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\$5⁰⁰



INSIDE THIS ISSUE! Meet Clayton Knight, Banjo Dynamics, Waller Grant Recipients and more ...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

Meet Clayton Knight: *Our OBA President*

Shortly after Clayton Knight assumed the leadership of the Oregon Bluegrass Association in fall 2018, Clayton (or Chris, as he is known to his many friends) met with me to talk about his vision for a new direction for the OBA.

Over eggs and bacon, we discussed the history of the OBA, what the OBA is doing now, what it can be, and why the OBA matters. I also learned about Knight's history, his music experience and how he became involved in the OBA.

Knight's love of music began with violin and then cello lessons at the age of eight. When young Clayton was eleven, two things happened: He saw The Beatles perform on the Ed Sullivan Show and he received his first guitar. Knight became curious about how The Beatles were making those new sounds and he formed rock bands of "decreasing ineptitude." Knight referred to himself as being "the (musically) serious one" in those bands, because "most guys' motivation to play was to get girls."

FIRST EXPOSURE TO BLUEGRASS

In 1973, a friend needed a ride from Baltimore to Virginia and during the drive, Knight happened upon the Jim Clark



Bluegrass Festival in Culpepper, Virginia. That year, the festival featured legends such as Earl Scruggs, Bluegrass 45 and The Dillards. Knight said he was "astonished" by the sound. That bluegrass festival "changed the way I listened to music," says Knight, "because I didn't have to struggle to figure out how the music is made."

Two years later, Knight joined the Navy, raised a family and built a career as a steam engineer, returned to school to study

By Linda Leavitt
journalism and stopped actively pursuing music. Knight regrets the "missed opportunity" to go out to hear music.

It was during a grand cross-country road trip that Knight visited the Denver Folklore Center and walked out with a mandolin. He spent the remainder of the trip teaching himself to play his new instrument.

Soon Knight landed in Portland, where he discovered the Off-key Jam and the OBA Audubon Jam, where he met Tim Dawdy, and April and Pat Parker. In 2004, Clayton attended Wintergrass for the first time. It was in those Wintergrass jams that Clayton Knight experienced one of those "I've found my people" moments.

Knight observed that those jams at Wintergrass included "much of what I saw in Culpepper, Virginia -- the inclusivity, the jams, the virtuosity on stage. The inclusivity is what (I) think makes this music last."

Knight continued: "The founders of bluegrass grew up in a time when if you wanted music, you had to make it, you had to sing it. Bill Monroe played the mandolin because he was the youngest and that

Continued on page 6



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 \$30 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, as well as other options. You can join online or complete the application on the back cover and mail your check to:

Oregon Bluegrass Association
P.O. Box 1115
Portland, OR 97207

Website

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

www.oregonbluegrass.org

Article and Editorial Submissions

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

Linda Leavitt
Expressnews@oregonbluegrass.org

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Clayton Knight - President
president@oregonbluegrass.org

Pat Connell - Vice President
vicepresident@oregonbluegrass.org

Ron Preston - Secretary
secretary@oregonbluegrass.org

Patrick Seafeld - Treasurer
treasurer@oregonbluegrass.org

Liz Crain
OBA Roseburg Chapter President
lizcrain42@gmail.com

Tony McCormick - Webmaster
webmaster@oregonbluegrass.org

Dave Hausner - Membership
membership@oregonbluegrass.org

Linda Leavitt - OBA Express
expressnews@oregonbluegrass.org

Steve Eggers - Ad Sales
obaexpressads@oregonbluegrass.org

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calendar@oregonbluegrass.org

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PUBLISHED QUARTERLY

Issue	Mailed	Reserved By	Copy Deadline
Winter (Jan-Mar)	January 2	December 1	December 1
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Fall (Oct-Dec)	October 1	September 1	September 1

AD RATES AND DIMENSIONS

Size	Dimension	Cost	2 or more issues
Full Page	7.5 x 9.5	\$150.00	\$130.00
Half Page Horizontal	7.5 x 4.75	\$90.00	\$80.00
Half Page Vertical	3.75 x 9.5	\$90.00	\$80.00
Quarter Page	3.75 x 4.5	\$60.00	\$50.00
Eighth Page	3.75 x 2.25	\$40.00	\$30.00

WEBSITE RATES AND DIMENSIONS

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Leaderboard	728 x 90 px	\$50.00	\$30.00
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The OBA prefers to receive advertising payment in advance. For one-year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may mail a check payable to The Oregon Bluegrass Association, PO Box 1115, Portland, OR 97207.

When submitting an advertisement to the OBA, please be sure the ad is accurate and 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.

You can also find the OBA on Facebook! "Like" our page and keep up to date with bluegrass events.

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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Greg Blake Band at The Gospel Show



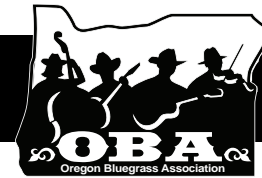
Jamming at Wintergrass



Sam Hill at Gastromania



OBA Audubon Jam



Vol. 39 No. 2

Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

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

Bluegrass Express Staff

EDITOR

Linda Leavitt
expressnews@oregonbluegrass.org

COPY EDITOR

Nancy Christie
nancy.d.christie@gmail.com

GRAPHIC DESIGN & LAYOUT

John Nice-Snowdy
nicetunz@gmail.com
(805)748-6648

ADVERTISING

Steve Eggers
obaexpressads@oregonbluegrass.org

WEBMASTER & WEB CONTENT

Tony McCormick
webmaster@oregonbluegrass.org

JAMS & ONLINE CALENDAR

Jim Miernyk
Clayton Knight
calendar@oregonbluegrass.org



President's Message

I've been thinking about something I heard at Wintergrass.

"Of course, bluegrass is community-based music," one of my fellow festivalgoers said, and her words have rattled around in my head ever since.

She said it as if she was stating the obvious, and perhaps she was, but I was struck by how that simple phrase, community-based music says so much about what bluegrass is, where it comes from, and why it persists, generation after generation.

Its roots are in music that was played by neighbors, on porches, in front rooms and churches. Later, people gathered around radios to listen and be inspired.

With the emergence of bluegrass festivals in the mid-1960s, parking lot picking became an essential part of the music, and today this inclusion is a tradition.

I love to reflect on the overlapping circles that make up our bluegrass community—the listeners who fill the seats at concerts, the pickers who'd just as soon jam, the traditional folks who keep us mindful of where the music came from, the progressive leaders who show us where the music is headed—and to realize that they're what binds us together.

This winter, the OBA showed how strong our community can be, first at the 36th Sonny Hammond Memorial Gospel Show, at which we raised a healthy chunk of our 2019 operating budget, and at the wildly energetic OBA suite at Wintergrass. As most of you know, our sponsorship of Wintergrass this year was in financial jeopardy as we entered the New Year, and we can't thank you enough, you members and businesses who graciously stood up and made it and the suite possible.

And while we're at it, enormous thanks to our Wintergrass team—Tony, Steve, Linda, Kerry, Patrick, and Pat—who made it a four-day event that people are still talking about!

In the winter issue, I shared some of my thoughts with you about engaged membership, and this is exactly what I meant.

As spring unfolds, we've got another opportunity coming up—our Annual Meeting on the second weekend of April. Our team is still working on the particulars, but watch our web site for announcements, coming soon. The Annual Meeting is our big chance to pull all those overlapping circles together into one big one, to connect names with faces, and to hear first-hand how the OBA can best serve you.

And then—festival season! We will have a table at many of the regional festivals and we can really use some volunteers to help us reach out to an even greater bluegrass community. In any event, we hope you'll make time to stop by and pick a few with us, like the neighbors we continue to be.

Please accept my thanks for your membership and support.

Chris



Photo By Doug Olmstead

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.
kmuz.org, all bluegrass





ANNUAL MEETING

Sunday April 14th 1-5pm

Multnomah Arts Center

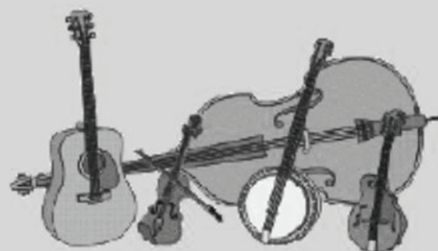
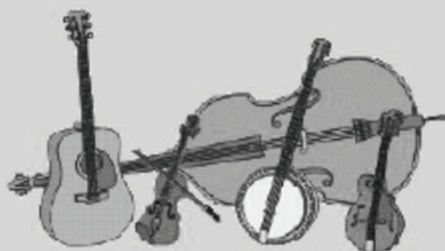
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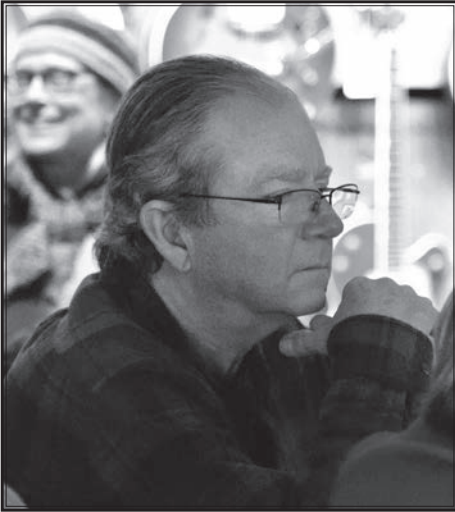
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was the instrument that was left because his brothers played everything else.”

“Our culture--everybody’s had the experience of being critiqued by an adult, and that (critique) creates generations of music consumers, not music makers. This (bluegrass) music says ‘yes, you can sing it’ and ‘if you know two chords, you can make this music,’” says Knight.

In 2006, Lanny Seagraves met Clayton at the Audubon Jam and asked him if he was in a band. Knight said, “No.” Seagraves said “You are now!” That band, Sasquatch Revival, was already a working band, which meant Clayton “had to learn lots of songs fast.”

“Playing out showed me from the inside what was possible in this music, and taught me lots of fundamental skills -- like if you don’t learn fiddle tunes, you don’t know the vocabulary,” says Knight.

Knight writes both fiddle tunes and songs,

but he considers songwriting to be “probably my principal skill.” He says, “I don’t know where the songs come from, but they’re out there if you listen. I don’t guide the song, I let the song guide. Daryl Scott calls that ‘staying in the bubble of a song.’” “Sometimes I write songs that are more complicated than I’m able to play on guitar,” Knight continued. “One song took a year to learn to play, lots of left hand. (My partner) Pam Beaty helped with that.”

Knight has released two solo recordings: “Runs Real Good,” and his most recent collection of original songs, “Big As Life.” Knight plays solo locally, as well as in two bands: Ash Creek and Shinbone Alley. The latter is a duo project with his partner, the classical and Brazilian guitarist, Pam Beaty.

How did Knight become involved in the OBA?

When Chris Palmer became president of



Ash Creek, L-R: Clayton Knight, Gene Alger, Tim Howell, Larry Ullman.

the OBA, she invited him to get involved. Palmer mentored Knight and gave him projects like the Bluegrass Special series. Knight also took on the OBA online calendar and ran the Wintergrass showcases through 2018. “Chris and I were aligned in an uncanny way. She knew how to run something, to develop a vision and take it in that

direction,” recalls Knight.

One of Knight’s goals is to “fulfill Chris Palmer’s vision to make the OBA inclusive and to have an engaged membership.”

What would an “engaged membership” look like to Knight? Knight explains, “Our community is made of overlapping circles,

such as parking lot pickers, working bands, concert performers, lovers of traditional and modern jam-grass, beginners and intermediate players. Each group has different needs and expectations.”

“The OBA can learn about the needs of those who identify with each circle, and what would make them happy,” says Knight. “People want to be asked what they think.”

Knight would like to see more members of working bands picking with beginners. “Carol Harley and Fred Coates picked with beginners at the Audubon Jam.”

Knight would like to see more advanced musicians welcome new pickers. After Knight was introduced to bluegrass at the Audubon Jam by the Parkers, Knight went from “Man, this is a lot of work,” to “I don’t know what I’d do on a Wednesday night without this.”

One skill Knight developed in the Navy is a leadership approach that’s focused on “figuring out how to make things work in the light of things that may not have worked. As I see it, my job (in his position as OBA president) is to direct traffic and to see that people have what they need. Directing traffic is having a plan for the future, to anticipate what’s coming up. My goal is to develop a financially sustainable organization with an engaged, active membership,” says Knight.



*The Oregon Bluegrass Association congratulates
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Portland Ponies Pick Apart Plectrums

By Patrick Connell

Patrick Connell interviews his bandmates Kaden Hurst, Brian Alley and Joe Suskind, collectively known as *The Portland Radio Ponies*, about their experiences and preferences for various plectrums.

Plectrum: A small tool used to pluck or strum a stringed instrument. For hand-held instruments, the plectrum is often called a pick. It may be a small flat tool held in the player's hand, or slipped over the player's fingers and thumb, depending upon the playing style.

Patrick: Tell us what instrument you play, and offer the readers some thoughts about these things called plectrums.

Brian: I play banjo. The most important thing is the angle of the finger picks as they sit on your finger (most pros wear them a little "to the side" of the finger) so they hit the string with little to no angle -- straight on -- minimizing or even eliminating any "pick noise" that arises from scraping a string with the sides of the pick.

For thumb picks, I've found the Bluechip to be the only one that has a built-in angle to it. All other plastic ones seem to be made so that they are flat on the bottom of the thumb, but that's not how we generally attack the string, so that angle of the thumb pick when it hits the string can be enough to cause pick noise. I've never used metal pics, but imagine one could at least bend an angle into it.

As far as brands of picks to use, that's a personal preference. I recommend trying lots of different kinds. You can also experiment with how much "bend" the finger pick has over the fingertip itself. Some folks seemingly cover their whole finger with them; some leave them pretty straight. Some people leave them long; some people wear them so the tip of the pick barely goes beyond the tip of the finger. The main goal is to minimize noise, and have the sound from your banjo such that any finger produces the same volume/tone as the others. If the thumb is louder than the others, or there's pick noise when

you strike a string (the 4th string especially), that means there are adjustments to be made to your picks, possibly in addition to how you're physically attacking the strings.

Patrick: Thanks, Brian! How about you, Kaden?

Kaden: I play the mandolin. In my view, a mandolin pick should round out the naturally bright and shimmery sound of the mandolin while keeping a focused and cutting tone. That's flowery language for "I think picks should be round, but not too round."

I use the Bluechip TAD 60, Bluechip CT 55, and Wegen TF 140. They're all big triangles, all decently beveled, and all have just enough of a point on them. I find most guitar picks too edgy, and most rounder picks (Goldengate, DAWG) sound too fuzzy.

Patrick: Thanks Kaden! Joe?

Joe: I play guitar. We should start with Doc Watson ... he used a light pick. I don't care for the way a light pick sounds ... but I love Doc and he set the standard, so it's safe to say that there's no single right answer.

The reason pick choice is important is twofold: Comfort and tone. I started playing electric guitar and used Fender Heavy picks, so that probably informed my choice more than anything, because I am most comfortable with a teardrop-shaped pick. However, I liked it when my pick would be worn so the point was almost as blunt as the corner, so now I play with a teardrop but play with the back corner. This keeps my fingers close to the strings so I can feel them, and the sound has a more fundamental although noticeably darker tone. The sharper the point, the brighter the tone, but to me it sounds like pick noise. When a pick gets too pointy (or for instance with a light pick) you can hear

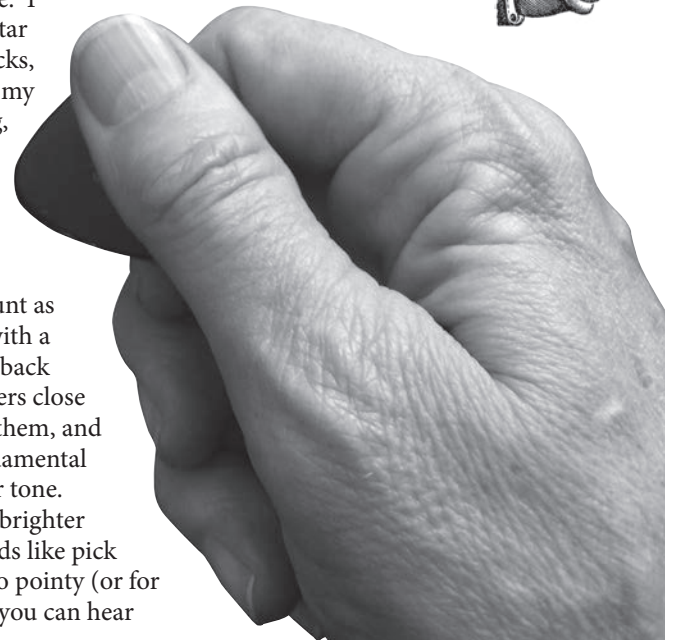
the plastic snapping back to shape after it attacks the string.

The biggest evolution in picks for me was getting a Bluechip. Now I could play with a rounder edge of the pick but still retain some brightness, until I deaden the strings. Strings deaden a lot faster when playing with a heavy pick, especially when playing bluegrass. I use a TD 50 or sometimes a TPR 50. You can hear the difference, and the best part is that I am still playing on my first Bluechip pick that I got around 2012. It is worn but it is the most comfortable pick.

I have tried Red Bears and Wegens, and the only thing that has caught my ear, other than the Bluechip, is real tortoise. I have not found one yet, or even looked for one, but the smoothness of a tortoise pick and the way it comes off the string is faster than a Bluechip. It's like you can hear the pick when using a Bluechip, and with tortoise all I hear is the guitar.

Patrick: Thanks, Joe! I play the guitar. I've been all over the map with picks. In some of my first gigs, I would have a pocket full of differently shaped picks because I couldn't decide which I liked. Having not built up much hand stamina, I would often

Continued



Portland Ponies Pick Apart Plectrums

cont. from page 8

find myself switching to a smaller pick as the night went on.

Now I use a TAD 50 and CT 55 Bluechip. That's right: I play the guitar with mandolin picks. I love the plank shape, and having lots of options with how I address the strings. I can choke up on it, making it feel like a teardrop (helpful for faster playing and getting a nice, clean rhythm stroke). Or I can let it all hang out (the larger the G-run, the better, am I right?). Having extra "pick flap" seems to make more sense to me in the lower register, especially when doing some shuffler-esque cross-picking.

The Bluechip TAD is the closest to the feel and shape of the tortoise pick that I had, when it had worn to what I considered an optimal shape. Joe made a good point about the pick snapping back. This is an important detail to consider as you improve and are able to play bluegrass at

faster tempos. I always thought about it like a baseball card in bike spokes, constantly trying to catch up to itself. The pick literally bends and then has to return to its resting state with every note you play.



The goal, for the most part, is to have firmness without excessive thickness. Tortoise has the optimal ratio in this department, which is why it is so desirable. Bluechips are a close second, which is why this column sounds like a meandering Bluechip endorsement.

If you are wondering about your pick, and the extent to which it might be inhibiting your playing, the answer is to experiment! Try different picks. Adjust where and how your fingers cross the pick. A bit of attention can go a long way; even if you don't make any adjustments, you become more aware of your pick and what it is doing down there.

What matters is that we are always taking steps to avoid being limited by our equipment. The pick is the ombudsman between your instrument and your flesh, so it is worth as much attention as anything else.

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Southern Oregon Voices: Book Review of "The Banjo Pilot" by Barry Willis

Willis, Barry. *The Banjo Pilot*. Covenant Books, 2018. Paperback, 294 pages.

Also available as a Kindle version.

"The Banjo Pilot" by Barry Willis begins and ends with some exciting adventure in the air. Clouds, fog, low fuel, rain, ice, low oil pressure, and a lost engine are only some of the emergencies that Duke Steel has to deal with using his experience, common sense and belief in God. Occasionally narrated by Duke's daughter Lisa, this work of historical fiction combines fictional characters with real people and events spanning a timeframe from the 1940s to 1978.

The book tells of Duke Steel's early life in the Mt. Airy area of North Carolina. It was a good life filled with God, family, friends, food and music. During the 1940s, Duke played in a local bluegrass band (Pilot Mountain Volunteers) and by 1949, he was asked to join Bill Monroe and his Blue

Grass Boys. After a stint lasting several months with Monroe, Duke Steel forms his own band (Pilot Mountain Boys). The book's author, Barry Willis, is a retired pilot and banjo player. In 1997, he also authored "America's Music: Bluegrass. A History of Bluegrass Music in the Words of Its Pioneers." Thus, his novel "The Banjo Pilot" draws upon his personal experience and offers storylines that revolve around aviation, bluegrass music, Christian faith and romance.

After twenty years (1958-78) as a pilot for a major airline and not playing his banjo, Duke is ready for another phase in his life that rekindles his passion for bluegrass. His daughter plans something special for her dad: A weekend trip to a bluegrass festival in Berryville, Virginia. Steel meets and coaches a young band called Appalachian Flyers, teaching them how to play classic, traditional or "true" bluegrass in the style of Bill Monroe.

By Joe Ross

Besides offering historical background, amusing anecdotes, musical vignettes and fictional excitement, "The Banjo Pilot" offers helpful advice about such topics as timing, rhythm, phrasing and drive in bluegrass music. Through the stories and instruction of Duke Steel, the author brings life to the music that is just as integral as other characters in this entertaining book that should have broad far-reaching appeal.

Joe Ross, from Roseburg, Oregon, picks mandolin with the Umpqua Valley Bluegrass Band. He can be reached at rossjoe@hotmail.com.

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The Jeremy Wilson Foundation helps musicians in medical crises

By Claire Levine

“Musicians’ work has a public service aspect: We strengthen the community and we hope that our music makes people happy. But most of us don’t have a safety net. We don’t have retirement plans or savings, and we’re lucky if we can make the monthly payment for health insurance.”

These are the words of Pete Krebs, member of Portland’s iconic bluegrass-based Golden Delicious and popular country swing vocalist. A beneficiary of the Jeremy Wilson Foundation’s Emergency Healthcare Fund, Pete speaks glowingly of the services – and the peace of mind – the foundation offers career musicians.

Some time, the fund might make a difference to a local bluegrass musician who earns a living playing and teaching.

The origins of the Emergency Healthcare Fund.

Before his 2007 diagnosis, Portland musician Jeremy Wilson had spent months telling himself stories about why he was passing out.

He was doing too much. He was managing a band and performing and running a studio. He must be dehydrated. He just needed to slow down. Anybody would be exhausted, wouldn’t they?

But after he collapsed while waiting for his Pad Thai one night, the paramedics who picked him up from the Thai restaurant stripped him of any illusions. Even as he regained consciousness, he was worrying that he couldn’t afford a hospital stay. He protested, but the ambulance crew told him that he had a life-threatening heart condition, and they weren’t letting him go home.

Three days and \$13,000 later, Jeremy left the hospital to sort out his life. That wasn’t easy, between the shock of his diagnosis and the depression-causing meds he was taking.

Eventually, he confided in a friend about his illness, his medical debt and his need

for surgery. Jeremy’s presence in Portland’s music scene and his big heart had made him well known and much admired in the music community. So it was easy to rally the troops. A single impromptu fundraising event brought in close to \$5,000.

Tough lessons learned

Eventually, Jeremy was able to sign up for the Oregon Health Plan and get his much-needed surgery. He had a year of relief from both the medication and the heart problems before he needed to repeat the procedure – ultimately having four surgeries. But by then, Jeremy had a collection of lessons learned.

He knew that some of the worst things about illness are the feelings of helplessness and confusion.

He knew that dealing with finances can be overwhelming at any time, but particularly when you’re sick.

He learned that lack of money can seriously jeopardize your health if you can’t afford medical help.

And he knew that musicians all over the city – indeed all over the country – need some place to turn.

He also learned the hard way that contributions can end up getting taxed – landing the musician in a spiraling financial hole.

JWF begins

“Rather than recreating the wheel every time someone needs help, let’s create an ongoing organization that can help right away.” So was born the Musician’s Emergency Healthcare Fund.

Jeremy envisioned a source that could step in right away with a conversation, support and some cash. By the time the community starts its fundraising efforts, musicians and their families would have much-needed reassurance and help.

Jeremy engaged his friends in the music community and (although he complained

about having his name on it), they created the Jeremy Wilson Foundation. The Musicians Emergency Healthcare Fund is the principal way the foundation helps musicians.

How JWF makes a difference

It’s been nearly six years since a surgeon gave Pete Krebs a 50-50 chance of living beyond six months. The surgeon removed the desmoplastic melanoma – an extremely aggressive form of skin cancer – and routine tests show that Pete is cancer free. But the memory of cancer is always with him.

Pete has been making his living on the Portland music scene since 1988. But in 2013, his career was short-circuited by a tiny pinhead-sized pain in the back of his neck. After twice being told it was nothing, a third doctor visit led to a biopsy – and a melanoma diagnosis.

Following surgery to remove the tumor came a period of physical recovery – and a wait to learn if the cancer had spread. Meanwhile, Pete couldn’t perform and didn’t know when he would return to the stage. A family member sent an email letting the community know that Pete needed financial help. Almost immediately, various musical communities started organizing benefits,” Pete said. As soon as the fundraising plea went out, Jeremy Wilson stepped in to offer the foundation’s help.

In addition to helping raise money, JWF made sure the funds were used in the way most helpful to Pete. “They paid my mortgage and they paid my grocery bills and all the utilities. And if I needed someone to buy groceries or help in other ways, they arranged that, too.”

Like other musicians, Pete praises JWF, not only for the financial support and practical help, but for the peace of mind

Continued



The Jeremy Wilson Foundation

**Supporting Those Who Make
The Soundtracks Of Our lives**

cont. from page 12

the foundation brings to musicians and their families.

Scott McCaughey, a nationally known rock musician based in Portland, is grateful for JFW's help after his stroke. While he worked on recovery, and his wife focused on taking care of him, the emergency fund took care of the couple's daily financial life. Scott said, "All I know is that we put our bills in a plastic bag hanging from the doorknob," and somehow Jeremy made sure they got paid.

From the time Bobby Soxx Peterson was diagnosed with ALS, Jeremy and the foundation were available for Bobby and his wife, Teri. The foundation even arranged plane fare from California to Portland for an old friend to help Bobby with a number of requests – ranging from practical to spiritual.

JWF's work

Since its start in 2009, The Musician's Healthcare Fund has distributed nearly \$500,000 to local musicians and their

families. The fund pays health care providers, landlords, grocery stores and other vendors, rather than giving money to the musicians. This protects the artists from increased tax liability or loss of benefits, like Social Security Disability, that they might be eligible for.

It's an all-volunteer organization. Jeremy contributes all his time for organization, management and promotion. A stellar board adds oversight and experience.

Melanie Bobbett volunteers her professional skills as a medical social worker. She advises musicians on other financial benefits they may be eligible for.

How you can help.

JWF would love your help. Are you good with numbers? Good with words? Good with fundraising? The foundation needs you.

If you want to help once in a while and you like to talk to people, your help would be welcome at any of the fundraising events

or staffing tables at different venues.

And your attendance at the big events, like the Next Waltz – a recreation of the Band's legendary Last Waltz event – or the Bob Dylan birthday party – would help raise money and introduce you to a world of local musicians.

You can spread the word about the Musicians Emergency Health Care Fund with your friends – in person or using your social media networks.

And you can contribute at Thejwf.org. Donations will also support the Musicians Emergency Health Care Fund so that it can be available for other musicians in need, as it has been for so many.

Jeremy said, "It's hard to imagine the world without music."

Giving to the foundation, he said, "supports the people who make the soundtracks of our lives."

Quilt Raffle

There is still time to buy a quilt raffle ticket! Tickets can be purchased at the OBA annual meeting on April 14, at the Multnomah Grange show on April 20, and at the GorgeGrass Festival from July 25-28. The winning ticket will be drawn at GorgeGrass, and you do not have to be present to win



Linda Leavitt, Ron and Kathy Preston



Banjo Dynamics #1 in a series: How Banjos Work

by Tom Nechville

The purpose of this column is to give you an overview of how the components of traditional and modern banjos work together to produce musical sound. Articles appearing here are excerpts from Nechville's setup book, "The Dynamics of Banjo Sound." Paperback copies of the whole book are available for sale from Mel Bay or Nechville Musical Products.

Stated simply, a banjo is a drum on a stick! Rather than a resonant wooden box for a sound chamber as in a guitar, the banjo's sound chamber is a heavily constructed drum. The light flexible drum head, when stretched tight, efficiently transfers the vibrating string energy into vibrating diaphragm energy, much like a speaker in your stereo. The sound of a banjo is unmistakably bright because of this direct transfer of string energy into the head, which is tight with potential energy.

The various nuances of tone that banjos make depend upon the many adjustments discussed in this column. The main distinguishing characteristic of a banjo is its stretched head membrane. The discussion of how much tension it should have, and the best method for tightening it, are central issues here. There are only two main methods of tightening the head on a banjo. The traditional tensioning mechanism is a series of threaded hooks, or bolts, around the perimeter of the head. Each hook has a nut which needs to be equally tight. If bolt heads are exposed and adjustable from around the top perimeter of the head, it's called a "top tension" banjo. Both "hook and nut" and top-tension banjos act to pull a stiff hoop, called the tension hoop, down to pull the head tight. Although there are many parts to adjust, the traditional drum hoop design is simple, economical, and effective.

The alternate style of head tension, introduced to the world of bluegrass during the 1990s, is known as helical head mounting,

Nechville, the inventor and patent holder of helical head mounting, continues to make the new design accessible to more players each year. Differing dramatically from the traditional design, the drum body or "pot" consisting of the tone ring and rim is mounted concentrically into a metal frame called a Heli-Mount, which is fastened to the neck. There is a singular screw thread around the inside perimeter of the Heli-Mount frame that acts like the threaded ridges around the lip of a jar. A threaded mating retaining ring is turned into the back of the frame, securing and tightening the tone ring or rim body against the head.



The function of any banjo depends on the efficient transfer of energy from your picking motion into string vibrations. The string vibrations in turn must efficiently transmit into head vibrations via the bridge, which in turn activates the air into sound waves. The active transducing elements that work together to create the banjo's sound are the strings, bridge, and head. These are the most active vibrating components, but obviously the structure that the head is stretched upon is also important in defining the quality of the banjo's sound. At this point, let's assume that the string gauges, bridge specifications, head type, and head tension are all

functioning optimally, and let's look at the rest of the instrument and how various components can affect your overall sound.

First, there are two sides to the head, each side producing sound waves emanating in two directions. Assume first that the strings are anchored rigidly, and that the head's perimeter is immovably fixed upon a solid base. There would be an equal amount of sound projection going in both directions, in front of the banjo and inside the banjo. There isn't much we can do with the sound that leaves the head and travels out directly toward the listener's ear, unless we consider the combined effect of this sound with the other half of the sound that is processed

through the tone chamber of the banjo's pot or body. The portion of sound energy passing through the inside of the banjo becomes "processed" by the interior geometry of the banjo's body.

The inside of the banjo can be compared to a type of megaphone, its function being to funnel the sound out the back, or if the banjo has a resonator, to turn the sound around

and direct it forward toward the listener. Resonators reflect most of a banjo's sound forward, losing a bit of the vibrational energy to the wood, but emanating a portion of the sound from the sound ports around its perimeter. The combined sound of the front and back of the head lends a bit of natural reverberation to the banjo sound, having half of the sound traveling a bit further to reach the listener's ear, thereby creating the acoustic resonator effect. All banjos function with these basic principles,

Continued



but factors that create differences in tone quality are much more complicated.

To recap, vibrations from the picked strings cause slight pressure variations on the surface of the banjo head, resulting in sound. As mentioned, there are other indirect vibrational effects occurring simultaneously to color the tone. Vibrations also pass directly from the head to the pot via direct contact of touching parts. All parts are connected so they will all resonate with their own "voice." Another vibrational effect is the way that airborne sound waves affect the materials inside a banjo. Sound not only reflects off the resonator, but is colored by the wood's own natural resonance. Luthiers hope that their work will help enhance a warm or woody nuance in an instrument. However, a common problem in a hook and nut banjo is its tendency to transfer vibrations to all of the banjo's hardware with unpredictable results.

Unwanted Non-Musical Resonance

As stated previously, all parts of the banjo are connected, so even if you have taken great care to select the most desirable and beautiful-sounding musical woods, the overall sound of your banjo tone will be greatly influenced by the attachment of the banjo's metal parts. To varying degrees, a metallic nuance that I sometimes call a "jingle-jangle" is present in most banjos. While your ears may be accustomed to the typical metallic banjo brightness, some listeners may key in on a quality that seems overly harsh or shrill. If you suspect your instrument is picking up too much of the metallic edge, read on, as there are several things you can try to smooth out the tone.

Tone Ring and Rim Combination

The materials that the body of your banjo is made from affect its acoustic properties. As mentioned earlier, heavy, well-fitting components of tone ring and rim often form the foundation of a good banjo body. This combination generally leads to a solid and bright tone. The "standard" tone ring material (in bluegrass and many 4-string banjos) is some variation of bell bronze. The tone ring itself weighs a bit over 3

pounds. Ideally, it fits easily on the wooden rim without forcing and without rattling. The preferred rim is made from three-ply rolled hard maple, and its quality depends upon its lack of soft spots, or voids, in the wood, plus a good intimate fit to the tone ring.

A tall wooden rim by itself, shaped to replace both the tone ring and the rim, produces a less powerful sound than the heavy bluegrass banjo pot, but usually has a pleasant "woody" tone.

As a general rule, harder and denser materials in the tone ring/rim (or "pot") cause a brighter, louder sound. A dense, heavy pot - without sound-absorbing voids or soft spots between the rim and tone ring - will provide a great "inertia base" for the head to be stretched upon. In other words, the heavy pot won't yield to or absorb vibra-

The function of any banjo depends on the efficient transfer of energy from your picking motion into string vibrations.

tions from the head, and the head will vibrate longer (producing sustain) and with more amplitude (volume). Old-time banjo pots tend to be thinner and more absorbing of the head's vibrations, although they often impart a pleasant quality to the banjo's tone. The only problem with the heaviest, most dense, and best-fitting tone ring and rim in the world is that it masks nothing. The resulting sound might be loud and ringing, but such a naked, unmasked banjo sound in a conventional banjo can be too harsh or bright for some musical situations.

One reason I think that old tone rings from the 1930s are sought after is that they contain a relatively large amount of softer trace elements in the metal recipe. Pure bell bronze is copper and tin only, but this formula has not gained as much favor, presumably due to its ringy quality that supports high-frequency sounds. Banjo rings with this formula can be found that sound wonderful, but some may consider the tone to be too bright. The pre-war tone rings that have been tested and analyzed have been found to contain zinc, lead, magnesium, and other trace metals.

It remains a point of controversy, but my opinion is that it was common for early banjo makers to employ brass foundries that also made general-purpose castings for plumbing fixtures and industrial parts. Therefore, it is likely that the banjo tone rings of those days were made from general-purpose bronze that was common in plumbing fixtures or industrial parts. This may be why it's hard to find two old tone rings made from exactly the same formula.

Today most tone rings are still made from copper alloys containing several elements, including zinc and lead. These materials tend to deaden the tone ring from excess ringiness, but generally retain the inertia mass of the heavy pot structure. However, the notion that the tone ring holds all the secrets to a great banjo sound is overstated. If the only difference between two banjos was a change in metallurgy of the tone ring, you would have a hard time detecting any difference between the instruments.

Neck Woods

When considering the effect of a neck upon the sound, it is helpful to remember that the strings have two attachment points. At each end of the strings, the character of the string's vibrations will be colored by the solidity of the string's two attachment points. Having the strings anchored to the neck at the peghead, the neck reacts to the vibrating string with a corresponding vibration of its own. As foreshadowed in the previous tone ring

Continue on page 19



WHEELER COUNTY BLUEGRASS FESTIVAL

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Growing Oregon Bluegrass Pride

By Eric Riley and Patrick Seafield

Oregon Bluegrass Pride is gearing up for our second year, and this time we will also be partnering with the Portland chapter of the Handsome Ladies. Our two organizations will be hosting a combined jam space at the festival and marching together in the parade.

The organizers for Oregon Bluegrass Pride have been working diligently to make this summer's event better than the last. We were awarded a grant from the Multnomah County Cultural Coalition and the Oregon Cultural Trust to help produce Oregon Bluegrass Pride as an event that helps promote diversity in local arts and culture. These funds will help us expand our presence at Pride and help bring our message of inclusiveness in bluegrass to even more people.

In June 2018 The Oregon Bluegrass Association hosted our first Oregon Bluegrass Pride event at Portland's Pride Northwest. Our booth at the waterfront festival hosted all-day jamming with local LGBTQ bluegrassers and allies, as well as a marching musical contingent in the parade.

Response from the crowd was overwhelmingly positive. So many people stopped by the booth to express their gratitude that bluegrass music was being played at Pride. Many of these visitors recounted stories of growing up listening to bluegrass in their families and how excited they were to see LGBTQ players in the genre. Some folks requested particular songs to be played and some even borrowed an instrument to join in the jam!

Come out and join us! Swing by the booth, bring an instrument to jam, march with us, or volunteer to help out.

Festival: Saturday and Sunday, June 15-16, 2019 at Tom McCall Waterfront Park

Parade: Sunday, June 16 in downtown Portland starting at 11 a.m.

If you want to help support Oregon Bluegrass Pride, check the parade route, or find other festival details, you can find more information at OregonBluegrassPride.org

Eric Riley plays guitar and sells games in his spare time. Patrick Seafield plays banjo and is the treasurer for the Oregon Bluegrass Association.



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example, the rigid and dense components yield less to the energy supplied from the vibrating string. For example, a strong neck made of hard maple allows a greater amount of energy to be transferred to the strings, resulting in more sustain or potential for brilliance.

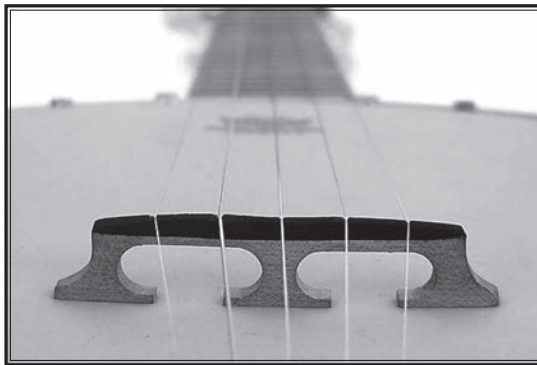
Maple is perhaps the most common banjo wood because of its relative strength and rigidity. The stiffer quality of maple results in a neck with a bit less tendency for absorption of string vibrations. The resulting sound is bright with good sustain. The same reasoning applies to the banjo's fingerboard material. Ebony is harder and denser than rosewood, so one would expect a bit more warmth from the rosewood and more brightness from the ebony. If an entire neck was made from ebony, there would likely be very good sustain, but perhaps a lack of some warmth. Mahogany is a softer wood than maple, but it is very stable. Honduras mahogany is a good choice for banjo necks because it changes little with weather and humidity variations. It also reacts with the string to allow most of the volume, but facilitates a nice balance of tonal characteristics. The mahogany sound is a bit more "honey-like" and smooth, but does not drop off in sustain as much as you would imagine for a softer wood.

Walnut is a good compromise between maple and mahogany because its hardness usually falls in between the two. It has a warm, bassy tone and a nice balance. Curly walnut tends to be the warmest and "driest" of the three woods discussed, which

results in a bit less sustain. Watch out for "burly walnut" for necks. While the grain may look cool, it can be unstable dimensionally. The mass and size of the neck factors in here as well. It is common to add a bit more mass when using softer woods such as walnut and mahogany for a neck.

The Bridge

The banjo bridge is one part of a banjo which, if changed or adjusted only slightly, may yield dramatic changes in tonal characteristics. Since the sound-producing string energy is transmitted via the bridge, you can imagine that the bridge would be a critical component of the banjo system. The mass of a bridge can be too high, leading to a muffled or quiet and sustaining sound, or it can be too light, and sound wimpy, too brittle or harsh. The exact weight of the bridge for



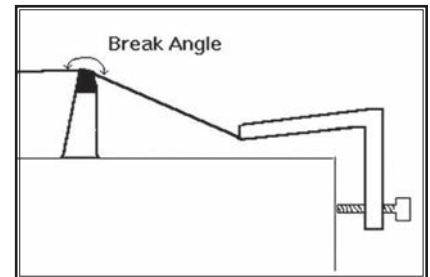
your banjo depends on several factors, including how the rest of the banjo is set up and your personal tone preferences.

Most professionals prefer a little warmer tone, so a little extra bridge mass becomes important. The traditional combination of materials in the bridge is a maple base and an ebony top. Other stable woods that have a specific gravity close to .73 (or that of medium-density maple) are also quite effective.

The grain orientation of a banjo bridge is also important. As viewed from the end of the bridge, the grain lines should be parallel to the head and about 1/16" to 1/8" apart.

Break Angle

If a banjo were a car, the engine would be the bridge, and the carburetor would be adjustment of the angle which the strings break over the bridge. You may change this angle on most banjos by simply moving the leading edge of the tailpiece up or down in relation to the head. Better tailpieces have an adjustment screw on the back of the tailpiece for this purpose. As a general rule, increase break angle when you increase bridge weight. Also, remember that a



taller bridge will automatically give a greater break angle. Some experimentation will be needed whenever you set up your banjo with a new bridge. More will be written about bridges and break angle in future articles.

The point to grasp here is that every part of the banjo contributes to or somehow affects its sound. Even the instrument with the tightest and best-fitting parts won't be at its best unless it is set up by one who understands how its parts affect the dynamics of banjo sound. Thus begins the journey into the mysteries of the banjo system. Stay Tuned!



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Florence Festival Report

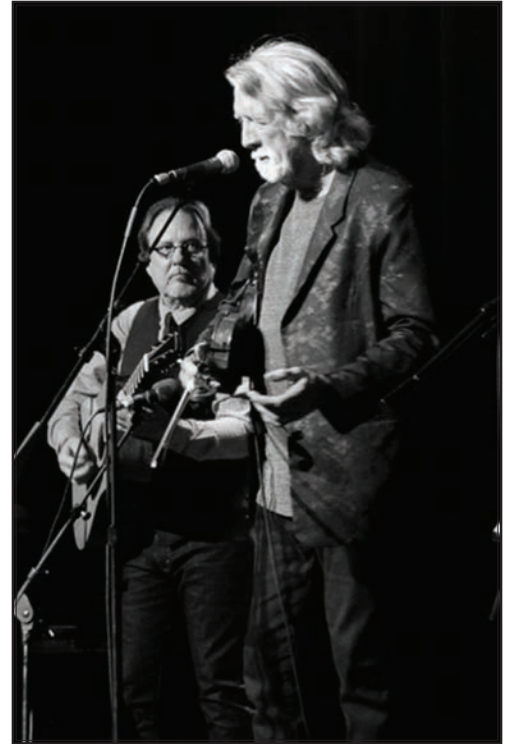
By Kirk Mlinek

The 17th annual Florence Winter Music Festival took place at the Florence Events Center (FEC) from January 25-27, 2019. The variety of genres offered over the weekend was intended to appeal to a wide variety of musical tastes, and music lovers came from far and wide to enjoy all that the weekend had to offer. The highly acclaimed Chris Jones and the Night Drivers anchored Friday's bluegrass program. The Pacific Northwest-based North Country opened on Friday night. Both bands were in top form and patrons were treated to crisp harmonies and blazing instrumentals.

In addition to bluegrass, the weekend included nine other bands representing

Americana, folk, and gospel music. Saturday's headliner, John McEuen and the String Wizards, played to an appreciative sellout crowd. McEuen and his band are on the "Will the Circle be Unbroken Tour" and the energetically delivered mix of Nitty Gritty Dirt Band history, humor, and familiar songs delighted the audience.

The festival is a production of the Friends of the Florence Events Center; Sea Lion Caves was the 2019 presenting sponsor. In addition to the music, three off-site jams were held, and the Florence Regional Arts Alliance hosted a two-day curated arts festival. Festival dates for 2020 are January 24-26. Please visit wintermusicfestival.org for updates.



Left to right: John Cable and John McEuen



String Wizards



Chris Jones and the Night Drivers.



Band Review: Julie and the WayVes

By The Stealth Bluegrass Reviewer

Wintergrass 2019 hosted an epic Saturday Night Showcase in the OBA suite that featured hot pickin', sweet fiddling, great banjo, bass, dobro and fabulous original music and vocals. It was all there. It was youthful and energetic and made me miss the Portland Radio Ponies airway jams. This was live and awesome. Thanks to Joe, Lillian, Patrick, Kaden, Jon, Brian, Crystal, Josiah, Rob and a host of others who share their love for bluegrass with us.

Four of those players from that epic night--Patrick, Kaden, Jon and Rob--perform in a Portland-area band that is in its ascendancy. Led by Julie Schmidt, Julie and the WayVes gets this edition of the famous Bluegrass Express interview.

What do you get when you mix modern songwriting with a heavy-duty mandolin chop? Julie & The WayVes, of course!

Julie Schmidt (vocals, fiddle) has been writing and performing original music in the Portland area for the last decade. Drawing inspiration from a seemingly unlimited well of regional and stylistic sources, she maneuvers effortlessly from a Jimmy Martin song to a French ballad. She was front and center in the acclaimed Portland band "Wayward Vessel," and has been at the helm of this band since its inception in 2017. She is also a music teacher, as you might suspect. The band is filled out by local bluegrass artists Jon Meek on banjo and dobro, Kaden Hurst on mandolin, Rob "if loving you is wrong, I don't want to be" Wright on bass, and Patrick Connell on guitar. All are active participants in the local bluegrass community. You can find all of them playing in one-night-only bands, other actual bands, and/or teaching bluegrass in the region when they aren't performing with Julie.

Kaden and Jon provide strong, college-induced backgrounds in arranging and



playing music which serves as a great conduit for Julie's ethereal songwriting. The group creates music that is relatable to bluegrass fans and pop enthusiasts alike. The band's charter, as it were, is to maintain bluegrass street cred while also being their most genuine selves and fully utilizing the various tools that they bring to the table, even if it's not "how Bill done

What do you get when you mix modern songwriting with a heavy-duty mandolin chop? Julie & The WayVes, of course!

it" (for the record, they are big fans of how Bill done did it). In that regard, they benefit greatly from being able to perform a classical wedding reception, and then reinventing themselves and burning down the barn after the champagne's gone down the hatch.

All band members have their own take on what's great about bluegrass, and their live show captures this built-in variety. Kaden and Patrick might double up on a

Stanley classic, followed by an ethereal space odyssey on Jon's banjo. Rob might sing you a ripping version of "In the Gravel Yard" right before Julie brings it all home with an original, moody, Union Station-style ballad. When one person is being featured, it's everyone else's job to adjust their approach to match what is happening. This is always the case in music, but with a band this varied, the demand is much higher and the variety much more obvious. The hallmark of a thoughtful, professional musician

is the ability to contort one's self in this manner, and all members seem to oblige happily.

Put even more simply, the band seems to have two fairly distinct variations of itself, the defining variable being whether Jon is playing banjo or dobro. The ostensible bluegrass version features the former, naturally, while the Rocky Grass dobro champ in him seems to draw out an entirely different sound from the band; Patrick's G-runs go away, Rob's bass transforms into more than a metronomic hammer, and Kaden takes off his giant hat. Should one person have that much power? Most people would say no, but Jon says "Yes, please." Much of Julie's original music seems to lay out naturally in the down-tempo, fretless landscape that the dobro provides.

You can catch the WayVes (don't forget your floaties!) at any number of venues around town, and if you happen to be getting married this summer, there's a good chance that your father-in-law-to-be has already hired them. Visit www.julieandthewayves.com for show dates and to download songs from their LP. Better yet, Google Julie and the WayVes and get yourselves some of their YouTube bluegrass love.



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Scratchdog Stringband: *Bluegrass Ambassadors to Russia* By Steve Eggers

Dobriy vecher, my Scratchdog Stringband!" bellowed front man James Rossi into his microphone as we stood before a rowdy crowd of 600 young Russians. They'd come out to see an American "bluegrass" band perform some kind of "fast country music" at Khabarovsk City's Palace of Culture in the Russian Far East. Behind us, on a mammoth LED screen 40 feet tall, our band name glistened in a Wild West-style typeface complete with bull-horns, stacks of money, and six-shooter pistols.

Off to stage right, behind curtains and jumbo speakers, was a posse of local city officials, news crews, and the American Foreign Service Officer whose job it was to insure we safely and sanely made it through our rigorous four-day itinerary spanning three cities, four concerts, five master classes, with meals, meetings and interviews in between. After James' hastily learned translation of "Good evening, we are Scratchdog Stringband" was graciously received, we launched into our opening song, "No Woman's Gonna Put Me In My Grave" to the thumping hands and feet of the audience. The rest of the trip was no less surreal.

The days and months preceding that moment began in February 2018 with a brief email from Alan Ellis, Board President

of the Portland-Khabarovsk Sister City Association (PKSCA). PKSCA is a local non-profit composed of American Russo-philas and Russian immigrants who work to improve Russian-American relations and celebrate each other's cultures through events and trips to each other's countries. "The PKSCA board is wondering if your band would be game to travel to Portland's sister city Khabarovsk in the Russian Far East ... to represent Portland and the USA

agent in an assassination attempt on UK soil. Our "Humanitarian Visas for Cultural Exchange" took on a new and larger meaning while simultaneously becoming a lot harder to obtain. We watched the emails pile up in our band Gmail account as PKSCA and the city officials in Khabarovsk, in a race against time to secure visas by the Day of the City Festival, emailed feverishly multiple times a day. The band needed to be ready "at a moment's notice"



to overnight-ship our visa applications and passports to the handpicked Russian travel agency when we received the official invitation.

Things progressed slowly. The Day of the City Festival came and went, but PKSCA planned another tour, and pressed on. The new tour was slated to start on October 23. On September 28 we got the green

light to mail the applications. Our passports arrived back to PKSCA with visas inside on October 18, a mere 5 days before our scheduled departure date. After seven months of back-and-forth and general uncertainty, we were finally officially going to Russia. By that point we could hardly believe it was real.

light to mail the applications. Our passports arrived back to PKSCA with visas inside on October 18, a mere 5 days before our scheduled departure date. After seven months of back-and-forth and general uncertainty, we were finally officially going to Russia. By that point we could hardly believe it was real.

Needless to say, bandmate Andrew DeRossett and I were at the next board meeting. We discussed our band's history and plans, while Alan passed around an iPhone showing a video of one of our newer songs for the board to see. Once the phone made it around, he called a vote and the board passed a motion to send Scratchdog Stringband to Russia. However, the swiftness and ease we enjoyed up until that point would not last.

We flew out of Portland at 9 a.m. on a Tuesday morning. It took five airports, 4 planes, and 29 hours of travel to arrive at our destination city of Khabarovsk. I slept for none of it. Waiting for us at the airport was a group of city officials who would remain with us for our stay in that city. We also met the man who did the bulk of the organizing on the Russian side, Darren Thies. Darren is a lean, clean-cut, suit-and-tie-wearing 30-something with the cool, composed demeanor one would expect of a diplomat, which he is. He was accompanied by his assistant

Four weeks after that board meeting, the US imposed sanctions on Russia, expelled 60 diplomats and closed the Seattle Consulate in response to a combination of US election meddling and using a nerve

Continued on page 30



Scratchdog Stringband: *Bluegrass Ambassadors to Russia* cont. from page 29

Svetlana, a flirtatious Russian woman with a penchant for colorful dresses and a knack for networking and negotiating. Her skills were vital in saving us money, getting into places, and most dramatically, out of the country through customs with our instruments. Finally, there was our driver: a huge Russian man whose name I never learned, who spoke rarely in Russian, never in English, and whose face seemed fixed in its stoic, surly gaze. Only on the last day of our trip did I have the pleasure of seeing him put on a boyish grin when we gave him a Scratchdog Stringband shirt and CD.

It's hard to write about our time in country, as we moved at a delirious pace and slept only a few hours each night. Our days started around 6 or 7 a.m., and if we weren't heading off to teach master classes, then we were driving or flying to the next city. The master classes were with children as young as 10, up to college-age students. We'd play songs, then answer questions about the US or about how we found Russia to be. Sometimes the schools would present music by the students for us to enjoy. The lunches and dinners were extravagant, with many courses and lavish desserts, always accompanied by beers and bottles of vodka with toasts all around the table, far surpassing the band's usual road fare of gas station burritos and stale coffee. Each evening we'd load into our venue for the night, sound check, then head out to teach another class or eat dinner before returning to perform. The audiences were

After James' hastily learned translation of "Good evening, we are Scratchdog Stringband" was graciously received, we launched into our opening song, "No Woman's Gonna Put Me In My Grave" to the thumping hands and feet of the audience. The rest of the trip was no less surreal.

always packed and incredibly supportive and energetic. They loved the garbled Russian phrases we'd utter into our mics. After the shows we'd be swarmed by people wanting selfies and autographs. Then we'd head out into the night drinking until 4 or 5 a.m., making friends over pints with people we could barely converse with. Each night we'd return to our hotel rooms to sleep a few paltry hours before we did it all again the next day.

Our last night was in the coastal town of Vladivostok where the US consulate was located. Some higher-up American diplomats and security officials came to our show and we enjoyed talking with

them. We each received a "challenge coin" from the Consulate Director, which is a weighty coin about the size of a half dollar with the Vladivostok Consulate Insignia on it. I'd later learn that traditionally, Challenge Coins are exchanged to recognize achievements or special events, but in Vladivostok the Consulate Director simply told me "It's a challenge coin. If someone else that's received one asks to see yours and you're not carrying it on you, you have to buy them a drink." Fair enough.

Our trip to Russia was one of the best experiences of my life, and it's been a profound experience for our band and our music. We're incredibly grateful to all of the good people who worked so hard to put the trip together, from the good folks at PKSCA to our dear friends in Khabarovsk and the US Consulate in Vladivostok. Scratchdog Stringband is back to business as usual now, playing shows and recording our next album here in the Northwest, but the trip has ultimately changed the way we look at touring, and has emboldened us look beyond the Northwest and seek more opportunities internationally. We hope our trip has also opened up the world of bluegrass to people in Russia. We met so many wonderful people while we were there, with so many of the conversations arriving at the same conclusion: Regardless of whether the Russian and American governments are at odds, there's no reason the Russian and American people can't be strong friends and allies, which in the end was what the trip was really all about.

Scratchdog Stringband will be playing at the 2019 Bridgetown Bluegrass Festival on Saturday, May 11 at Alberta Abbey, 126 NE Alberta Street in Portland, and we hope to see you there! Dos vedanya!

Steve Eggers is a musician, writer and the founder of the Bridgetown Bluegrass Festival.



Ask Aunt Pearl: Minding Your Bluegrass Manners

by Linda Leavitt

Dear Aunt Pearl,

I am hard of hearing. Ever since I moved up to Oregon from California, I've had a hard time reading men's lips when I'm in a jam, on account of all of their facial hair. Oregon bluegrass men wear those logger beards, goatees and great big handlebar mustaches, and I cannot for the life of me see what their lips are doing when they call a song or a tune or tell a joke.

My wife tells me to stop complaining and just wear my hearing aid, but then I would have to deal with feedback from my banjo, plus my lovely spouse would know I can hear her when she asks me to stop picking and go into town for ice.

Would it be impolite if I ask bearded folks to shave before sitting down to jam? I mean, that seems to me the thoughtful thing to do.

Sincerely,
Wyatt Diddle Sayres

Hey WD!

I am so sorry to hear that mustaches are getting in the way of your jam enjoyment, bless your heart.

My advice is to listen to your wife and wear your hearing aid. Don't make me call Santa.

In defense of facial hair, fluffy beards and mustaches are quite handy as a defense against the cold when the temperature plummets. Please try to put yourself in the shoes of your furry-faced friends. You wouldn't want a jam to end early because your pal's face is cold, now would you?

There's an old saying: "When in Rome, do as the Romans do." You might consider growing a long logger beard for festival season. Logger beards are not only beards, they do double duty as a scarf. That might come in handy at Tygh Valley!

Best wishes,
Aunt Pearl
P.S.: Welcome to Oregon!

Dear Aunt Pearl,

What should I do about folks who overstay their welcome at a jam?

The usual scenario: It's 4:00 a.m., picking ended an hour earlier, my honey is asleep in the trailer and I'm stuck with this fellow who talks endlessly about how his most recent banjo neck set-up has changed his life. I cannot get a word in edgewise. I start looking at my watch, but he doesn't notice. I yawn, a LOT, but he doesn't notice. I excuse myself to visit the honey bucket, but when I return to camp, Sir Talks-A-Lot is still there, waiting patiently to launch into a long-winded, highly detailed story about the good deals he's secured buying used auto parts at swap meets during the last twenty years.

I would appreciate any hints you might offer about how to gracefully and kindly wrap up a jam.

Yours truly,
Horace "Sleepy-eyed" Grizzard

Dear Horace,

Please act like you've got some sense. That situation is easy to address if you plan ahead. Always have a pie handy to offer late-night talkers. That way their mouth will be full, offering you a graceful opening to tell them in no uncertain terms that it's time for you to go to bed and they are not invited.

Hope that helps!

Love,
Aunt Pearl



Linda Leavitt plays guitar, mandolin and sings with Mountain Honey. She is the vocal instructor at Taborgrass and loves to teach folks to sing.



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Sunny South at the Multnomah Grange #71

WANTED

The Bluegrass Express is looking for local band photos 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 llevitt@comcast.net before the 1st of the month of the issue to be printed.



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What's Cookin' - Shows and Events in the Northwest

Always check the venue's web site, Facebook page, or phone to confirm—schedules may change.

Tuesdays: Bluegrass at The Ranger Station, 4260 SE Hawthorne Blvd, Portland. 503-894-8455, rangerstationpdx.com/events/

Wednesdays: Bluegrass at Gastromania Annex, 7-9 p.m., \$5, 7850 SW Capitol Highway, Portland. 503-764-9873, gastromaniapdx.com/events/

April 3 Sunny South
April 10 Big Dickens
April 17 Michael Shay, Chris Kee and Spud Seigel
April 24 Mountain Honey
May 1 Mountain Honey
May 8 The Horsenecks
May 15 Sunny South
May 22 Whiskey Deaf
May 29 Julie and the WayVes
June 5 Whistlin' Rufus
June 12 Mike Compton
June 19 JT and Rowdy Mountain
June 26 Leif and Aileen Halvorson and Big Dickens
July 3 Never Come Down
July 10 Mountain Honey
July 17 Filthy Skillets
July 24 Whiskey Deaf
July 31 The Horsenecks

Thursdays: Bluegrass at The Muddy Rudder, 8105 SE 7th Avenue, Portland, free. 503-233-4410, muddyrudderpdx.com/music-schedule/

April 4 Sleepy-Eyed Johns
April 11 Dekum Duet
April 18 Sleepy-Eyed Johns
April 25 The Horsenecks
May 2 Sleepy-Eyed Johns

continued



Other venues often hosting bluegrass:

Alberta Street Pub, 1036 NE Alberta St, Portland, OR 97211. 503-284-7665, albertastreetpub.com/music

Bithouse Saloon, 727 SE Grand Ave., Portland, OR 97214. 503-954-3913, bithousesaloon.com/new-events

Butteville General Store, 10767 Butte St NE, Aurora, OR 97002. 503-678-1605, [Butteville General Store on Facebook](#).

Landmark Saloon, 4847 SE Division St, Portland, OR 97206. 503-894-8132, [Landmark Saloon on Facebook](#).

LaurelThirst Public House, 2958 NE Glisan, Portland, OR 97232. 503-232-1504. laurelthirst.com/events/

Mississippi Pizza, 3552 N. Mississippi Ave, Portland, OR 97227. 503-288-3231, mississippipizza.com/events/

Strum (pub and guitar store), 1415 SE Stark St #C, Portland, OR 97214. 971-229-0161, strumpdx.com/

Willamette Ale & Cider House, 1720 Willamette Falls Drive, West Linn, OR 97068. 503-305-6273, aleandcider.com/events.html



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2019 FESTIVAL CALENDAR



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 Alberta Abbey
 126 Alberta St.
 Portland, OR
www.bridgetownbluegrass.com

May 17-19
Bluegrass From the Forest
 Shelton High School
 Shelton, WA
www.bluegrassfromtheforest.com
 360-898-4581
runawaytrainbluegrassband@hotmail.com

May 31-June 2
Goldendale Pickers Festival
 Ekone Park
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westcoates@juno.com
clairell2002@yahoo.com

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

June 10-23 (various events)
National Oldtime Fiddlers' Contest and Festival (includes a banjo contest too)
www.fiddlecontest.org
www.stickerville.org

June 13-16
44th Annual Father's Day Bluegrass Festival
 Grass Valley, CA
www.fathersdayfestival.com

June 14-16
Wenatchee River Bluegrass Festival
 Chelan County Expo Center (Fairgrounds)
 Cashmere, WA
 Marie Vecchio 509-548-1230
www.cashmerecoffeehouse.com/wrbfest.html

July 5-7
Wheeler County Bluegrass Festival
 Wheeler County Courthouse
 Fossil, OR
 541-763-2400
www.wheelercountybluegrass.org

July 18-21
18th Annual Northwest String Summit
 Horning's Hideout
 North Plains, OR
www.stringsummit.com

July 19-21
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www.darringtonbluegrass.com

July 12-14
Lost River Bluegrass Festival
 Merrill, OR
www.lostriverfestival.com
 Greg Matthews 541-891-3178

July 25-28
GorgeGrass
 Skamania County Fairgrounds
 Stevenson, WA
www.new.columbiagorgebluegrass.net

August 2-4
19th Annual Winlock Pickersfest
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 Winlock, WA
info@wamamusic.com
www.winlockpickersfest.com

August 9-11
Blue Waters Bluegrass Festival
 Medical Lake, WA
www.bluewatersbluegrass.org

August 9-11
Mount St. Helens Bluegrass Festival
 Toledo High School
 Toledo, WA
 General 360-520-4524
Generalandbetty7@msn.com
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August 22-25
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 (Rainier Pickin' Party)
 Wilkowski Park
 Rainier, WA
davidwuller@gmx.com
 360-832-8320
www.rainierpickinparty.com

Continued on page 40





2019 FESTIVAL CALENDAR



cont. from page 39

August 23-25
Oregon Bluegrass Association's 12th
Annual Pickers' Fest
ZigZag Mountain Farm
ZigZag, OR
www.oregonbluegrass.org

August 30-Sept. 1
Tumbleweed Music Festival
Howard Amon Park
Richland, WA
Three Rivers Folklife Society
509-528-2215
mail@3rfs.org
www.3rfs.org/tmf

August 29-September 3
(Labor Day Weekend)
North Cascades Bluegrass Festival
(formerly Hovander Homestead
Bluegrass Festival)
Deming Logging Show Grounds
Bellingham, WA
www.ncfb.fun

September 2 (Labor Day)
12 noon – sunset (~6:30 pm)
Timberline Labor Day Mountain
Music Festival
2019: Grateful Dead Tribute
www.timberlinelodge.com/events/
503-272-3134

September 6-8
Sisters Folk Festival
Sisters, OR
American roots music from blues to
bluegrass.
www.sistersfolkfestival.org

September 27-29
Tygh Valley Bluegrass Jamboree
Wasco County Fairgrounds
Tygh Valley, OR
Debra Holbrook 541-489-3434

October 6
Birdfest and Bluegrass
Ridgefield, WA
ridgefieldfriends.org



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 off Sunny-side Rd. at SE 147th. Look for the signboard on the sidewalk near the Library.
For information: Charlie mels677@aol.com or LeaAnne Idenb@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 powellR1041@q.com

PORTLAND: Hollywood Bluegrass Jam - Sundays 2 to 5 pm
Columbia River Brewing 1728 NE 40th Ave. Portland Or 97212.
Open bluegrass jam for all acoustic instruments and skill levels.
Contact Murray Nunn at mnunn7515@gmail.com

PORTLAND: The Handsome Ladies- 2nd Sunday 3pm -5pm
The Velo Cult Bike Shop, 1969 NE 42nd Ave. Ladies only, traditional bluegrass repertoire and instruments.
For information: www.thehandsomeladies.org

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 lizcrain42@gmail.com

SISTERS: Strings in Sisters – 3rd 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 song-books/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, Oregon (east of Hwy. 217)
For information: Jane, janeromfo5@gmail.com

MEDFORD: Bluegrass Jam - 2nd and 4th Wednesday 7:00-9:00 p.m.
Wild River Pizza & Brewery, 2684 North Pacific Hwy, Medford, OR
For information: John Nice (805)748-6648 nicetunz@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.

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

Continued on page 42



Scheduled Jams: Oregon and SW Washington

cont. from page 41

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, Oregon.

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

Saturday

PORTLAND: Taborgrass Bluegrass Class & Jam - Every Saturday October through April. The Sessions offers two small jams guided by professional musicians every Saturday during Taborgrass.

Waverly Heights Congregational United Church of Christ, 3300 SE Woodward Street. Portland, OR 97202. For all instruments. No registration required. Drop-ins welcome. 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, Oregon.

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

WINLOCK, WA: Slow Jam - 2nd 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

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

If you have jam updates or additions, you may update your 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.

Ash Creek

Ash Creek explores the frontiers between bluegrass, folk, and traditional country music. Gene Alger plays banjo; Larry Ullman plays bass; Tim Howell plays guitar; Clayton Knight plays mandolin and fiddle. We all share lead and harmony vocals.

Booking@eclecticacoustica.com
https://eclecticacoustica.squarespace.com/
Facebook: @ashcreekbluegrass ash-creek-bluegrass
Clayton 503-358-0658

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

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
pywaterfalls@yahoo.com
corralcreekbluegrass.com
For bookings please call 503-319-5672

Steve Blanchard Music

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

Dogwood String Band

Contemporary bluegrass-fueled Americana

Woody Wood
dogwoodstringband@gmail.com
dogwoodstringband.com

The Jamblers

The Jamblers play a blend of bluegrass, folk, classic rock, alt-indie and more, and jamble 'em all into our stringband style. We feature tight, bold harmonies and tons o' fun! Some call it

"Americana." We call it "Music," the kind everyone enjoys. www.jamblers.com

Gene Greer, info@jamblers.com
503-702-1867

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

Julie & The Wayves

Julie and The Wayves is a 5-piece progressive bluegrass band, based in Portland, Oregon. Centered around the songwriting of Julie Schmidt, a confluence of hard-driving bluegrass and masterful composition and arrangement sensibilities delivers a powerful and elegant sound. Timeless tones within a modern, artful structure that incorporates genre-bending subtleties without sacrificing what their instrumentation suggests they are: A bluegrass band. Members: Julie Schmidt, Patrick Connell, Jon Meek, Kaden Hurst, and Rob Wright.

Patrick Connell
patnellconnell@gmail.com

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

Pickled Okra

Bluegrass, quirky originals, harmony-laden traditionals, and bluegrass-influenced covers. Todd Gray (mandolin & drums) and Paisley Gray (guitar & upright bass)

Paisley Gray
pickledokraband@gmail.com

Rose City Bluegrass Band

Bluegrass, Country and Americana. Peter Schwimmer, Spud Siegel, Gretchen Amann & Charlie Williamson

Charlie Williamson
charliew3@nwlinc.com

Scratchdog Stringband

The Scratchdog Stringband is creating a name for themselves as the vanguard of a high-energy, innovative brand of bluegrass that satisfies old-school traditionalists of the genre while enchanting modern audiences with a style of music they didn't yet know they loved. Some of the hardest-working young musicians in the Pacific Northwest.

Steve Eggers
eggers-stephen@gmail.com

Sunfish Duo

With Sarah Ells on guitar and Daniel Fish on mandolin, you'll go back in time to hear traditional harmonies and simple melodies from the roots of Bluegrass, Country, and Old-time music.

Daniel Fish
djoefish@gmail.com

Timothy Jenkins Band

Timothy Jenkins
tjenkins@uoregon.edu

True North

True North is a powerhouse of award-winning original songs, with the crazy-good picking and harmonies of a band deeply rooted in folk and bluegrass genres. Members: Kristen Grainger, Dan Wetzel, Josh Adkins and Martin Stevens.

truenorthband@comcast.net
www.truenorthband.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 Rufusian 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

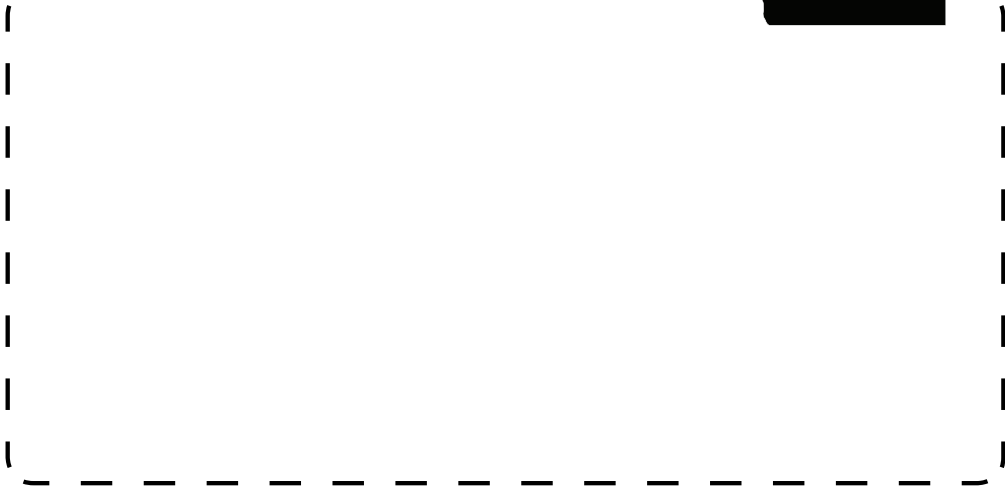


Oregon Bluegrass Association
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Oregon Bluegrass Association
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www.oregonbluegrass.org

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Home Phone Work Phone

E-Mail Address

Membership

Check all that apply

- New Member
- General Member\$30 (1yr.)/\$75 (3yrs.)
- 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.

