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2019

\$5⁰⁰



INSIDE THIS ISSUE!

Never Come Down, Where Did
Chords Come From? and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

Catching up with Rocky Grass Band Competition Winners:
Never Come Down

By Mitch Cline & Anna Berry

Meeting Never Come Down by Mitch Cline

Last February, my spouse Kris and I decided to attend Wintergrass for the first time. On Friday night, I drifted up to the OBA suite to watch several acts lined up for the band showcase series. The goal of the series is to promote Oregon bluegrass acts in an intimate venue.

During the first night, we were treated to Tammy and the Tomcats, The Lillian Sawyer Band, and Varelse with Amy Hakanson. The music was exceptional, and the setting made the evening feel like a small house concert.

I convinced Kris to join me the next evening, when we were treated to music by the Portland Radio Ponies with Patrick Connell, and the band Never Come Down.

As the energy continued to build in the OBA suite, people were lining up in the hall to gain access, so leaving your seat

almost guaranteed you'd never get it back, and that was before Never Come Down took to the "stage," a small space where there was barely room for three or four musicians, much less the dozen or so during the Radio Ponies performance.

From the first moments of Never Come Down's set, we knew we were in for a treat. Their set started out with traditional

and fills complemented the vocals and tight chorus harmonies. Never Come Down continued to play most of the tracks from their recently released CD, ending with a stunning cover of "Tennessee Whiskey," à la Chris Stapleton. The audience was enthusiastically whisked away by the energy of this special performance.

Kris and I were swept along, too, and

have since ventured up to the Ranger Station on SE Hawthorne in Portland, where Never Come Down and Friends hold down the fort every Tuesday night. The Friends are a deep back bench of diverse and talented Portland



musicians. This exposure has caused me to become curious about the many musical projects in the Portland bluegrass scene. These include the Lillian Sawyer Band, Portland Radio Ponies, Julie and the Wayves, and Out West, to name a few.

I was immediately struck by the band's dynamics. The respectful backup rhythm

musicians. This exposure has caused me to become curious about the many musical projects in the Portland bluegrass scene. These include the Lillian Sawyer Band, Portland Radio Ponies, Julie and the Wayves, and Out West, to name a few.

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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 \$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:

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Expressnews@oregonbluegrass.org

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ADVERTISE IN THE EXPRESS!

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

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

Size	Dimension	Cost	With Print Ad
Leaderboard	728 x 90 px	\$50.00	\$30.00
Small Square	300 x 250 px	\$45.00	\$25.00

The OBA prefers to receive advertising payment in advance. For one-year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may 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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OREGON ARTS
COMMISSION



Never Come Down



Jamming at Picker's Fest



Joseph Guy Nelson



Peter Rowan-Sisters Folk Festival



Vol. 39 No. 4

Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

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

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President's Message



Photo By Doug Olmstead

In much of the "Great Bluegrass State of Oregon," we have two seasons: the outdoor season, during which we pick and sing under pop-up canopies and lug our folding chairs as close as we can to festival stages; and the indoor season, when we do pretty much the same thing in living rooms, auditoriums, churches, and pubs, with one additional activity—making plans for the next outdoor season.

As I write, the festivals are winding down and we're headed indoors, and the OBA volunteers are working hard to keep the summer energy flowing all year long.

By now I hope you know all about our Bluegrass Special concert series, but just in case you've awakened from a summer-long nap, please turn to page 10 right away. You can read the rest of my column later!

Five great concerts. Nationally acclaimed performers in an intimate setting. And a great centrally located venue with plenty of parking.

We are especially excited that we will be presenting the Sonny Hammond Memorial Gospel Show, our big annual fundraiser, as part of the series.

Likewise, the Bluegrass at the Grange series, the showcase we present on the second Saturday of each month, has begun (in partnership with Dave Elliott and the wonderful folks at Multnomah Grange 71), as has the monthly OBA jam at the Portland Audubon Society on first Sundays.

And jams keep sprouting up, all over the State. More about this momentarily.

"How do I keep track of it all?" you might ask.

At least three ways, we answer. The Bluegrass Express, right here in your hands, is the first.

The second is the OBA web calendar, which we believe is the most comprehensive listing in the Pacific Northwest. Incidentally, you can post your jam or event to the calendar, and the bluegrass lovers in your neck of the woods will be thrilled if you do. At festivals this year, the question I heard most consistently was, "How can I connect with OBA people in my area?" That's how.

And the last is our social media presence, on Facebook and Instagram. We have begun weekly listings of bluegrass jams and shows to keep you informed. We'd love for this to spread to a statewide service. But, dear friends, there's a condition: For us to broadcast your event, it must be listed on our web calendar. So post away.

And one final thought: We are delighted beyond words to be able to present the Bluegrass Special series; it is, after all, the heart of what the phrase, "promotion, preservation, and performance of bluegrass" in our mission statement means.

But its success depends equally on two elements. If you are able, become a Series Sponsor. Our vice president, Pat Connell or I would love to have a conversation with you about how you can help.

And come out and enjoy these world-class artists with us! The ticket link is on our web site.

"The Great Bluegrass State of Oregon." I like the sound of that.

As always, please accept my humble thanks for your membership and support.

Chris
OBA President

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



Never Come Down

cont. from page 1

Never Come Down Wins the 2019 RockyGrass Band Competition

by Mitch Cline & Anna Berry

Never Come Down headed to the 2019 RockyGrass Festival in July, where they entered the band competition. As they approached the festival site, their van dramatically broke down in a big puff of steam just outside the festival entrance, but still in time to compete and place in the band competition preliminaries. Never Come Down went on to win the band competition the following day.

As a result, the band is on the bill to open the 2020 festival.

Never Come down is in great company with other past winners, including Steep Canyon Rangers, Chatham County Line, Town Mountain, Blue Canyon Boys, Front Country, The Railsplitters, Rapid-Grass, The Wooks, and Meadow Mountain.

Never Come Down's banjo player, Brian Alley, also entered the banjo competition and placed third. (As he tells it, there were only four entrants, one of whom dropped out.)

Brian's playing is critical to the successful sound of the band. His breaks are complicated and melodic and show a mastery of the fretboard. His back-up playing is always tasteful. When it's time to drive the band forward, especially on a fiddle tune, Brian's banjo playing cranks up the volume and energizes the tune.

In August, we interviewed the band at the OBA Picker's Fest in Zigzag, Oregon. The band taught several workshops there, and had to leave early for a gig in Hood River later that day. Nonetheless, they were

generous with their time and were excited to share their experiences and stories, and to express their deep commitment to the music and to each other.

When asked how the band formed, Joe Suskind said he began a bluegrass jam a few years ago at the Ranger Station in SE Portland. The participants included Jonathan Trawick, Josiah Payne, Rob Wright, Justin Eubanks, Aaron Carter, Julio Appling, Drew Tucker, Nick Marcantonio, Luke Anthony, and many of the current band members. Joe's dad, Robin Suskind,

hang with this caliber of musicianship, and it taught me how ignorant you could be about different kinds of music."

In the meantime, Joe had lined up some recording time and needed a band. The Never Come Down CD was completed in September of 2018 with all but two of the current lineup. In addition, Robin Suskind plays pedal steel on the album.

The next seminal moment in the band's development was a trip to perform at the Iceland Airwaves Festival in Reykjavik.

This adventure afforded the band its first opportunity to travel and spend long hours together.

The band's performance at Wintergrass in 2019 was another defining moment. Ben Ticknor had joined the band on upright bass. Everyone in the band looks



played on Crystal's Lariza's album, "Corner," and suggested that Joe go out to listen to Crystal.

Joe invited Crystal to the Ranger Station jam to check out the scene and to sing some songs. Crystal initially was skeptical about being invited to play in a bluegrass band. It didn't take long for her to understand the caliber of the musicians. Crystal soon saw that she and Joe had similar musical leanings. Crystal recalls that "Joe's dad, who played pedal steel in my other band's last album (Corner), told Joe, 'You gotta come check this chick out,' so we met and he invited me to come to his jam at the Ranger Station. I didn't know what it was, I didn't know what [bluegrass] was. I just thought it was a lot of banjos. Now it feels like I can be in this room and

back fondly on that Wintergrass performance and views it as the second key event that contributed to the current band makeup.

The decision to ask Lillian to join the band came about after she filled in with the band during a performance at Portland's Landmark Saloon. After the show, Joe and Lillian left the venue to meet the rest of the band at a restaurant, and Joe asked Lillian if she was interested in joining.

Brian Alley and Kaden Hurst were having the same discussion, and when Joe and Lillian walked in and before Joe could say anything, they immediately declared they

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Never Come Down

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had an important announcement: “Lilly’s got to be in the band!”

In March, the band hit the road for a short Northwest tour. Kaden said that an hour into the drive when the band was heading out on the second leg of the tour, he realized that this was the final configuration of the band: “This is right, this is where it all needs to be.”

The fourth bonding event was the band’s entrance and first-place win at the RockyGrass band competition. Crystal reflected on the challenging nature of the competition, that the band thought they’d flubbed the preliminary qualifying performance, and the band immediately dispersed, a sign that everyone felt poorly about their performance.

Crystal said that her sister, who had accompanied them on the trip, reassured them and said, “What are you talking about? You guys were awesome!” Later they discovered they’d qualified for the final competition.

Honoring the Song

Throughout these critical points in the band’s development, Never Come Down continued to perform weekly at the Ranger Station, where they developed as a cohesive unit of musicians and have polished their song arrangements.

At the band’s urging, we spoke with Miranda Davis, manager at the Ranger Station. She said that about two years ago, Joe Suskind approached them about hosting a bluegrass jam on Tuesday nights. Miranda stated “Tuesdays were generally pretty slow. Some nights it would be so dead, it seemed like they were just playing for me. Joe was playing his original songs mixed with bluegrass, but it wasn’t

until Crystal joined them that they began to develop their unique sound. When Crystal showed up is when the place really started to pick up. You can really tell that the songs and arrangements have matured over time.”

Miranda continued, “The Tuesday bluegrass night with Joe and Never Come Down has been such a wonderful experience. I’m so amazed, not only at the incredible musicians who show up, but also the dedicated fans who have made Tuesday night at the Ranger Station such a treat.”



When asked about the band’s name, Joe Suskind talked about trying to capture the feeling of being onstage with the right group of musicians where time seems to stand still and everything seems to be just right; it’s a space and a feeling. “It’s the feeling that draws me to music. We were literally trying to find words that captured that exact thing.”

On a recent night at the Ranger Station, Joe Suskind, Brian Alley and Julio Appling (bass), opened the show and treated us to a riveting hour of Never Come Down originals and traditional bluegrass, including versions of John Hartford’s Steam Powered Airplane, Gotta Do My Time, Little Maggie and Better Late Than Never. Although the instrumentation was spare, the excellent musicianship filled the gaps and held the audience’s attention.

A recurring phenomenon at the Ranger Station is that when the band finishes a song/tune, the background chatter builds almost to the point of distraction. It is a bar, after all, but gradually the audience is drawn back into the song when they hear the harmonies and melodic breaks. Recently, during a version of “Tennessee Whiskey,” the bar chatter died down so much you could hear a pin drop as Joe and Crystal brought down the house.

Brian Alley says, “Joe always has known. It’s like they’ll come back if we’re honoring the song. If we’re doing that, if we’re

doing our thing —we’re honoring and listening to each other — they will have to listen to us. As soon as I really started to trust that, I noticed that happening a lot more. It’s really cool. You pick up on that because obviously we do.”

“It’s a culture of listening, and it starts with us listening to each other and respecting each other.”

Or as Ben Ticknor puts it: “Having the mindset of walking on stage, no matter what the show, what the gig, when you walk on, you’re a professional and you’re there to do the songs, and play your instrument the best you can.”

When asked where Never Come Down fits in the world of bluegrass or “traditional” bluegrass, Joe responded: “I think bluegrass is like the can opener that cracks the can open, it’s not the whole thing. It was the catalyst to get us to play the instruments we play, in the instrumentation that we have. I’m more

Continued



Never Come Down

cont. from page 6

interested in the song and honoring whatever the song calls for. It's important for us to grow the songbook. There's plenty of people who are carrying the tradition and we can do some of that, but I think it's more important to write."

"It's our job as songwriters to make the songbook bigger, and that's our job as artists, to do that. I'm talking about the big song, not necessarily our songbook but the American Songbook. It's our job to write music. We're steeped in the tradition; that's the thing that got us here. We're not a bluegrass cover band. As important as it seems, I think as genre goes, there are a lot of people who have never written a song, and they've been successful. They're playing songs that somebody else wrote and contributing to the music in the preservation aspect."

Never Come Down is a special group of musicians. They have a beautiful cohesiveness that is evident when you see the joy on their faces. Despite a noisy crowd in a bar, they want to play well for each other as much as they want to play well for the audience.

In our conversation, to describe the band's tight bonds, each of

them used words and phrases like Zen, oneness, spiritual, "We are a unit," and "I love these people." Their sets are a nice mix of traditional bluegrass songs and tunes, lovely melodies, and fast-driving originals by Joe and Crystal and others. The dance they do around the single mic, along with impeccable timing, shows just how in sync they are. Watching them perform, catching nonverbal cues and huge smiles of appreciation, is as much fun as hearing the music.

Throughout the interview, band members acknowledged support from the community; from the fans, owners, and staff at the Ranger Station; Ear Trumpet Labs; the Oregon Bluegrass Association; and a

big shout-out to Patrick Connell for his steadfast support.

In many ways, Patrick is a constant inspiration for the members of Never Come Down. He's a collaborator, sounding board, champion of the band and for the genre-at-large, and he is a community stalwart. He also tells the best jokes.

Never Come Down plans to release a new CD in spring 2020. In the meantime, you can catch Never Come Down and Friends every Tuesday night at the Ranger Station. In addition, they have several shows scheduled in the Pacific Northwest. At the end of July 2020, Never Come Down will be the opening band at Rockygrass in Lyons, Colorado.

The members of Never Come Down are Crystal Lariza, Joe Suskind, Ben Ticknor, Lillian Sawyer, Kaden Hurst and Brian Alley. You can learn more about Never Come Down at www.nevercometoband.com, and on their Facebook and Instagram pages.



Congratulations to Never Come Down, 2019 Rockygrass Band Competition Winners. (Pictured left to right: Lillian Sawyer, Kaden Hurst, Brian Alley, Crystal Lariza, Joe Suskind and Ben Ticknor.)

Anna Berry is a retired teacher and a lover of great music. She loves to be creative and she plays well with her friends. She has been a Taborgrass groupie for 8 years.

Mitch Cline is retired and lives in SE Portland. He's a handy guy, and likes to play music with friends. He helps out whenever he can and is good at moving chairs. Peter Rowan once touched his (right) shoulder and said "Thank you."



Al Price Retires from Nechville

By Tom Nechville

If you are into the northwest bluegrass scene you have undoubtedly seen, heard, and probably picked with the area's most prominent Nechville salesman, Al Price.

As Al and his band Rusty Hinges continue to play festivals in the northwest, Al himself has recently decided to retire from his post at Nechville Musical Products after many years of excellent service and countless satisfied customers.

Nechville has been a vendor and sponsor at Wintergrass since the beginning. I would see Al Price every year as he brought his Gibson banjo in for his annual checkup. In 2003 he sat down to try a Nechville Gold Vintage Heli-Mount banjo and fell in love. Al became a dedicated Nechville Player. The next year Al came to me with a question on his mind, "What am I going to do if I retire?" I popped the question immediately, "Why don't you work for me?" Al agreed.

The last 16 years of working with Al have been a complete delight. Together we have amassed many travel stories and made countless friends throughout the continent

and even abroad. As the owner of Nechville Banjos, I cannot say enough about Al's warm people skills and integrity. His knowledge of different Nechville models, patience, and listening skills allowed for perfect banjo recommendations. Over the



years, he has turned many customers into life-long friends. Al has been a mentor, a brother, a picking partner, an awesome salesman, and best friend to me through the years and he will be missed as our full-time representative.

While Al is officially retiring from his full-time position at Nechville, he is not retiring from being your friend and consultant on all things banjo. I expect Al will continue to spread the infectious joy of the banjo as he expands his horizons through his second retirement. With Al's special relationship to Nechville, Al still has access to the world of Nechville's innovative products.

I will be acting as the new area representative in an effort to support all my friends and customers out here in the great northwest. For more information about banjos for sale, repairs or other banjo-related questions, contact me at Tom@nechville.com, call 612-275-6602, or visit our website at <https://www.nechville.com>.

Congratulations and thank you, Al, for all of your amazing hard work.

OREGON & BLUEGRASS ASSOCIATION

ASSOCIATION

Public Meeting

7pm Oct. 15th

Fanno Creek Pub & Brewery
private room

12562 SW Main St, Tigard, OR 97223
(Parking in front and back)

SHARE YOUR
FEEDBACK
& SUGGESTIONS

SIGN-UP FOR
VOLUNTEER POSITIONS
AND COMMITTEES





WINTERGRASS

MUSIC FESTIVAL

Feb. 20-23, 2020

Hyatt Regency, Bellevue WA

*bluegrass
without borders*

Béla Fleck & Abigail Washburn *(sat/sun)*

Darrell Scott *(fri/sat)*

Che Apalache *(th/fri)*

The Kruger Brothers *(sat/sun)*

We Banjo 3 *(fri/sat)*

Special Consensus *(th/fri)*

I Draw Slow *(sat/sun)*

Väsen *(fri/sat)*

Red Wine *(th/sat)*

Darol Anger's Intergalactic Republic of Strings *(fri/sat)*

John Reischman & The Jaybirds *(th/fri/sat)*

Balla Kouyate & Mike Block *(sat/sun)*

Trio Brasileiro *(th/fri)*

Kate Lee & Forrest O'Connor *(fri/sat)*

Joe Craven & the Sometimers *(sat)*

The Barefoot Movement *(th/fri)*

The Larry Keel Experience *(sat)*

Hogslop Stringband *fri/sat)*

Nefesh Mountain *(sat/sun)*

Old Salt Union *(fri)*

Lonesome Ace Stringband *(th/fri)*

The Warren G Hardings *(th/sat)*

Five Letter Word *(fri)*

Heels to the Hardwood *(fri)*

Highway Home *(sun)*

The Swingbringers *(sat)*

www.wintergrass.com

Wintergrass is a production of Acoustic Sound, a 501(c)3 non-profit organization





OREGON BLUEGRASS ASSOCIATION

BLUEGRASS SPECIAL CONCERT SERIES 2019-2020

Next Concert

SATURDAY
NOV. 9
2019

Mile Twelve

Although their sound is rooted in traditional bluegrass, Mile Twelve surveys a broader landscape. All five band members bring their own influences and observations into the music. Recipients of multiple IBMA Momentum Awards, the band earned two major IBMA Award nominations for New Artist and Album of the Year in 2019.



CONCERT SERIES

Upcoming Concerts

SATURDAY
JAN. 25
2020

The Sonny Hammond Memorial Gospel Show



Kathy Kallick Band

The Kathy Kallick Band is based along the west coast but their powerful mixture of original and classic material,

mirroring their distinctive combination of traditional and contemporary sensibilities, has great appeal everywhere.

Cliff Perry and Laurel Bliss

Cliff Perry and Laurel Bliss are recognized veterans in the bluegrass and old-time music community of the Pacific Northwest, respected by their peers and beloved by their fans.



SATURDAY
FEB. 8
2020

Chris Jones & The Night Drivers



Chris Jones is a quadruple threat as a singer, a songwriter, a guitarist, and, thanks to his role hosting SiriusXM's Bluegrass Junction, as one of the most widely heard broadcasting voices in bluegrass music. He and the band have recorded two critically acclaimed albums and generated five #1 songs on the bluegrass music charts.

SATURDAY
MAR. 21
2020

Missy Raines



From her tenure playing with The Claire Lynch Band, Eddie Adcock, Josh Graves, Jim Hurst, Kenny Baker, and Jesse McReynolds to her 7 International Bluegrass Music Association Bass Player of the Year awards, Missy

Raines has proven herself without doubt as an iconic bluegrass instrumentalist.

ALL CONCERTS HELD AT
Reedwood Friends Church
2901 SE Steele St.
Portland Oregon

DOORS OPEN 7:00 PM
Concert Starts 7:30

TICKET PRICES

ONLINE:

\$21 General Admission | \$16 OBA members
\$10.50 ages 12-18 (under 12 free)

oregonbluegrass.org

AT THE DOOR:

\$25 General Admission | \$22 OBA members
\$12 ages 12-18 (under 12 free)



February 24-28, 2020

California

From \$414 + tax

Danny Stewart's

Bluegrass Cruise

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Ensenada Mexico to Long Beach

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FUN!

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call Danny



 ETSU Bluegrass Band

Note: This is a private Group. All Bookings must go thru Danny Stewart.



DANNY PAISLEY



JUNIOR SISK



THE KODY NORRIS SHOW



CRYING UNCLE



MONROE CROSSING



Greg Bird MC, Gospel Sing
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Southern Oregon Voices: *In Memoriam: Joseph Guy Nelson*

By Joe Ross

On July 1, 2019, we lost one of Oregon's bluegrass statesmen when Joe G. Nelson passed away at the age of 88. Born in Dickson, Tennessee on January 30, 1931, he was raised on a farm with his three brothers and three sisters. Although born legally blind, Joe didn't allow that to limit him.

As a boy, Joe played some guitar and fiddle. He once said, "My Dad used to go to the field, and while he was gone, I'd sneak his fiddle out from under the bed and play it. I also had a Gene Autry guitar."

Joe could play many instruments, but I remember him best as a mandolin player and singer with The Rogue Valley Boys, based in the Medford area. In a 1983 Bluegrass Express article, Joe stated, "Ira Louvin's style of mandolin playing is what got me started. We lived back in the hills and only got to town when we needed groceries, and then with a team and wagon. When we got to town, there



Joe met Neva in Medford, Oregon and they married on April 12, 1952. Joe is survived by his wife Neva, children Sandra (Don-deceased), Rick (Candy) and Randall (Marlene), brothers Paul (Mickey) and Don (Phyllis), and his sister Imogene. Joe has nine grandchildren and 15 great-grandchildren. Preceding him in death were his father Joseph Senior, mother Mae, brother Allen and sisters Peggy and Fran.

Joe and Neva built their own home and remodeled others. He drove a Hyster at a local sawmill and roofed houses. Joe enjoyed camping, visiting with friends, playing cards, and playing music. Over the years, he performed with several local bluegrass bands. He once stated, "My style is traditional bluegrass, but I do like playing waltzes and jamming with others, whatever they play."

On stage or in a jam, you could sense that Joe was serious about music but also greatly enjoyed the thrill of bluegrass and pleasure of performing it and sharing it with others. We'll certainly miss his solid picking and singing, big smile and ready laugh that endeared him to those he met.



wasn't any music stores, so I ordered a Sears Roebuck Silvertone mandolin for under \$30 and a chord book for under a dollar." When I first met Joe about 1980, he was playing a 1953 Gibson "A" style mandolin. He also had a Kentucky F-5 that he liked "real well."

Joe used to listen to The Louvin Brothers when they had their gospel show on the radio in Memphis. He also enjoyed hearing Bill Monroe on the Grand Ole Opry. Another of his favorite mandolin players was Buddy Davis, a player he heard from West Virginia.



Rogue Valley Boys

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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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.



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 by 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, 2020

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!



On The Benefits Of Practicing With A Metronome

By Kaden Hurst

This article is likely to make some readers uncomfortable. It's not about religion. It's not about politics. It's not contentious or controversial or needlessly trouble-seeking.

It's about metronomes.

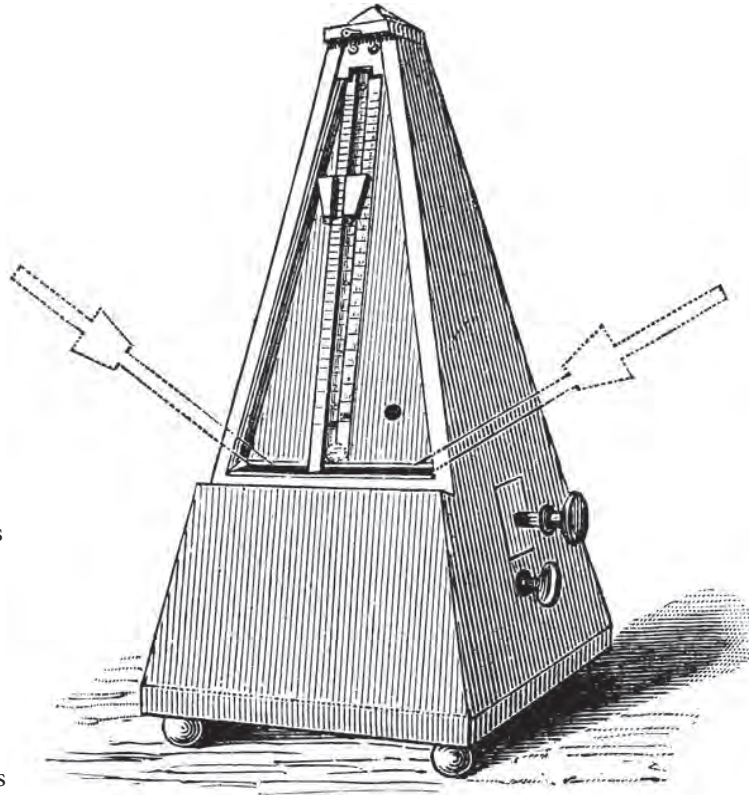
I see the looks on my students' faces when I turn on my metronome at the beginning of a lesson. "Dear Lord," they think. "Why must this mechanical harbinger of musical insecurity return, week after week? Why does my trusted music teacher insist on comparing my playing to such an impossible, robotic standard?"

I do it, dear students, because I believe it's important. In this article, I want to convince you to change your relationship with your metronome. If I'm successful, you'll start to experience metronomes not as callous, unfeeling machines that only ever remind you that you're still speeding up on "Blackberry Blossom," but as an invaluable tool for honing one's musicianship. Let's get into it.

A metronome, at its core, is a similar tool to a tuner. It's a small machine that helps us compare what we're doing to an absolute standard. Tuners compare the frequency at which a string vibrates to the frequency at which we've decided it ought to vibrate. A metronome allows us to compare the tempo at which we're playing a piece of music (usually Nellie Kane) to a fixed tempo chosen by us. Both devices make it easier to really know what's going on with our playing by giving us something external to compare it to. So why do metronomes elicit such a strong negative response?

Consider your experience of practicing with a metronome. You're in the midst of a tasteful rendition of "Billy in the Low-ground" when suddenly your metronome appears to be slowing down. Surely, it's defective. What's going on here? To answer this, dear OBA members, I will use an

analogy. Picture yourself in a car, heading eastbound on an isolated stretch of Highway 84 at a brisk 65 miles per hour. In the lane next to you is a metronome, moving at an equally brisk 65 miles per hour. Not wanting to miss that great jam in Baker City, you accelerate to a hard-driving 70 miles per hour. The metronome in the next lane appears to move more slowly, and is soon well behind you.



This is essentially what happens to us when we rush while playing with a metronome. Our brain's internal metronome is inextricably tied to the notes we play. If the notes go by a little faster, our mental metronome goes a little faster. We notice no change, unless we happen to be playing with a metronome. In that case, we suddenly realize that the metronome is sounding at a tempo slower than what we're playing, but we have had no sensation of speeding up. Surely, then, it's the metronome's fault.

If we can grasp the idea that our internal metronome (and therefore our perception of tempo) doesn't always have quite so firm a grasp on timekeeping as our mechanical

metronome does, we may learn to trust our small rectangular plastic friends. And that, dear readers, is where the fun begins.

Once you've become comfortable in the presence of your metronome, the world of "off-label" metronome uses begins to reveal itself to you. Most of us go through our musical lives in the comparative drudgery of only ever using our metronomes one way: Set the tempo, play the tune, hang on to the best of your ability, rinse and repeat. But there's more out there, friends.

Suppose you and a pal you met out at Fossil are working up "Stoney Lonesome" at a stately 90 beats per minute (bpm). If you're having a hard time getting everything to lock in quite the way you'd like, consider dialing your metronome up to 180 bpm. To be clear, I'm not suggesting you play the tune twice as fast. What I'm suggesting is that you play it at precisely the same speed as when the metronome was set to 90 bpm. With your metronome set to 180 bpm, you'll hear a click on every eighth-note, rather than just every quarter-note, meaning you'll be able to lock in that cool run (you know the one)

with a little more precision.

Likewise, if you're looking to focus on phrasing or to test your timekeeping abilities, turn your metronome down to 45 bpm. Once again, the speed at which you play the tune hasn't changed, but you'll hear a click half as often. This means you get to practice being a little more self-reliant in the tempo department.

A still more blasphemous option is to align the metronome with beats two and four. We're used to setting our metronome in one of two ways: to click on every

continued



On The Benefits Of Practicing With A Metronome

cont. from page 16

beat (ONE, TWO, THREE, FOUR) or to click only on the strong beats (ONE, two, THREE, four). However, as any mandolinist will tell you (evidence: this article), bluegrass is all about two and four. A metronome aligned to the weak beats (one, TWO, three, FOUR) lets us practice with a much more authentic bluegrass feel. Practicing in this way is especially useful for bassists and guitarists who want to work on locking in with the mandolin chop.

In conclusion, dear Beaver-State bluegrass comrades (wherever you may be), I implore you to dust off your metronomes, look 'em square in the dial, and say you want them in your life. They're an invaluable tool for honing your musicianship, testing your bluegrass mettle, and keeping yourself honest. Please, dear readers, give your metronomes some love, and they'll love you right back.

Kaden Hurst grew up in the Sierra Foothills of Northern California, where he began his musical education in classical music, bluegrass, and Scottish fiddle music. He holds a Bachelor's Degree in Mandolin Performance from Regis University, where he studied too much Bach and too little personal finance. Kaden lives in Portland, Oregon where he teaches music, overthinks fiddle tunes, and generally has a good time.

I don't have a favorite metronome, but I do have a favorite metronome app! It's called "Pro Metronome," available for iOS and Android and all that.

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Question: *Why do the A strings on my mandolin constantly go out of tune? What can I do about it?*

That's not common to all mandolins, so it probably has to do with (1) tuners, (2) nut, (3) bridge, (4) tailpiece, and/or (5) string attachment.

(1) Check the tuners for loose parts. The screw in the back of the gear may be loose, the plate screws may be loose, the post may be leaning or loose.

(2) The string slots in the nut should be about half the string deep, and the strings should slide freely. The slot should be sloped toward the tuners. If the slots are too deep or too tight, and the strings catch or resist moving until you pick and then move, use a pencil to coat the string grooves with graphite for easier movement.

(3) The same applies to the string slots on the bridge. A bridge that rocks or leans can be a real problem, but would not show up as being the cause of only one set of strings going out of tune.

(4) Tailpiece connections may catch on the winding of strings and tighten a little at a time as strings break in. A loose tailpiece is another part to check. The screws on the mandolin should be snug. Do not over-tighten wood screws.

(5) The attachment of strings on the tuner posts is important, but would not cause problems on the same strings every time.

Determine if one or both strings are going out of tune: Use a tuner and check. Then play a bit and check again. If it's the same string every time, recheck all contact points for catching or slipping.

Incorrect string slots are common on low-end mandolins and easy to correct. There

are several YouTube videos about mandolin set up.

On fine mandolins, I suggest a professional setup to start, then good maintenance for long-term playability.

Change strings: If you play with other people, you should change strings about every 40 hours of playing or when tuning becomes a problem. Most instruments sound their best shortly after changing strings. The day before heading to a jam, change your old strings and your mandolin will sound better.

This is not exactly entertaining stuff, but should help you find the problem.

Dave Elliott plays mandolin with several Oregon-based bands, hosts one of the KBOO-FM radio "Music from the True Vine" shows, and is the creator of "Dave's Capos."

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Where Did Chords Come From?

By Jim Imhoff

Nothing has “always been that way.”

Everything around us is composed of bits and pieces of things that came before: That includes language, music, literature, even the earth itself. When we say “That’s the way it’s always been,” we really mean as far back as we can remember, or as far back as somebody told us. But nothing has always been that way. I was always interested in how things got to be the way they are, where things started, when they first happened. Fortunately, many of the people I have come to know playing bluegrass are also curious and want to learn more. This is a brief history of the origins of chords and the way we think of them today. But keep in mind how many things we take for granted—food, technology, travel, words—and stop to think about how they got started. Because nothing has always been that way.

I have performed choral music that was written before English was spoken the way it is today, and music that had no specific meter or harmony. These things we take for granted today—the I IV V, the two sharps in D major, the thirds and fifths—evolved over time in specific parts of the globe. If you listen to music from, let’s say the 12th or 13th centuries, it would sound odd to you (unless you’re into really old time). The tunes might seem to end on the wrong note, and if there is harmony, it might seem to end on the wrong “chord.” I use quotation marks on “chord” because people did not think in those terms until around the 15th century, and even then, not the same way we do.

So ... where did chords come from?

Short answer: Italy, around 1500-1600. Sort of. But of course, there’s more to it than that. One problem with going back in music history is there is a lot of guesswork. We do not really know exactly what

music sounded like a few hundred years ago, but we have clues: Written descriptions, portraits of musicians performing, a few “ancient” instruments, some sketchy notation and such. And many of these clues are church related. Not because that was the only music, but because it was (for the most part) the only music that was written out. We know more about plainchant (what people sometimes call “Gregorian Chant”) than popular and folk music of those times. This is especially true of harmony—when more than one line of music is happening. But chords as

(or a bluegrass song). Rhythms would be intricate mathematical constructions rather than simple 4-count or 3-count measures. And it would seem to end on the wrong notes or “chords.” That is because the major and minor scales as we know them were not yet established. The point is, each voice did its own thing, and did not always follow the lead of the cantus firmus. A bit later, a style called conductus came into fashion, where, much like bluegrass harmony, each of three voices moved together.

These things we take for granted today—the I, IV, V, the two sharps in D major, the thirds and fifths—evolved over time in specific parts of the globe.

I was at a workshop by Evan Marshall (who plays the entire William Tell Overture on a mandolin) when he mentioned how “a guy named Guillaume duFay” changed music in the early Renaissance. I was startled, not expecting to hear about one of the composers I had studied in grad school. His point was that around the 15th century, composers like DuFay, Dunstable, and Binchois started using more major triads in their music. Although they did not think in terms of I IV V, or even “Key of D major,” their music sounded a bit more like what we hear in most of the later classical, folk, and popular music. But they still used modes (like scales that started on different notes) rather than the major scale, and their cadences were not the familiar V to I. To us, it might sound like they ended on the IV or V chord rather than I.

we know them, technically triads—1 3 5—did not really happen until the very late middle ages, and even then, they were not thought of as chords.

If you heard a 14th-century motet—a choral piece for worship—it might seem confusing. The main part (called a cantus firmus) would likely be based on a chant, although many were based on secular and folk tunes. The tenor voice, by the way, was named after the Latin verb “to hold” because they sang in very long notes. The other voices would be singing parts in different languages and would not be “lining up” in chord stacks like a modern hymn

Composers still thought in terms of lines (like the lead, tenor, and baritone lines in bluegrass) rather than chords (like the stacked harmonies). They might write out a bass line, to be played on a low string or wind instrument (you know, like a viola da gamba, a sacbutt, or a racket) and scribble some figures over those notes. The figures would indicate what notes formed the harmony to be played on a harpsichord or organ (that’s where the 1 3 5 got started) and this came to be called figured bass. So

Continued on page 22





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Where Did Chords Come From

cont. from page 20

a low D in the bass with a 5 and a 3 written above would give us what we think of as the D major chord. Monteverdi and Schutz played around with actual chords for dramatic effect. One section would end on a C major, the next would erupt with an unrelated E major. In 16th-century Venosa, Carlo Gesualdo used such weird, chromatic chord progressions that they sound like avant-garde 20th-century music. It was chords for dramatic effect rather than the now-standard progressions.

When I first heard people refer to I IV V as the “Nashville system,” I was puzzled. These symbols have been around for almost 300 years. Once people thought of the root-third-fifth structure as an established part of musical language in hymns, orchestral music, and folk songs, music theorists needed a system to label them. We don’t know who first used this system, but they didn’t live in Nashville—more likely Salzburg, Vienna, or Venice. Around Mozart’s time (but he

didn’t use them) the Roman numerals were used, to be distinguished from the figured bass numbers. Now, we see these Roman numerals and we think “D, G and A” or “G, C and D.” What seems so universal and normal to us actually evolved over 500 years in western Europe. In fact, some ethnomusicologists argue that western European music was limited and constrained by those chords. If you listen to old music from India, Tibet, or East Africa, you will hear very different and sometimes complex sounds, scales, rhythms and harmonics. But radio, phonographs, travel, and now the internet have spread the influence of western popular music around the world. It’s easy to listen to Ladysmith Black Mambazo from South Africa (on Paul Simon’s Graceland) and think “They sound just like American pop!”

I am an adult learner when it comes to bluegrass, and I owe a great deal to Greg Stone and the gang at Taborgrass for my new musical (and social) life. I have great respect for the genuine knowledge and skill

of my fellow OBA pickers, some of whom grew up playing this stuff. So I hope you found this interesting, and maybe you will seek out some recordings of “music before there were chords.” Or maybe you will find fault and errors in my sketchy summary of a thousand years of music theory and want to add or correct something. I learn new things all the time from my grad students at Boston University. Just promise me you won’t say Bill Monroe invented harmony, or worst of all, “It’s always been that way!”

Jim Imhoff started picking guitar and singing folk styles in 1964. He studied choral music education in college and has been conducting and teaching ever since. When he retired, he took up bluegrass mandolin and classical mandocello.



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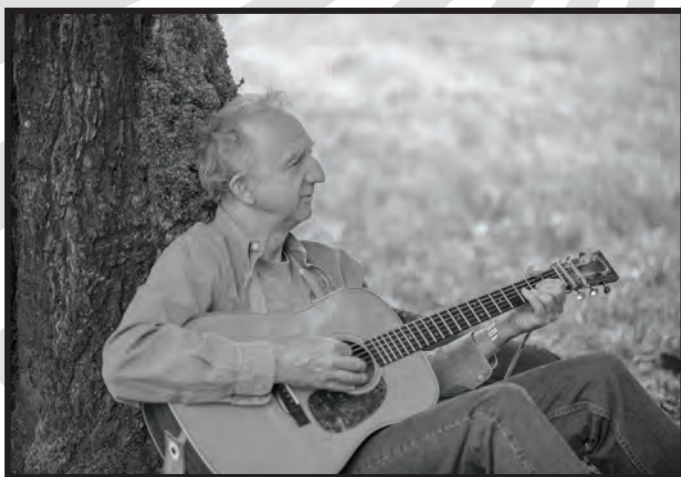
Patrick Connell



Guitar workshop



Dan Fish and Sarah Ells Fish



Fred Coates



Lillian Sawyer

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Picker's Fest 2019

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cont. from page 25



Picker's Fest 2019

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LOCAL & LIVE BLUEGRASS MUSIC



Mountain Honey at the Muddy Rudder in Portland



Peter Rowan at the Sisters Folk Festival



Photo By Linda Leavitt

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Doors open at 5:30 pm | Jam Session

Snack Bar opens at 6:30

Concert Starts at 7:00

Suggested Donations: Adults \$10.00 | Kids 12 & Under \$5.00



The Sonny Hammond Memorial Gospel Show

Saturday, Jan. 25, 2020



Kathy Kallick Band

Kathy Kallick's exceptional career includes winning a Grammy and two IBMA Awards, receiving a Lifetime Membership from the California Bluegrass Association, co-founding the internationally-acclaimed Good Ol' Persons, and collaborating with the country's top acoustic musicians – including her mighty band: Annie

Staninec (fiddle), Greg Booth (dobro, banjo), Tom Bekeny (mandolin), and Cary Black (acoustic bass).

Cliff Perry and Laurel Bliss

Cliff Perry and Laurel Bliss are recognized veterans in the bluegrass and old-time music community of the Pacific Northwest, respected by their peer and beloved by their fans. Their recording of "Old Pal" was awarded "Best Old-Time Recording" in 1994 by County Sales of Floyd, Virginia.



TICKET PRICES

ONLINE:

\$21 General Admission

\$16 OBA members

\$10.50 ages 12-18 (under 12 free)

oregonbluegrass.org

AT THE DOOR:

\$25 General Admission

\$22 OBA members

\$12 ages 12-18 (under 12 free)

Reedwood Friends Church
2901 SE Steele St.
Portland, Oregon

DOORS OPEN 7:00 PM
Concert Starts 7:30



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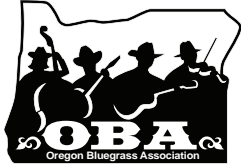
email: gzsound@hotmail.com



Join The OBA

- Bluegrass Express quarterly newsletter subscription
- Discounts to OBA-sponsored events and fundraisers
- Stay informed of local bluegrass festivals, concerts, etc.
- Help support bluegrass in Oregon

See back cover for more information



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Tom Nechville 952-888-9710

<https://www.nechville.com>, sales@nechville.com

Add your business name to this list: If you are a bluegrass-friendly business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A Contributing Business Sponsor can get the recognition and promotional benefits of underwriter-style sponsorship. For \$125 annually, your OBA supporting business gets all the member benefits - plus a year of promotional print and announcement recognition at OBA sponsored shows and promotions, as well as a prominent listing in the Bluegrass Express. For more information please contact the OBA at: membership@oregonbluegrass.org.



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

Always check the venue's web site, Facebook page, or phone to confirm. Dates, times, and cover charges may change. We try to list the bluegrass-related shows we know about within our printing deadline. Bands—get us your show information!

Friday, October 11: Mike Compton and Joe Newberry at Strum Guitar, 1415 SE Stark St #C, Portland, OR 97214. 7-9 p.m., \$20, 971-229-0161, strumpdx.com/

Saturday, October 12: Multnomah Grange 71 and OBA present **The John Montgomery Band and Big Dickens**, Grange hall at 30639 SE Bluff Road, Gresham (Orient Neighborhood), doors 5:30 for jamming, 6:30 snack bar, show at 7:00. \$10 admission, \$5 age 12 and under

Tuesday, October 15: OBA Public Meeting, 7 p.m., Fanno Creek Pub & Brewery, 12562 SW Main St., Tigard, Oregon. Share feedback and sign up to volunteer for the OBSA.

Saturday, October 19: Sam Hill band at Trexler Farm, 20146 Ferry Road SE, Stayton, Oregon. \$20 adv., \$25 at door if available. Dinner reservations available starting 5 p.m. Reservations: 503-859-4488 or trexlerfarm@wvi.com

Saturday, November 2: American Roots Music Festival day-long event at The Turner Memorial Tabernacle, Tabernacle Lane, Turner, Oregon (south of Salem). 9:30 a.m., all day. \$20 adults. Free 18 and under. Details: americanrootsmusicfestival.com or Facebook, American Roots Music Festival.

Saturday November 9: Bluegrass Special concert: Mile Twelve, 7:30-9:30, Reedwood Friends Church, 2901 SE Steele Street, Portland. Online tickets \$21 general, \$16 OBA members

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

Wednesdays: Bluegrass at Gastro Mania Vault, 7-9 p.m., cover \$7, 7840 SW Capitol Highway, Portland. 503-764-9873, gastromaniapdx.com/events/ **October 9 True North • October 16 Whiskey Deaf • October 23 Sam Hill • October 30 Leif & Aileen Halvorson & guests.** *We are sorry to announce that October 30, 2019 will be the last Bluegrass Wednesday at Gastronomica.*

(Some) Thursdays: Bluegrass at The Muddy Rudder, 8105 SE 7th Avenue, Portland. Free. usually 8-10:30 p.m. 503-233-4410, muddyrudderpdx.com/music-schedule/ **October 10 Whiskey Deaf • October 17 Sleepy Eyed Johns • October 24 Half Grass'd String Band**

Thursdays: The Floating Glass Balls band with Spud Siegel, Bill's Tavern & Brewhouse, 188 N. Hemlock, Cannon Beach, Oregon. 503-436-2202. <http://www.floatingglassballs.com>

Saturdays: Taborgrass, beginning bluegrass classes and slow jam every Saturday, October – April. **Waverly UCC, 3300 SE Woodward St., Portland.** \$15. Greg Stone, 971-207-3195, taborgrass.com

Other venues often hosting bluegrass:

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

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

Butteville General Store, 10767 Butte St NE, Aurora, OR. 503-678-1605, Butteville General Store on Facebook.

Landmark Saloon, 4847 SE Division St, Portland, OR. 503-894-8132, Landmark Saloon on Facebook.

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

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

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



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 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 powellR1041@q.com

PORTLAND: Sunday Bluegrass Jam - 2 to 5 pm
Ladd Taphouse, 2239 SE 11th Ave., Portland OR 97214.
Open bluegrass jam for all acoustic instruments and skill levels.
Contact Murray Nunn at munn7515@gmail.com

PORTLAND: The Handsome Ladies- 2nd Sunday 3pm -5pm
Strum Guitars, 1415 SE Stark #C
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 36



Scheduled Jams: Oregon and SW Washington

cont. from page 35

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.

Continued on page 32



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 jumble '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
www.facebook.com/jamblers
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
patnellconrick@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

Never Come Down

Earnest songwriting, dedication to craft, and genuine care for the music. Joe Suskind: Lead Guitar/Vocals, Crystal Lariza: Rhythm Guitar/Vocals, Kaden Hurst: Mandolin, Lillian Sawyer: Fiddle, Brian Alley: Banjo, Ben Ticknor: Bass

Booking: nevercomedown.band@gmail.com
Brian Alley 303-330-8414

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
charlie3@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

Continued on page 38



OBA Supporting Performer Directory

cont. from page 37

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
djoeifish@gmail.com

Timothy Jenkins Band

Timothy Jenkins
tjenkins@uoregon.edu

The Hardly Heard

The Hardly Heard perform music inspired by Second Generation Bluegrass. We offer rich vocal harmonies, memorable instrumentals and we are equipped with a full gospel set for Festival Sundays.

Contact email: thehardlyheard@gmail.com
Visit us on Facebook: www.facebook.com/thehardlyheard/
Band Website: www.reverbnation.com/thehardlyheard

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

Wailing Willows

Traditional Bluegrass. Andrew Spence, Banjo, Guitar, primary lead vocal, Hal Spence, Guitar and Tenor, Andrew's Dad, bringing family blend harmonies, Kim Jones, Bass fiddle, lead and harmony vocals, Dave Elliott, Mandolin and lead and harmony vocals.

Contact: 909-913-3668
andspence@gmail.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



Ragtime Annie For Fiddle

Arr. By George Chudacoff

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Visit www.Taborgrass.com to learn more about our bluegrass classes.

Many thanks to Greg Stone and Taborgrass for allowing the Bluegrass Express to publish George Chudacoff's arrangement of Ragtime Annie for Guitar

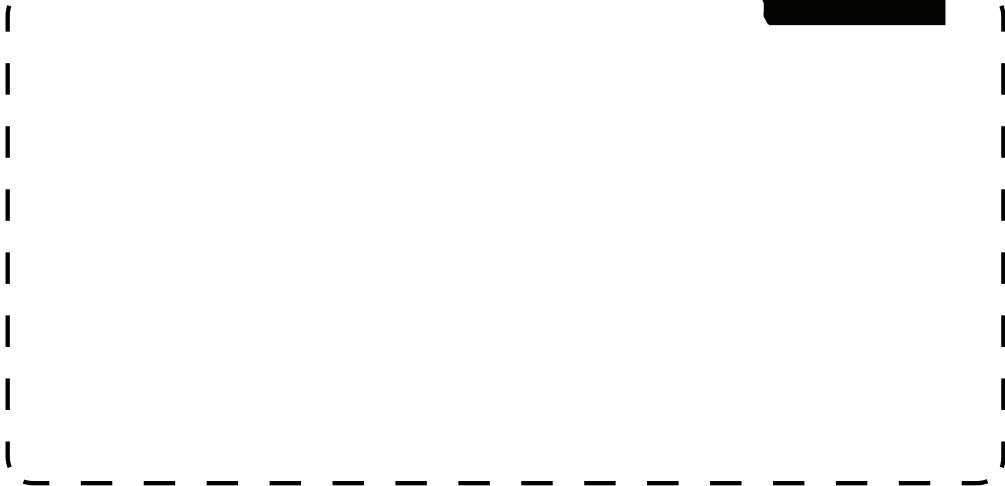


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Oregon Bluegrass Association

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www.oregonbluegrass.org



Name _____

Address _____

City, State, Zip _____

Daytime phone _____ Email Address _____

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for information on OBA activities,
local jams, festivals, concerts,
Chick's Kids and more

THANK YOU
FOR JOINING
THE OBA!

THE OBA NEEDS YOU!

We are always seeking members for various tasks, ranging from open director positions to taking a shift at the merch booth at a festival. It's fun and you'll meet some truly nice people. Tell us a little about yourself in an email to volunteers@oregonbluegrass.org or contact any board member.

- \$30 Individual Membership
- \$75 Individual Three-Year Membership
- \$50 Supporting Performer Membership
- \$125 Contributing Business Sponsor
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