them how to jam with others. In a large circle, people just starting out or only knowing a couple chords feel little pressure to be in the limelight. It's a non-threatening step into jam waters. As time goes by, jammers "pass" less often, lead tunes, take breaks, sing or chime in with harmony. Everyone supports each other. This is what our OBA-Roseburg chapter strives for at our Third Sunday jam in Sutherlin each month. However, we'd also like to see more advanced players, out-of-towners, young folks and audience members attend.

Deb offers, "These obviously should be pre-advertised or described as 'all-level' so that the advanced player that might become bored can skip this jam, and the beginner will feel welcome. The large circle lets everyone feel they are important members of the gathering rather than relegate them to a back row or second circle."

We must all remember that jams can be rather intimidating. It's important to be organized, have a list of tunes you like to lead, know what keys you play them in, rehearse your material, have an arrangement in mind, and know how to direct the traffic. Even the most proficient players get nervous too. I have a banjo student who's gotten quite good. He understands all the basics of jamming but just lacks confidence in a large group. Some of our lessons together have just been running through all his songs one-on-one, supporting each other.

Continued



Southern Oregon Voices: *Bluegrass Jams Come in Many Shapes*

cont. from page 10

Deb Brinkerhoff also says she sees “slow jams” advertised at festivals. She notes, “These lend themselves to the ‘very very beginner’ so they won’t feel in any way intimidated by other players. It might clue in those further along that they might skip the jam, but even these jams need a few inspirations. I will often pop in to sing along or encourage others by adding harmony or a strong rhythm or even coming up with a simple tune if everyone’s brain stops for lack of an idea.”

I take similar approaches, depending on the type of jam. There are always ways to make the jam fun and work out for you. I might try playing along on a different instrument than I’m used to playing. I still prefer fiddle tunes on mandolin but occasionally challenge myself to try some on banjo. I’ve also worked up quite a few harmonies for fiddle tunes that are regularly played. If it’s not being used, I might try a friend’s instrument but only with their permission. Always remember to politely ask first.

Deb says that she won’t attend jams that are small tight circles, giving the impression that newbies, strangers, or out-of-towners are not welcome. “These are tight hot players getting together for their moment, and not really tolerant of ‘oops moments’ or slower songs, or someone not up to their level. The closed small circle in a public place gives off an impression of a show rather than the jam advertised.”

I like getting together with good players, but those are typically in private sessions or bands. I like getting invited to jam a few tunes with a performer or band doing a show. Within the bluegrass world, so many of our friends are also musicians. Unless you’re a “musician’s musician,” few will come regularly to your gigs unless you welcome them and find ways to get them involved too. Be sure to attend their shows and jams too.

There’s also a difference between jams and open mics. The latter is really just a variety show with each performer doing their own thing. If the event is really an “open

mic” with a sign-up sheet, it shouldn’t be advertised as a jam. Deb agrees: “To me, jams are led by someone with everyone joining in and sharing breaks. They’re not someone waiting to call up specific musicians to the front of the circle for another show. Again, this style doesn’t include or promote music learning with the rest of the attendees.”

Think about the various kinds of jams we encounter. Identify which ones are your favorites and why. I encourage you to support as many as you can, and live music in general. Attend as many as time allows, but keep in mind that each jam has its own character. Some are more fun and rewarding than others. Regardless of your level of musicianship, I think we all have a supportive role to play at every kind of jam whether it be teacher, coach, participant, learner or listener.



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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.

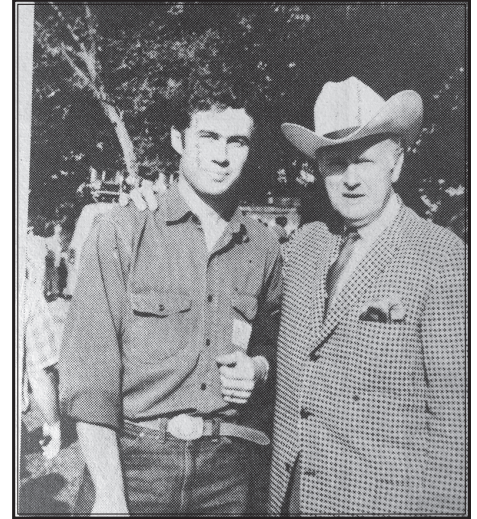
OBA administers the Waller Fund. Grant awards may vary in amount, and may be awarded to one or more recipients. OBA's Waller Fund Committee will review applications and recommend award recipient(s) and amount(s) to the OBA Board of Directors for final approval. The OBA aims to present the award annually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





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After almost every performance, someone from the audience comes over and says “I would love to play music but I have no natural talent.”

The assumption is that we came out of the womb with the ability to play Palm Springs Stomp. The reality: We first considered the song in August. Palm Springs Stomp was then rearranged and rehearsed during the fall. We didn’t play it in public until we had deliberately practiced it for about six months.

So: Practice is good. We all agree on this. But not all practice reaps the same amount of benefit.

There are basically three types of practice:

- Naive
- Purposeful
- Deliberate

(1) Naive - not even really practice. For example: Jamming with a friend, or noodling on the couch. People get better up to a point but then they stop improving. Doing more does not necessarily result in improvement.

There is a jam that I regularly attended about ten years ago, a well-run affair with nice people. When I returned to visit the jam a few months ago, it was delightful to see that about 30% of the participants that I knew from the past were still attending the jam. They also played at the same approximate skill level as when I left ten years earlier.

We’ve all seen people who go to the gym and don’t progress; guitarists who play exactly the same after ten years as they did in their second year; doctors, teachers, or programmers who only seem worse with the passage of time. This is the effect of what we are calling “naive practice.”

These naive practice evolutions are not a bad thing; just don’t expect great musical progress from your efforts.

(2) Purposeful (Targeted Practice) – One step above the naive category. This is having a goal for the training session.

Early in my lap-style resonator guitar training, I wanted to learn the tune “Cherokee Shuffle.” I selected the Stacy Phillips Dobro instructional DVD because the song was taught in great detail. I purposefully practiced Cherokee Shuffle for over six months. That summer, I attended a bluegrass instructional camp where Stacy Phillips was the Dobro instructor. At the first class, each student was asked to play something. I played

Growth happens outside your comfort zone. Address the things that are holding you back. Practice the techniques that are challenging.

Cherokee Shuffle, note for note from the Stacy Phillips DVD and tablature. Stacy cringed and showed disapproval when I finished. “Who taught you to play it that way?” he asked. “You did,” I replied. “No, I didn’t,” replied Stacy.

I had practiced purposefully. But there was no opportunity for correction or feedback. My practice was done in a vacuum. My mistakes were never corrected. In fact, my technique errors were reinforced.

Acclaimed bluegrass musician Keith Little reminds us: “The brain learns your mistakes the same way it learns the right stuff. Practice correctly.”



Stacy Phillips and Tim Dawdy, Nashville 2016

(3) Deliberate – The gold standard for learning. Similar to purposeful except it includes:

Instructor

In deliberate practice a teacher or coach is available for feedback and correction. There are no “tricks” to getting better; you follow a structured program. This is where a teacher/coach can really help. The teacher can guide students to what is appropriate to practice at any given time in the musical journey.

This doesn’t mean that you must train with a coach 100% percent of the time. But you should regularly seek objective correction of your technique from a qualified person.

Muhammad Ali was one of the greatest athletes of our time. He was smart, talented, intelligent and gifted. Ali had a coach! His coach was Angelo Dundee, a short stocky man from Philadelphia. He was not a champion boxer; he was a teacher. If “The Greatest” had a coach, maybe you should too.

Standardized Skills

Deliberate study emphasizes standardized skills, using proven training techniques. The Suzuki method of violin instruction is an example of using a proven teaching technique. A well-trained instructor can save you from years of trial-and-error learning mistakes.

Continued



Feedback

Don't underestimate the value of honest feedback. Think about the best teachers or coaches you ever had. They were demanding and corrected you.

Without correction, you fall back into old habits that slow your progress. Most of the time you don't even realize what you are doing is wrong.

Goal

The aspect of your playing you want to improve. What is your short-term goal? Set a S.M.A.R.T. goal. Let's imagine that you have difficulty with the key of F. Here is an example of setting S.M.A.R.T. goals:

Specific – Learn to play a solo in the key of F.

Measurable – Master the F and B-flat scales and arpeggios in two positions.

Attainable – Yes, this is reasonable at my skill level.

Related – Every time someone calls a song in the key of F, I get uncomfortable. My solos in F are terrible.

Timely – I give myself six months.

Outside of Comfort Zone

Work on the hard stuff! The human tendency is to practice what we do well. Instead, focus on a technique that you find difficult. The National Fire Academy Executive Fire Officer Program (what folks in my field call "charm school for fire chiefs") is a demanding four-year program. Here is their message to people who make high-stakes decisions every day. "Get comfortable with being uncomfortable!"

Growth happens outside your comfort zone. Address the things that are holding you back. Practice the techniques that are challenging.



Rob Ickes correcting Tim at California Bluegrass Association's Bluegrass Camp

Recently I was at a resonator guitar conference in Nashville where I discussed the issue of performance anxiety with a top steel guitar player, who reminded me that he still has anxiety before he goes on stage. This player makes a living working outside of his comfort zone. Force yourself to practice outside your comfort zone!

What does this mean to the musician?

(1) Take some lessons this year.
(Get coaching)

2. Consider going outside of your normal musical discipline. If you're comfortable with bluegrass, take a jazz class or a swing class. (Get outside your comfort zone)

3. Ask for honest feedback, and listen.

4. Practice the lesson with an emphasis on good technique.

5. Return for correction. (Accept and correct)

Jeff Newman (Steel Guitar Hall of Fame) said, "There is only one thing that separates the great players from the not-so-great, and then the non-players. They never gave up. They never found it easier to learn than you can. They never learned anything more quickly than you can. They never had an angel of God visit them in the middle of the night giving them special instructions on how to play dazzling and marvelous jazz."

In your mind you must have a clear picture of what a perfect technique looks and feels like at every point in the motion. What separates really good performers from average performers is that they've developed better and more complete mental representations. This is best done through deliberate practice.

Talent is made, not born. Specifically, it's made through years of deliberate practice.

Deliberate practice means doing.

Tim Dawdy is a Dobro and steel guitar player. He is the principal Dobro instructor at Artichoke Music in Portland, Oregon





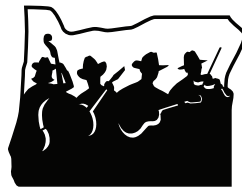
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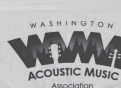
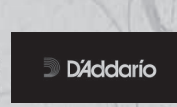
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Ask Aunt Pearl

By Linda Leavitt

Dear Aunt Pearl,

It seems like just about every time I try to lead a gospel song in a jam, I'll get to the end and the tenor singer will pull to the IV chord for an overwrought church ending. At that point, all I can do is follow the harmony singer while struggling to not roll my eyes. Then I feel both perturbed and guilty.

Am I right for feeling bugged, or am I just being petty?

All Best,
August J. Ennui

Dear Auggie,

I, too, have noticed an increase in the senseless use of church endings in bluegrass jams. Sometimes, that's hard to endure. One of my strange little dreams is to never again hear one.

The core issue is not whether church endings are appropriate. The issue is that your song got hijacked by the tenor singer.

Once that's done, it's done, and all you can do is resort to graciousness, which amounts to putting on a big smile, following that harmony singer and remembering that the song is nearly over, thereby liberating you from what really only amounts to a moment of annoyance.

Just remember that although you may not be wild about them sticking a church ending onto your gospel song, it sounds good to them, bless their heart.

Let them enjoy the moment and move on. End of sermon.

Love,
Aunt Pearl

Dear Aunt Pearl,

At a festival jam, a feller asked me to sing harmony while he sang lead. I said yes, of course, and we commenced to singing.

Everything went along just fine, until that feller stopped me and said "That's not the right harmony," which was news to me. I said, "That's the harmony straight from the Skaggs and Rice recording." He countered with "I want you to sing the harmony I sing in my head." I

tried to explain that's not the way it works, after which, the jam ended badly. What do you think, Aunt Pearl?

Best,
David Anthony Rice

Dear Mr. Rice,

I am dismayed to hear such an awful thing happened to you. I'm appalled by that feller's utter lack of propriety. Jamming is supposed to be fun.

You are not expected to be a mind reader in a jam. Lead singers should accept whatever harmony line arises. A jam is not a band rehearsal. Any harmony line that's offered is a gift that should never be critiqued, kind of like pie.

Your friend,
Aunt Pearl

Dear Aunt Pearl,
For Christmas, all my husband wanted was picks. Guitar picks, banjo picks, mandolin picks. I had no idea there were so many kinds of picks.

They're all over the place.

Why does he need all of these picks, anyway?

Mrs. Raylene Parsimony

Dear Mrs. Parsimony,
One can never have enough picks.

Picks are always getting dropped, getting lost and flying into the holes of instruments and staying there.

One of my friends has a pick-patterned carpet. He never has to buy picks. He just shakes out his carpet at the end of the night. You might consider buying one of those.

An upside to having lots of picks on hand is that picks can be useful in



non-musical ways, serving double duty. You can easily open those pesky plastic salsa container liners with a banjo thumb pick. Guitar picks double as a staple remover, and hefty mando picks can easily be used to pop the top from a soda can.

Now if your husband uses a pick as a substitute for a toothpick, I really don't have any advice for you, other than to recognize his ingenuity, bless his heart. Just remember... cost per use.

Love,
Aunt Pearl

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Sat. 9:30am-5pm

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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 pm to 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 signboard on the sidewalk 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 12:00 pm- 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 2pm to 5pm
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 the Off Key jam) 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: Contact Jeff at msglimbaugh@comcast.net or (360) 256-8123

ROSEBURG: OBA Roseburg Jam - 3rd Sunday 1-5 pm year round
The Sutherlin Senior Center, 202 E. Central Ave., Sutherlin, OR 97479
Bluegrass Jam - all levels encouraged.
For information: (541) 679-0553 lizcraign2@gmail.com

SISTERS: Strings in Sisters – Third Sunday of the month 1:30 pm – 3:30 pm
Sisters Library, 110 N. Cedar St. 97759 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) 6:00 to 9:00 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 email: 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 9:00 pm - 1:00 am
Sam Bond's Garage, 407 Blair Blvd, Eugene - Call (541) 431-6603 for information
This year 'round jam offers good food and micro brews.
Jam Hosts: Sunday Sam and Sean Shanahan.

HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday 7 pm - 9pm
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: Nancy Christie, 503-348-5374, nancy.d.christie@gmail.com

LINCOLN CITY: Bluegrass & Old Time Music Jam Every Tuesday 6 pm - 9:00 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 p.m.
Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217)
For information: Jane, janeromfo5@gmail.com

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays year round from 7 pm - 9:00 pm
Held in the board room of the Bend - LaPine School District, downtown Bend, between Wall and Bond Streets, across from the Public Library.
For information: Becky Brown and Verda Hinkle (541) 318-7341 or hinklebrown@bendbroadband.com Call or email to confirm before you head out.

Continued on page 28



Scheduled Jams: Oregon and SW Washington

Cont. from page 27

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

Wild River Pub meeting room, 533 N.E. F Street

For information: Gary or Debbie Antonucci hugoants@msn.com

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

Friday

CENTRALIA, WA: Acoustic Bluegrass Jam - 3rd Friday 6 pm - 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. Location: Oakview Grange, 2715 North Pearl Street, Centralia, WA. Donations for facility costs are encouraged.

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

DALLAS: Open Acoustic Jam - Every Friday 7:00 -10:00 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 7:00 pm to Midnight

ZCJB 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 or email Starla91262@yahoo.com

VANCOUVER, WA - Old Time Country Jam - Every 2nd and 4th Saturday 6:30-10:00 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 email vip1x1@yahoo.com

Saturday

PORTLAND: Taborgrass Bluegrass Class & Jam - Every Saturday Through May. 10 am -1 pm for the beginning class and jam; 1 pm - 4 pm for the intermediate class. The Sessions offers two small jams guided by professional musicians 1:00 pm - 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 \$12 per class participation, \$10 per session participation. Knowledge of basic chords and the ability to execute chord changes is required.

DALLAS: Acoustic Gospel Jam - Every 3rd Saturday 7:00 pm - 10:00 pm

All levels welcome. Guthrie Park in Dallas.

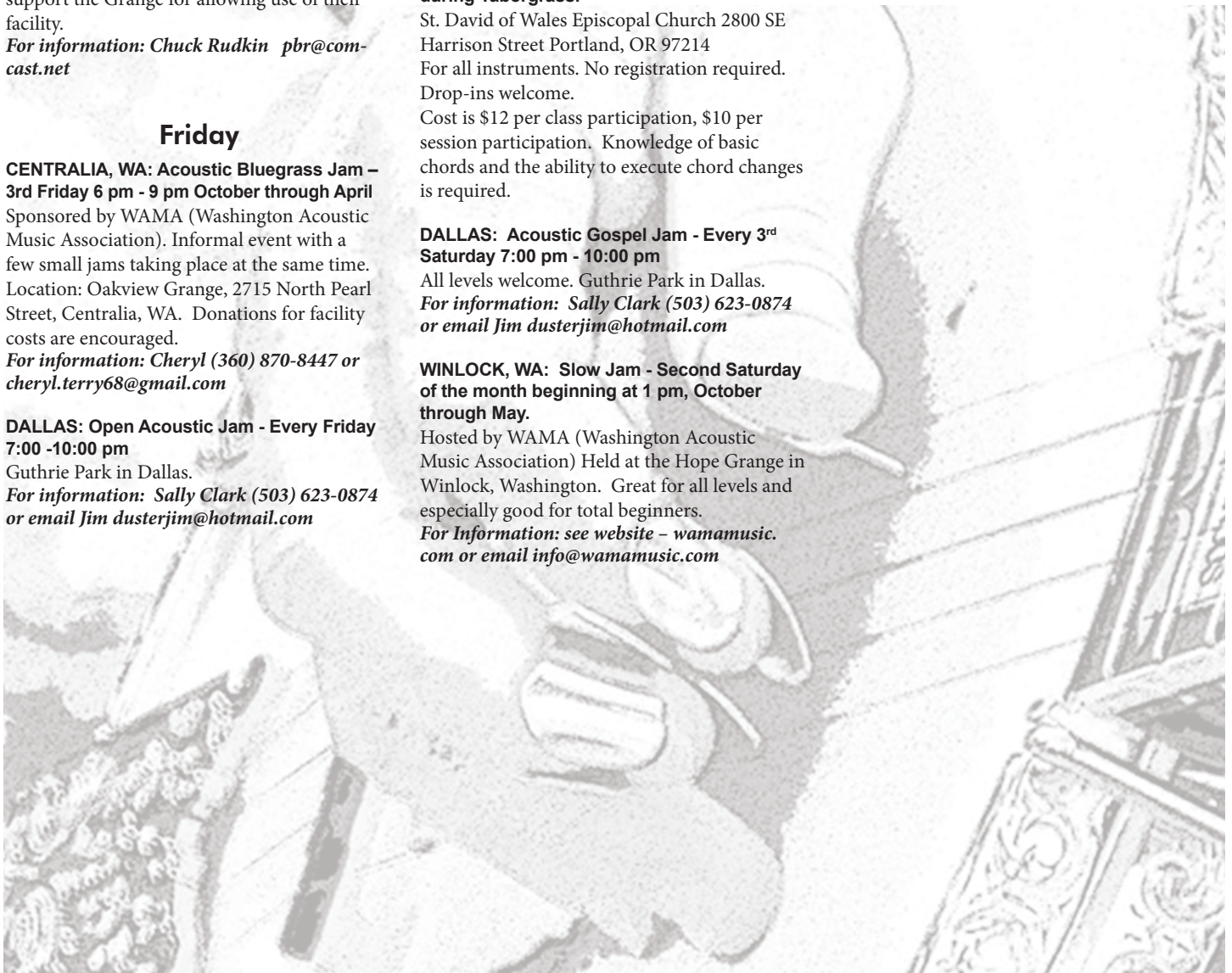
For information: Sally Clark (503) 623-0874 or email jim dusterjim@hotmail.com

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

Hosted by WAMA (Washington Acoustic Music Association) Held at the 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

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, Oregon.

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

Bigfoot Mojo

Thigh-slappin' bluegrass characterized by impeccable vocal harmonies and shredding solos. Belinda Underwood - bass and vocals, Josiah Payne - mandolin, violin and vocals, Pete Kartsounes - guitar and vocals (other members include Zack Lovas - fiddle and vocals, Kian Dye - fiddle and vocals, Wilhelmina Frankzerda - fiddle and vocals).

bigfootmojo.com
writeme@belindaunderwood.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.

Pam Young
1101 S. College Street
Newberg, Or. 97132-3379
pywaterfalls@yahoo.com
corralcreekbluegrass.com
For bookings please call 503-319-5672.

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 Grass Station

The Grass Station is a Northwest bluegrass band that runs on clean burning natural Grass!! While we don't pump regular grassoline, we will be sure to fill your grass tank with plus and premium! With intricate instrumentals and tight harmony vocals, The Grass Station will always leave our customer satisfied. That is our companywide guarantee! Contact via web site: www.thegrassstationmusic.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

Continued on page 30



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 Brockill. 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

Continued



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

Sunny South

Sunny South plays traditional bluegrass in the style of Bill Monroe, The Country Gentlemen and Flatt and Scruggs, and features 4 part harmonies and classic instrumentals. The members are Steve Reischman, Dave Elliot, Mike Stahlman, and Tygh Trachsel.
Dave Elliot
503-663-3548

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, Oregon 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.

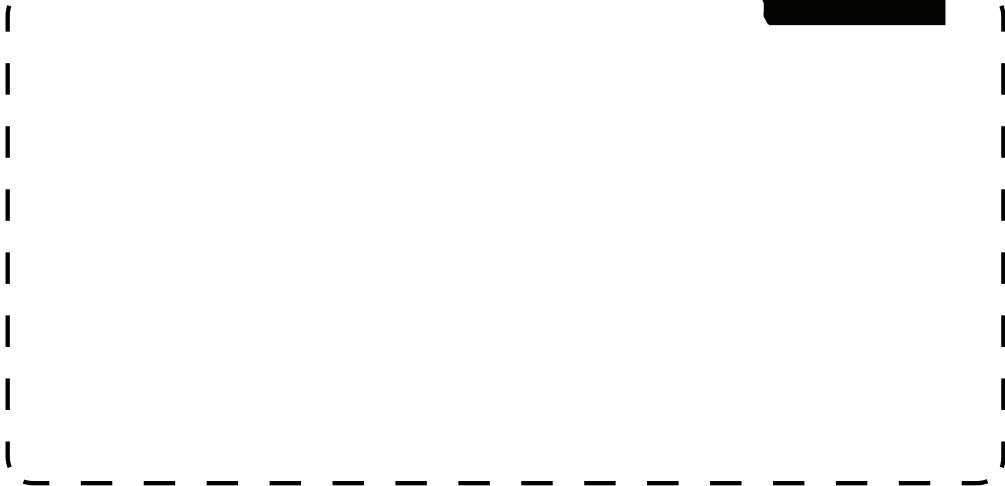


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Check all that apply

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- Supporting Performer\$50 (1yr.)
- 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.

