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\$5⁰⁰



INSIDE THIS ISSUE!
The Reischman Brothers,
Banjo Dynamics
and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

The Reischman Brothers

Talk About Their Early Days In Music

Transcribed by Linda Leavitt

What follows is Steve's conversation with John at a coffee shop, and during a meandering drive through San Francisco, and through the musical memories of the brothers Reischman. Recorded Fall 2021 while driving through San Francisco to hang out at Steve's home away from home, a boat in San Francisco Bay. Steve asked the questions while John drove the car.

Steve: So it's John and Steve.

John: Here we are.

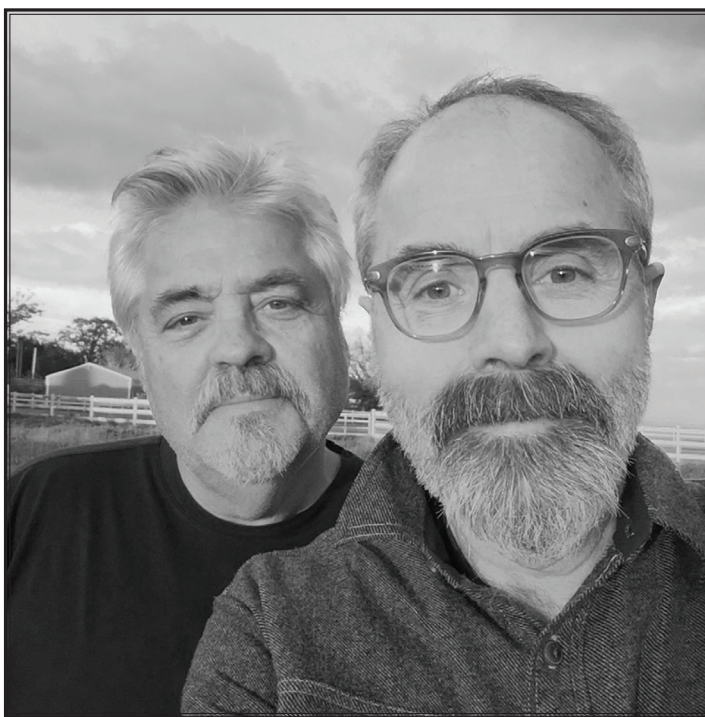
Steve: Sitting in the old Mario's Bohemian Cigar Store. John had a great show this weekend with Darol Anger, Sharon Gilchrist, Bill Evans, Jim Nunally, and Chad Manning. It was a fabulous show. John had some recording sessions, and now he's here with me for a couple of days.

John was just telling me about one of his most recent experiences with Byron Berline, Alan Munde and Bobby Hicks. Go ahead and tell us a little bit about that, John.

John: I was on staff at The Swannanoa Gathering, which is a great music camp in North Carolina, right near Asheville. I teach there every summer and it just hap-

pened that summer that Alan Munde and Byron Berline were on staff as well and we were hanging out. Byron kept saying we have to jam, let's set up a jam session, a night to jam, Thursday night.

think he's 84 or something—he's really on the ball. He's standing up and playing great. He was really happy to see us and made us get our instruments out, so we sat in with Bobby, and that ended up being the jam.



But during the trip over, I was reminiscing because when I was starting out playing mandolin, I'd learn solos off records by slowing down the 33½ rpm LP to a speed of 16 rpm, which makes the recording sound an octave lower. I learned the Byron Berline licks and solos from Country Gazette's first album. I was thinking I would be amazed if I were 19 again and knew I would one day be riding around with these guys, hanging out, as peers.

Steve: Why don't you go back to before you were 19. I know a lot of people are interested in how you got into bluegrass. We should probably talk about that first Silvertone mandolin that you got from our neighbors and how you got started.

So Thursday's coming and then we discovered that Bobby Hicks, the great bluegrass fiddler, has a standing gig at a coffee house, very casual, so we thought we'd go over and visit Bobby and then go back to the camp to jam after that.

We walked in the door and Bobby—I

John: Our neighbor, Jim Tuso, saw me walking down the street. I was walking home and he was in his truck. He gave me a ride and there was this mandolin sitting in the front seat. I don't remember if I took it right then. I already played the guitar a bit and I was interested in mandolin,

Continued on page 5

OBA Membership & Ad Information

Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the quarterly Bluegrass Express, frequent mailings about events, and ticket discounts to northwest bluegrass events. Annual membership dues are \$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
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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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AD RATES AND DIMENSIONS

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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

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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.

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You can also find the OBA on Instagram and 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 a chapter in 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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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

First things first, as festival season gets underway:

I'm fond of saying that people are what make our Association great, but there are a handful of people who make an outsized, long-haul impact on our success and I want to offer my personal thanks to one of them for his many years of service.

Dave Hausner recently stepped down from his post as Membership Chair, which he had performed with his customary competence since mid-2018. He took over that thankless job after a number of years as OBA Treasurer. If anybody knows how the sausage is made, it's Dave. We will miss his presence and his sense of humor at OBA festival tables, from Stevenson to String Summit, and especially his low B.S. threshold as a longtime member of the Board of Directors. We wish Dave fair winds and following seas in whatever he turns his attention to next and look forward to seeing him at concerts and festivals in the future.



Photo By Doug Olmstead

While I'm on the subject of service, we have several open or understaffed positions, ranging from a few hours a month to a few hours a week, that I'm sure your skills would match perfectly. Keeping a state-wide organization responsive to its members is a challenging undertaking, but tremendously fulfilling, and we would love to talk with you about what might fit your talents and schedule. Just buttonhole any Director—names and email addresses are easy to find on our web site.

And speaking of our web site, I invite you to visit our spruced-up *Find Bands* page. Forty-some years ago, the OBA was founded to recognize and promote the superb bluegrass bands of the Pacific Northwest and we are renewing our commitment to spotlighting our member bands. We have 26 OBA band memberships from all over the state. Thanks to the bands who have renewed, and welcome to our newest members, *Thunder Ridge*, *Hardly Heard*, *the Miller Twins*, *the County Fools*, *Rock Ridge*, *the Catbird Seats*, and *The Lois and Clark Expedition*.

If you've run into our hardworking Secretary Ron Preston lately, you have probably seen our one-of-a-kind OBA 40th Anniversary Guitar. We'll hold a drawing to win this beautiful instrument at the 2023 Annual Meeting. We are working to add a ticket purchase button to our web site, but for now, look for the OBA table at festivals to purchase tickets. Proceeds from the drawing will benefit the OBA general fund, which was seriously depleted as a result of the pandemic.

And with that, OBA friends and family, I'll leave you to enjoy this issue of the Bluegrass Express, which features a conversation between Steve and John Reischman, a little Oregon bluegrass history, Joe Ross's review of Molly Tuttle's new album, an arrangement of Northwest jam favorite *Salt Spring*, and much more.

Please be sure to keep in touch.

Until we meet again, my wholehearted thanks for your support,

Chris
Chris Knight
OBA President

What's Playing On The Radio

Local Radio Bluegrass and Country Listings

Everywhere And Free

Oregon Bluegrass Radio

www.oregonbluegrass.org

Every day, all day

Albany/Corvallis - KBOO

Broadcast from Portland, can be heard at 100.7 FM. See under Portland, below

Astoria - KMUN 91.9 FM

"Cafe Vaquera" Bluegrass/Old Time Tuesdays 9-11pm, "Shady Grove" Saturdays 7-9 pm.

Bend - KOOV 88.9 FM

"Juniper Roots" 8-10pm Wednesday

Columbia Gorge - KBOO

Broadcast from Portland. Can be heard at 92.7 FM. See under Portland below

Corvallis - KOAC 550 AM

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541-737-4311

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Local broadcast 541-726-2224

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"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

Hood River - KZAS

"A New Kind Of Lonesome"

7-9pm Mondays

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

"Smokin' Jamgrass" 1st & 3rd Sundays,

2-3pm "Ken 'til 10" 6-8am M-F

Simulcast with KYAC.

kmuz.org, all bluegrass

The Reischman Brothers

Cont. from page 1

because I'd borrowed one from a hippie on the beach in Mendocino. He had it tuned to an open tuning, so I thought, "This is easy, anyone can play this."

Eventually I borrowed our neighbor's mandolin and tuned it to an open E chord, which is completely wrong, but that's how I started, and figured some stuff out. I realized the mandolin makes more sense in G. I knew what the proper mandolin tuning was, that it was tuned in fifths, but I couldn't relate to it, because I wasn't that developed as a musician. If you tune a mandolin to an open G, at least two of the strings are tuned properly. I played that mandolin a bunch, played it with you and our friend Gary Whitaker, and we ended up having a bluegrass band at some point. By that time, I'd gotten a nicer Gibson F2 mandolin and decided once I had that, I'd better stick with proper tuning. I think I was 18 or 19, in 1973, 1974?

Steve: There were two phases I can remember. I've taken credit for getting you started on guitar when I had my old Harmony Monterey guitar. I'd learned a few chords and found myself able to back you up a little bit, but you left me in the dust.

Let's talk a little bit about some of our influences. When I look back, I remember Jim & Jesse's Good Bunch of Biscuits. Our friend Gary played it for us and you and I were so taken



Steve's band, Sunny South L to R: Steve Reischman, Dave Elliot, Aaron Stocek, Dee Johnson and Mike Stahlman



Steve and John Reischman, reminiscing onboard Steve's boat in San Francisco Bay.



Early band for Steve and John Reischman, Just Plain Paint.

with it. I think that's the first time you'd heard cross-picking.

John: I remember that record, and I remember "Jess and Jimmy," as Frank Wakefield called them.

Steve: Jess and Jimmy. Ha ha.

John: I remember that record. Gary had lived on the East coast and had gone to bluegrass festivals and had been exposed to bluegrass, so he was a nice conduit for the real stuff.

Steve: For the sake of clarity, Gary was one of my best friends in high school, and the music involvement that Gary and I had—he welcomed John right into it.

John: Yeah, that was my goal, to play music with you guys, and I eventually did it. You showed me a bunch on the guitar, that Harmony guitar. I took guitar lessons when I was nine. I didn't stick with it, but we had the guitar still. I think you refinished it. I eventually got one just like it and I remember you showing me Creedence Clearwater Revival songs. I was amazed when I knew an E7 chord, and you played a C7 shape up on the fifth fret, and it was still an E7. I thought, "How could this be? This is unbelievable. This is like magic."

Steve: I imagine people want to know if you can read music.

John: I kind of understand how to do it and have done it a bit, but very slowly.

Steve: Do you read tablature?

John: No, I don't really read that either. I've always relied on my ear. Sometimes I have

The Reischman Brothers



John and Steve playing a gig together in Oregon during the early 1980s.

had to learn a classical piece, so I kind of get the piece by ear, and then if there's a phrase I couldn't get, I would reference the music and slowly figure out what it's supposed to be.

Steve: I still struggle with the circle of fifths. I remember when you first taught me that. That's when I knew you were moving past me on the musical spectrum.

John: I think I was just more single-minded about music. You had much broader interests and a wider circle of friends. I was just happy spending time on my own and I figured out stuff on the guitar, like relationships between chords—if you play a C, F and G, you can have the same relationships in the key of G by playing G, C and D, and so on. But that's just all I did. That was all I cared about. Practice to me was just fun.

Steve: Well, that's kind of interesting, because people probably don't know this, but in our family there were our two oldest sisters, and then seven years later our older sister and I were born a year apart, and then it was another seven years before you came along. By the time you came along, our father soon passed on, when you were an infant, actually. You were raised as a single child, in a lot of ways. Around that time in '66, '67, I had moved out of the house and you were living there. You were getting really focused on bluegrass then. What was your earliest musical influence?

John: My earliest musical influence? I

guess The Beatles.

Steve: I'm talking about your first influences once you'd started playing music.

John: I liked all of the folk and bluegrass stuff. Plus, Doc Watson and Norman Blake. Really the biggest influence, the most



Sunny South L to R: Seated, Steve Reischman, Aaron Stocck. Standing, Dave Elliot, Mike Stahlman, and Dee Johnson



John and Steve

exciting thing for me was discovering Sam Bush playing with The New Grass Revival. It was that summer you were talking about, when we left the big family reunion in Denver. You and I drove to Eugene, Oregon. We went to a record store, and they had all of these cut-outs, which were promotional LPs that these guys would sell for cheap. That's when I discovered there was a band called The New Grass Revival, which intrigued me. I'd never heard of them. There was a picture of them on the cover, and I didn't recognize any of their names, but the song list was there, and they

had covered a song by Norman Blake, Ginseng Sullivan, and Vassar Clements' Lonesome Fiddle Blues.

I knew of Vassar and Norman from John Hartford's Aereo-Plain, so I just bought the album, because it was cheap. I played the record and I couldn't believe how good the mandolin playing was. It was the most exciting, the cleanest, just really exciting mandolin playing, so I became a big Sam Bush fan. I think that was 1973 or 1974, because I'd graduated from high school that year.

Steve: Talk to me about Aereo-Plain, because I remember that being a huge influence on us all, and Will the Circle Be Unbroken.

John: I knew of John Hartford from Glen Campbell's Good Time Hour show, because Campbell had covered John





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The Reischman Brothers



Steve Reischman back in the olden days

Hartford's song, Gentle On My Mind. He was part of the show. I guess I saw Hartford on TV with Norman Blake and Tuck Taylor on dobro and Vassar Clements on fiddle. I was really intrigued by it, because I thought it was more like straight-up bluegrass. Not really, I came to find out. I saw Hartford on a few shows, the David Frost Show and the Mike Douglas Show. He was on the Warner Brothers label.

At that time, you could find major label LPs at the local drugstore in Ukiah. I found Aereo-Plain there, listened to it and flipped over it because it was like counter-culture bluegrass. He wrote songs about smoking

dope and things like that. Pretty quirky songs, but those musicians were fantastic. I especially liked Vassar Clements' fiddle playing. There wasn't much mandolin, just a little bit.

I became a fan of that record and his record that came after that was called Morning Bugle. Norman Blake played on that album, along with a jazz bassist named Dave Holland, who used to play with Miles Davis.

Steve: Talk about our early music when we started actually playing together and playing in public.

John: The first music we played together was Creedence Clearwater songs. You showed me Born On The Bayou and Proud Mary, and some blues and Santana. When we started performing together, I think you already had a bit of a repertoire with our friend Gary Whitaker. I just jumped onto that as much as I

to be David Grisman, so I mimicked that the best I could. You guys also played the Flying Burrito Brothers' tune, My Uncle, which Chris Hillman played mandolin on, so I was able to pick at that a little bit. That's what I remember from that repertoire in that band with Gary, and our friend Bruce Russell on bass.

Later on, we got more serious about bluegrass, and by then I had tuned the mandolin properly, and was really learning how to play some stuff. We did Hello City Limits. We did that Dillard & Clark song—I guess it was from them and also from the New Grass Revival. It was called With Care From Someone.



John Reischman with his band, The Jaybirds, in one of their first promo pictures.

could. I had the mandolin by then, but I was tuning it wrong. I think I played Foggy Mountain Break-down in the key of E, open E.

You guys did Friend of The Devil, and I had heard the mandolin player on that song, which turns out

Steve: Yeah, I remember that.

John: It was in e minor, and had the descending line. You sang that. I learned Sam Bush's solos from that song as best I could, so we did that. Then I had my first original, we used to cover that, too. It was called The Meat & Potatoes Rag, which was mainly a chord progression, not much of a melody. But it was fun to play. Hello City Limits, With Care From Someone—that was the repertoire I remember.

Steve: We were basically coming out of the pop music San Francisco scene, the



John Reischman with Alex Hargreaves, Max Schwartz & Molly Tuttle

The Reischman Brothers

acoustic side of contemporary music, and then we got into much more traditional music after listening to John Hartford and Jim & Jesse. Then we got into Ricky Skaggs and all of that. Talk a little bit about your transition from Ukiah and where you went from there.

John: Basically when I went away to college, it was just something to do. I didn't really have anything I was majoring in. What I was really majoring in was teaching myself how to play the mandolin. I would go to class and then come home and just play the mandolin and learn fiddle tunes and solos from records.

I ended up in Eugene, Oregon where you lived. We played music there, but there was a great bluegrass scene with local players like The Sawtooth Mountain Boys and the band Good and Country. That was more of a gateway into traditional bluegrass, but also at the time I was really into Jethro Burns.

Steve: Talk about Jethro Burns at the Steve Goodman concert.

John: It dovetails with you coming home and you had learned all of these swing standards. I was into Jethro Burns, so we started playing swing music together. We were both living in Eugene and I think you knew Steve Goodman's former road manager, who lived in Eugene at the time. Steve Goodman was coming to town. I guess it was around '77. At that time, Jethro toured with Steve. They played as a duo, because they were both based in Chicago. What was the road manager's name? Was his name Steve, also?

Steve: Yeah, Steve Cohen. They played in Eugene.



John & Steve at John's first public performance, playing for a voter registration drive in Ukiah, California

John: They played in Eugene and he invited us down to meet those guys.

Steve: Steve Cohen introduced us to Steve Goodman and to Jethro.

John: At the gig. And then he had a party afterwards.

Steve: He said come on over to the hotel. You got to play with Jethro.



Steve Reischman playing his Gibson guitar with swing band, Ranch Dressing

John: It was incredible. You knew some Steve Goodman songs, so it was a great jam session. Jethro couldn't have been nicer. We'd play some tunes, and if he played something I liked, I'd ask him to record it for me. He was very willing to do that. He showed me this chord voicing that I still use to this day. He was very generous.

Steve: It's interesting, because I think Bill Monroe and Jethro Burns were two of your big mandolin heroes of the old school. I loved Homer Haynes, because I've never been a lead player. I was just playing rhythm and singing, of course. I remember when I first started hearing Homer Haynes. I still have that record, *Stringing the Blues*. Eddie Lang and Stuff Smith played on that record. We got totally into jazz at that point. Joe Venuti, Stuff Smith.

Hey, you still have my old LP, *Jazz Violin Summit*. What was that Danish guy's name? Svend Asmussen, Stéphane Grappelli, you watched him one time live. Where was that? Was it at a Grisman gig?

John: I used to go to Great American Music Hall, in San Francisco, when anybody played who I was interested in. Stéphane Grappelli played there a couple of times and I saw him. The first time was with Diz Disney and Ike Isaacs, and then later with Martin Taylor. It was amazing to hear a musician of that caliber in person.

John Reischman is a highly acclaimed,

The Reischman Brothers

Grammy award-winning mandolinist and composer who is deeply respected for his distinctive tone and versatility. John plays everything from bluegrass and old time to Latin music and jazz. John performs solo and with his long-time band, The Jaybirds. He was a member of the Tony Rice Unit and the seminal Bay Area bluegrass band, Good Ol' Persons. He has also performed with a diverse array of musicians, including Kathy Kallick, Kate McKenzie, guitarist John Miller, Eli West, Chris Thile, Chinese music ensemble Red Chamber and Brazilian multi-instrumentalist Celso Machado. John teaches at music festivals and online through Peghead Nation. His most recent album, *New Time And Old Acoustic*, was nominated for the 2022 Juno Award for Best Traditional Roots Album of the Year.

John is nominated for the 2022 Mandolinist of the Year IBMA award.
www.johnreischman.com
www.thejaybirds.com

Steve Reischman is a long-time Oregon musician, emcee and promoter who performs with the bluegrass band, Sunny South. Steve is known for his powerful lead voice and solid rhythm guitar. Steve is a founder of the Oregon Bluegrass Association and served as the OBA's first president. In addition to Sunny South, he has performed with Big Dickens, Still Dreaming (with Greg Roberts), Ranch Dressing, and Good and Country, one of the first Oregon bluegrass bands. Steve Reischman is the founder of the Oregon Zoo Concert Series. He expanded bluegrass bookings at Seattle's Woodland

Park Zoo Concert Series and he founded the Aladdin Theater concert hall, the Rose Garden Concerts and the Champoeg State Park Concerts. Steve will perform with Sunny South this summer at the Columbia Gorge Bluegrass Festival and at Winlock Pickersfest.
www.sunnysouthbluegrass.com



John with The Good Ol' Persons. L to R: Sally Van Meter, Paul Shelasky, Kathy Kallick, John, and Bethany Raine



John at Tony Rice's house in Corte Madera, California during the early '80's.

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JULY 21ST - 24TH, 2022

Album Review – John Reischman, “New Time & Old Acoustic”

by Rick Moore

Some might reflexively spout terms like alternative bluegrass, jazzgrass, new acoustic, and other tags in addition to good ol’ trad folk to describe recording projects like John Reischman’s 2021 “New Time & Old Acoustic” (NTOA). Those descriptors have been ingrained in bluegrass and folk culture for decades to carve out safe zones for “new” music that may or may not quite conform to the traditional notions of the genre, whatever those might actually be. Problem is, that approach too often devalues the creative insight and thematic integrity that inspires those projects. In contrast, consider the clever wordplay of NTOA’s title that enticingly invites the listener to experience a rich musical tapestry beyond superficial labels and clichés. Indeed, this ambitious collection of fresh Reischman compositions and a few standards defies categorization as a mechanical grafting of so-called new acoustic music with old time or any other traditions. That is neither NTOA’s vision nor ultimate destination. The album’s musical landscape offers a flawless integration of originality and inspired collective influences featuring impeccable musicianship and stylish arranging. I was fixated from the first listen and continue to discover fresh nuances in the instrumental mix each time through. Reischman’s compositions propel you on a musical journey transcending 1-4-5 changes but never veering from a deep sense of roots and groove. The music is transformative and the album seems destined to become a modern classic. This album simply sings.

Begun as a pre-pandemic project, Reischman reveals in a 2021 interview with Tristan Scroggins at Mandolin Café his strategy of showcasing a cast of veteran musicians with a wide spectrum of musical backgrounds and connections. This is happy music even when the mood is

contemplative. From the get-go, “Suzanne’s Journey” is a bouncy, buoyant number featuring diverse accompaniment from Alex Hargreaves on fiddle, Allison de Groot on frailing banjo, Molly Tuttle on guitar, and multi-instrumentalist Max Schwartz on bass. It’s like stepping into a garden in full bloom. Those musicians continue to blossom on the Reischman neoclassic “Salt Spring” – check out the



beautifully syncopated mandolin cross picking on the B Part that also serves as the tune’s stately intro. Fellow Jaybird Nick Hornbuckle joins in on “Horses of Dorrigo” with his expressive 2-finger banjo style, accompanied by Trent Freeman of The Fretless string quartet with lively fiddle counterpoint. The tune unfolds as a wistful dialogue while the ponies dance across the wide-open spaces, likely the Northern Tablelands of New South Wales, Australia based on the tune’s title location. Hornbuckle and Freeman reappear on the standard, “Sugar in the Gourd” with Sharon Gilchrist energetically engaging in a mandolin harmony part with Reischman

that stands out as a clinic on perfecting dual mandolin leads.

There are many highlights and tasteful moments on NTOA including thoughtfully structured ballads like “The Old Road to Kingham,” the springy Irish-tinged tune “Ballyhooly-Uncle John Nyhan,” and the Appalachian mountain tune “Happy Hollow.” Chris Eldridge contributes superbly phrased guitar solos on the lengthy “Kingham” with Todd Phillips adding a responsive bass undercurrent. The song rolls serenely as Reischman’s mandolin weaves a lingering melodic story line. Eldridge and Phillips team with Freeman on “Cascadia,” one of several introspective tunes on the album and as one of my favorites, evoking a jazzy minor key vibe. Passages from that tune feature Reischman’s signature double stop playing and culminate in a perfectly imagined dual lead with Freeman. Jaybird fiddle player Greg Spatz, guitarist Patrick Sauber, and emeritus guitarist Jim Nunnally play on the spirited “Rosco’s Ramble.” Trisha Gagnon

fills out the current Jaybird lineup playing bass on “Dandy Longlegs.” The Jaybirds’ subtle backup playing sounds absolutely dialed from decades of musical partnership, making for exceptional listening.

The theme of exceptional musicianship stays on point during cuts like “The Old Steeple” and “Crescent Moon,” tapping hugely diverse talent from Reischman’s collaborations with the cadre of western Canadian musicians. Jason and Pharis Romero provide in-the-pocket banjo and guitar for “Steeple,” also featuring Patrick Metzger on bass. “Crescent Moon” is a meditative nocturne immersed in the

Album Review – John Reischman, “New Time & Old Acoustic”

blissful orchestral strains of The Fretless string quartet. The strings ebb and swell with the pensive mandolin melody and seem to drift along tranquilly in the heavens. The mood is truly dreamy and mesmerizing. This piece may be the most aspirational work on the album and never diverts into anything remotely reminiscent of a programmatic string section.

NTOA is notable in its seamlessness, consistently capturing the communal energy of live performance across all cuts even after in-person recordings with the guest musicians were severely hindered when the pandemic hit. From the Scroggins interview, “Salt Spring,” “Suzanne’s Journey,” “The Coyote Trail,” and “Sarafina” were recorded as conventional studio live tracks before the pandemic interfered. Reischman traveled to California to make those recordings in late 2019, meeting up with a number of the sup-

porting musicians on travel and recruiting Molly Tuttle’s brother, Sullivan, to

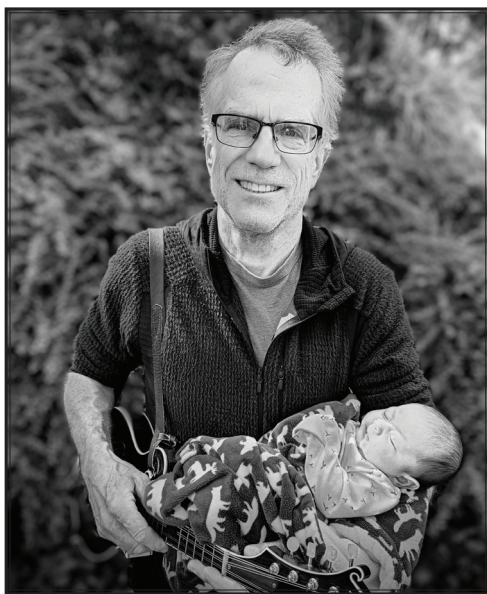
Reischman working with guitarist Chris Jones while on family travel in Alberta; others were recorded with solo mandolin by Reischman in a vintage studio in Vancouver. The other guest musicians filled out instrumental parts for these cuts while working remotely from other locations in true pandemic fashion. The finished tracks sound remarkably organic and polished as if the players were working collaboratively in the same

**This is happy music
even when the mood is
contemplative.**

play guitar on “The Coyote Trail” and “Sarafina.” The NTOA sessions continued with recording of “The Old Steeple” in Vancouver, British Columbia with Freeman, Metzger, and the Romeros. Those sessions are described by Reischman in the Scroggins interview as being recorded mostly live. Then after a six-month hiatus, Reischman connected with Hornbuckle and Freeman on Vancouver Island to track “Horses of Dorrigo.” Recording and production continued in somewhat piecemeal fashion but sparked an inventive approach to lay down and master the remaining tracks. Some bass tracks were created by

space, infusing energy into every passage. Reischman completed one other live session with Freeman and Quinn Bachand adding Irish-inspired backing guitar on “Ballyhooly-Uncle John Nyhan.”

Sit back and let the extraordinary musical performances from NTOA surround and envelop you like a fireside conversation between good friends. Let the music play, track by track, and simply enjoy it without tags and labels. Just as Louis Armstrong said for jazz music in his era, if you have to ask what it is then you’ll never know. And as Armstrong said of his own music, Reischman and friends play the good kind.



Rick Moore with new granddaughter Heidi Sue

Rick enjoys retirement in Sisters with spouse and musical partner Susan. They like to hang out and play good music and sing with friends just about any time. A longtime folkybluesrockjazztradgrassaholic, Rick started banging out G-C-D on guitars as a youngster and also plays mandolin and mandola.

Oregon Bluegrass Association

Minutes of the Annual Meeting of the Membership and Board

Held at the Multnomah Grange #71 at 1:00 pm, Sunday, April 10, 2022

Chris Knight called the meeting to order at 1:05 pm, and gave all 33 folks a warm welcome. He then provided a review of the OBA pandemic survival since the 2021 annual meeting (held online). Our membership has maintained around 175 individuals and bands. Our costs to produce the quarterly Bluegrass Express have impacted our finances and limited our event participation. This may be the last year we can participate at Wintergrass without donations or sponsors.

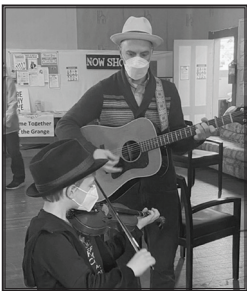


Chris introduced the attending directors on stage: (himself, Chris Knight), Ron Preston, Linda Leavitt, and Patrick Seafield.

Patrick Seafield, our Treasurer, provided the financial report. He advised that our general fund account has about \$2,100, and we have around \$13,000 spread over 5 other accounts, and that we are in good financial shape.

Chris advised that the current directors are willing to continue until the 2024 annual meeting. They are; Chris Knight, President; Pat Connell, Vice President; Ron Preston, Secretary; Patrick Seafield, Treasurer; Linda Leavitt, Editor for Bluegrass Express; Kerry Callahan, Development; and Connie Wold, Volunteer Coordinator.

He then introduced Ron Preston, who took the unanimous vote of the attending members for the nominated directors. He also advised that this meeting celebrates the 40th anniversary of the formation of the OBA on April 28, 1982, and that he has provided a copy of the 1st Bluegrass Express, founding member photo, and formation story by Joe Ross. These items were displayed on the back table. He advised that a Breedlove dreadnought guitar with a celebratory logo inlay and made from Oregon maple, myrtlewood, and sitka spruce has been provided to commemorate this milestone. Tickets are on sale for a drawing that will be held at the 2023 annual meeting.



Chris introduced Liz Crane of the Southern Oregon Roseburg Chapter. They are doing well and sponsor a monthly jam in Sutherlin. They plan to help support the formation of a chapter in Florence in the near future.

Chris turned the meeting over to Linda Leavitt. She thanked all the folks who help with the Express publication, and Dee Johnson for helping the membership by sending out renewal notices. She advised everyone to take note of their expiration date found on the mailing label. She advised of the need for volunteers, the signup table, and brief descriptions of the help needed. She explained the Nora Candey songwriting grant and thanked Scott Candey for initiating the grant and spearheading fundraising.

Linda introduced Maggie Jackson who reported on the status of the new Central Oregon Chapter. Maggie has been holding house concerts for 10 years, and has been active in the area supporting bluegrass and folk music jams and events. She is working to support jams in Bend, Tumalo, Redmond, Prineville, La Pine and Sisters, and is also active with the Sisters Folk Music Festival.

Linda then turned the meeting back over to Chris. Chris announced this year's Waller grant winner, Crystal Lariza, who will be presented a check for her recording project with the band Never Come Down.

Chris provided a review of grants received from Oregon Cultural Arts and advised that our organization may not have been able to survive the pandemic without them. He advised of the need for folks to sign up to help at festivals; sign-up forms are on the volunteer table. Also, if you have comments on what we can do better, please write on the suggestion paper hanging on the wall. Thanks to all for attending.



The meeting was closed at 1:47 p.m., followed by jamming and socializing.

Banjo DYNAMICS: Tone Rings

by Tom Nechville

If you are getting into the world of banjo, and looking to find the perfect instrument, you'll first want to know the general style of music that interests you. If 3-finger picking is your thing, as it is mine, you'll likely want a banjo with a heavier metal tone ring and a resonator. Folk and old time players who accompany themselves with the banjo often need a softer sound produced by wood rims with less mass. The subject of tone rings is further complicated by newer developments in tone ring systems, which expand the spectrum of choice between old time and progressive playing. I hope the following information is helpful to you.

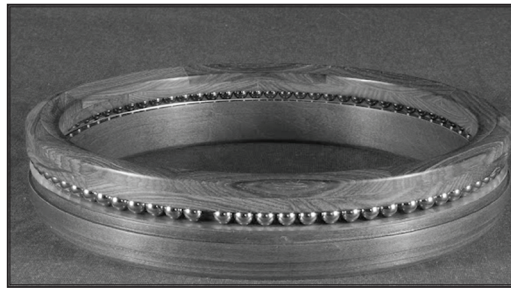
Much of the defining character of a banjo's sound comes from the type of tone ring employed in its construction. The tone ring is the ring that the head is stretched over, and it is usually made out of metal.

You must not get the tone ring confused with the part called the rim. In good bluegrass banjos, the metal tone ring sits on top of the wooden rim. However, in other banjos, there may not be a separate tone ring and rim. In this case, you might hear the words "rim," "tone ring," "shell," "frame," "pot," or "body" used interchangeably. If we are talking about a one-piece tone ring/rim, I'll call it a "tone rim."

I'll limit my discussion to the basic types of tone rings, and some ideas as to what you might be able to do with your tone ring if there seems to be a problem with it.

Aluminum-Bodied Banjos

Let's start with the basic one-piece tone rim made of aluminum. You have probably owned an aluminum-shelled banjo early in your playing career. These are inexpensive imported banjos from Japan or Korea, and some may now come from Singapore or Malaysia. From a design perspective, these banjos are a great design. There are few parts. They are light weight, adjustable, and sound remarkably good when set up correctly. Many advanced players will dismiss this design as having no merit for a bluegrass player, but if you are a begin-



ner, these banjos are often the best deal, especially if you can do some basic set-up work.

The aluminum shell is attached to the neck via one coordinator rod. To set up this type of banjo to sound its best, make sure the neck is attached snugly and that the rod is causing the neck to tilt back at the customary 3-degree angle, so that when the bridge is installed, the string action will not be too high. There is usually plenty of adjustment available in this rod to accommodate different bridge heights. Ideally, you don't want to put too much stress on the pot or you will warp it out of round and affect the tone, but I would say on a one-piece tone rim banjo, the priority is to get good playability, even at the expense of some slight warping of the tone rim. However, be careful, because some cheaper aluminum bodies can be completely folded up by over-adjustment.

Once the rod is secured, check all the tension nuts. Sometimes on these cheap banjos the nuts get rusty or stuck and may be loose, even though they do not turn easily. You may need to hold the tensioning hook with pliers to prevent it from turning and popping off the tension hoop. Try to get the head evenly tight all around by checking the head for soft spots. When everything is tight, you may install a good bridge.

Old Time Tone Rings

Many earlier banjos had wooden hoops for rims and then employed a simple circle of brass wire as a tone ring. Usually the brass ring would be welded together to form a continuous hoop. This type of configuration is common on many early banjos such as the Gibson RB, TB, or PB 1, 2, or 11 banjos.

An advancement to the simple rolled rod tone ring was the Vega White Ladie tone ring that is still popular on many old-time and open-back banjos. A combination of a brass rod, a scalloped hoop and a spun retaining shroud gives this ring an added complexity and delivers a bit more complexity to the tone as well. It has a pretty and sweet tone but this ring is not capable of maximum volume and projection, because its relatively light design does not give it a strong inertia mass. The three elements of this ring increase the likelihood of sound-absorbing gaps or structural deficiencies that may rob sound.

Spun Tone Rings

Plectrum and tenor banjoists are more familiar with spun rings, as they were employed on the Bacon and Day Silver Belle and other popular 4-string models. Rather than casting or mechanically rolling metal into a hoop, the Silver Belle rings were spun into shape over a pattern on a spinning lathe. During manufacturing, the metal is not cut to shape as on a regular metal lathe but is soft enough to be pushed into shape, almost like throwing a clay pot on a potter's wheel. The resulting product is a very thin and relatively light tone ring that is usually used in conjunction with a rolled brass wire hoop. The hoop makes contact with the wooden rim and the inside of the spun ring makes contact with the brass hoop. With the spun ring mounted upon such a hard surface as the brass ring, the spun ring can be much more active acoustically than a tone ring that is mechanically dampened by the direct contact to the wood. The spun ring did not gain much favor with 5-string players, because they favored the hard-hitting sound of a more massive ring.

The Mastertone Rings

I guess that it was in the 1930s when Gibson began to use heavy cast brass or bronze tone rings in their high-quality banjos. There are two basic cast rings that were and still are employed on bluegrass banjos: the archtop tone ring and the flat head tone ring.

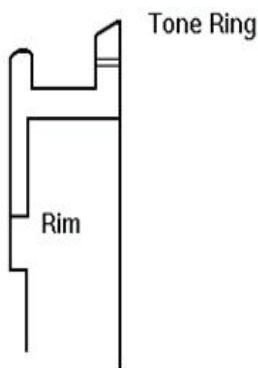
Banjo DYNAMICS: Tone Rings

Archtop Tone Rings

Archtop rings have a different profile than the flat head. The effective area of head vibration is smaller and therefore produces a brighter sound. They also have a bit less mass than the flat head ring. Some original archtops had springs with ball bearings under the tone ring which may have been an attempt to help keep the calfskin head tight through humidity changes, but it also served as a bell mounting to give the tone ring additional resonance. The famous luthier Lloyd Loar had some influence on the ball bearing design, noting that the hard surfaces of the bearings would give a more bell-like resonance to the tone. This is also the precursor to Nechville's Cyclotronic tone ring.

Flat Head Tone Rings

Most bluegrass banjos today have heavy cast and machined brass or bronze flat head tone rings. Pre-war flat head tone rings are extremely rare, and consequently highly sought after. Tone ring formulations vary widely from one banjo to the next, but they all are made from some type of copper alloy such as bronze. Makers would often refer to the tone ring material as "bell bronze," but this term normally refers to a formula of 80% copper and 20% tin. Pre-war formulas were inexact and



showed some variations in material. The standard manufacturing method is to sand-cast tone ring blanks, and then machine them down to final dimensions. They weigh between 3 and 4 pounds and offer a high inertia mass, meaning that when a head is stretched upon it, the mas-

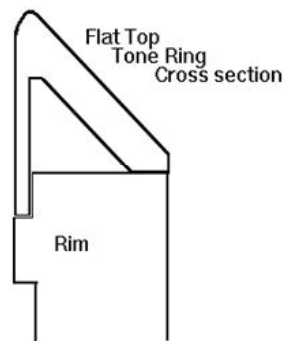
siveness of the tone ring serves to allow more and longer vibration of the plucked strings.

Consequently, the Mastertone flat head ring is now the accepted standard for three-finger picking. With some minor alterations, all of the major banjo makers today are using a ring that resembles this design.

You may have heard of "centrifugally cast" tone rings, made popular by the late Richard Kulesh. This method of casting produces uniformly dense, high-quality castings, but generally require more machining after casting and therefore are more expensive. Certain makers have tried to reformulate 1930s rings in their own small smelting operations with some success.

Problems with Tone Rings

If you have tried everything you can think of and your banjo still doesn't sound right, you may have a tone ring problem. In my opinion, it's rare to find a problem with the



tone ring itself, but it's far more common to find a problem with the rim or between the tone ring and rim. I have found that all tone rings, if massive enough and fit well to a good rim, will sound good. The slight variance in tone nuances that you might sense when changing to a centrifugally cast ring, for example, could be just as much due to the different fit of the tone ring upon the rim. Or you may find that when the banjo is reassembled, the changed set-up factors of head tension, bridge placement, coordinator rod tension, etc., have done more to alter sound than the new tone ring.

Many banjos just don't have the proper fit between the tone ring and rim. I have even seen factory-made banjos with horrible mating problems in this area. First and most important, the inner seating surface of the tone ring must make intimate contact with the top of the wooden rim. You may inspect the top of your rim to make sure it is smooth and flat, and make sure that the outer skirt of the tone ring is not first bottoming out against the rim, preventing a solid connection in the critical inner area. You may check this by slipping a piece of paper between the tone ring and rim. If it pulls out easily when the head is pushed down, you have poor contact and you'll have to scrape or machine down the wood around the outside of the rim until the tone ring seats properly.

Often people ask how tight a tone ring should fit upon the rim. I tell them that it



should not rattle on the rim, but should be easy to pull off. The only trouble with this comment is that it can be true at one time of the year and not at another time of year. Humidity swells the wood rim and in the summer, the rim can grow by a surprising amount. Typically your tone ring will be very difficult to remove in the summer and just falls off the rim during dry spells in the winter. I have heard banjos with loose rings that sounded great and those with tight rings that sounded good. While this question is not as important as getting a good vertical fit, my personal preference is for a ring that slips off easily.

There may be questions you have about the holes in the tone rings. As I've come to understand it, these holes are for ventilation and don't serve much purpose other than to lighten up the ring a little. On a 40-hole arch top ring, the holes tend to

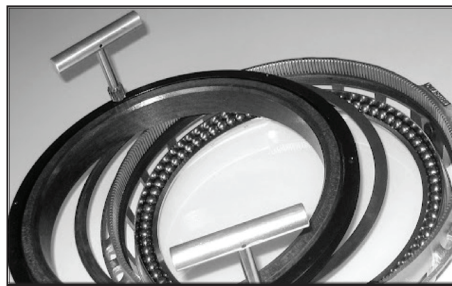
Banjo DYNAMICS: Tone Rings

sweeten up the tone somewhat compared to the heavier non-drilled archtop ring.

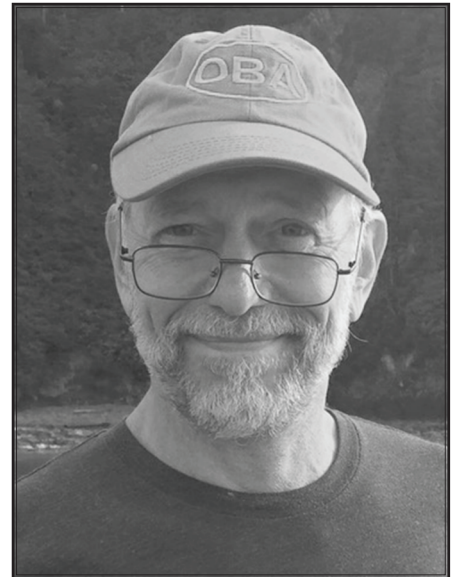
Cyclotronic and Timber-Tronic Tone Rings

Nechville has been adding interest in the banjo world with their newer series of rolling rim designs. While the normal tone ring has intimate contact with the wood rim at the inner and usually outer parts of the tone ring, the cyclotronic rim makes contact with the tone ring only through a series of ball bearings. A flat surface plate or bearing race rests on the top center of the rim and the weight of the head's tension is transferred to it through up to 80 ball bearings that ride inside the cavity of the tone ring.

Since this design does not depend on the normal tone ring to rim fit, it is possible to use tone rings without the side skirt, revealing the supporting ball bearings as viewed from the side of the banjo. The



advent of no-skirt tone rings opened the door to exploration of many lighter-weight options without a corresponding loss in volume or projection. Nechville now offers several models with Timber-Tronic solid wood tone rings for a great woody resonant tone and significantly less weight.



Nechville West in Sisters, Oregon carries a complete line of banjos, tone rings and other accessories to help you get going in banjo. Call 612-275-6602 to schedule visits to the store.



Central Valley Boys



Kentucky Sky

Questions?
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www.WashingtonBluegrassAssociation.org

The Washington Bluegrass Association is a 501(c)(3) organization.



Annie Staninec with
 Whiskey Deaf



Dave Baker &
 The HeartWood Band



Robert Catlin and
 Powell Mountain Band

The Oregon Bluegrass Association



Thanks Dave Hausner



for his
many years
of volunteer
service to our
organization!

Dave's most recent role was
membership director.
We appreciate Dave's
support of our community
and the music!



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Album Review— Molly Tuttle & Golden Highway, “Crooked Tree”

by Joe Ross

When I first heard 14-year-old Molly Tuttle in 2007 on her first album (with her father, Jack), *The Old Apple Tree*, I realized that the impressive multi-instrumentalist and singer had a strong work ethic, outstanding aptitude for bluegrass, and was clearly on a fast track to stardom. I expected Molly to really hit full stride a few years later, and she certainly didn't disappoint. Now with several albums under her belt, tours, awards and appearances on national television, Molly Tuttle uses her strong foundation and education to further define her own personalized signature sound that won her a 2016 IBMA Momentum Award, 2017 and 2018 IBMA Guitarist Awards, and 2018 Instrumentalist of the Year at the Americana Music Awards. I actually wish she would've opened this latest solo project, her fourth, with the closing song, “Grass Valley,” that tells her nostalgic, sentimental story of a shy kid watching from afar, jamming in the shade, praying to catch musical magic in her hands.

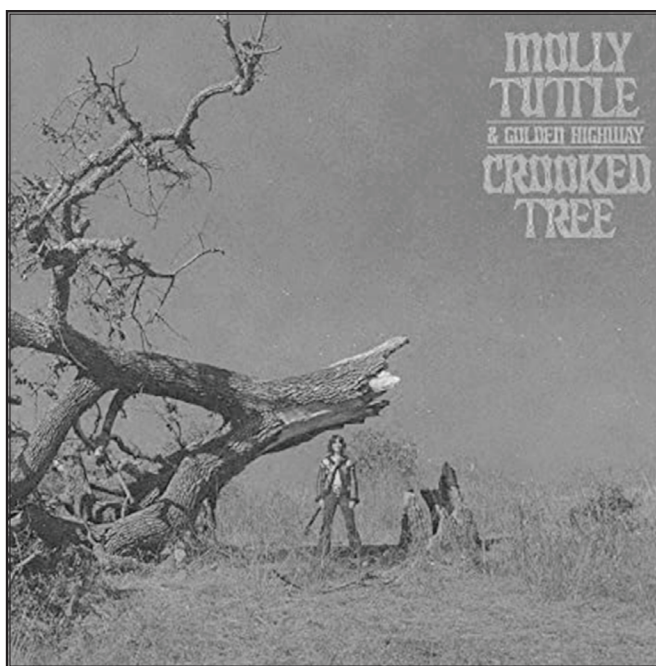
The bluegrass genre has evolved much in the past several decades, and there are many styles of the music competing

for support from fans who have come to expect a great repertoire of catchy songs, hot picking, evocative singing, cohesive arrangements, high-quality sonic recording and engineering. I'm pleased to say that Molly Tuttle's winding musical road through the hills of “gold country” has opened her heart to the sound that will carry the genre's future forward. On *Crooked Tree*, her core band includes co-producer Jerry Douglas (Dobro), Ron Block (banjo), Dominick Leslie (mandolin), Jason Carter (fiddle) and Mike Bub

(bass). The sum of all the parts propelled this album to #1 on The Roots Music Report's Top 50 Bluegrass Album Chart.

While some of her previous albums have been more oriented toward her singer/songwriter material, *Crooked Tree* emphasizes energetic, driving radio-friendly bluegrass fare with several guest artists supplementing her Golden Highway band that kicks right into the snappy openers, “She'll Change” and “Flatland Girl” (featuring singer Margo Price). The haunting “Dooley's Farm” features some fine guitar work by Billy Strings, while “Big Backyard” was recorded with Old Crow Medicine Show. “Over the Line” enlists the support of Sierra Hull on mandolin, and “Nashville Mess Around” incorporates a little of Molly's yodeling. Singers Dan Tyminski and Gillian Welch make cameo appearances on “San Francisco Blues” and “Side Saddle,” respectively.

All in all, it's an all-star cast of fine musicians honoring tradition while presenting a baker's dozen of new contemporary songs co-written, played and sung masterfully by bluegrass Molly Tuttle.
(Joe Ross, Roots Music Report)



HAVE YOU HEARD THE NEWS?

We have an updated
OBA WEB SITE

For all things bluegrass in the Pacific Northwest & beyond, stop on by!!

<https://www.oregonbluegrass.org>

News From Central Oregon Chapter

by Maggie Jackson

I have in my possession the guitar that is being raffled by the Oregon Bluegrass Association, commemorating the founding of the OBA on April 28, 1982. It's a one-of-a-kind 2019 Breedlove Dreadnought Commemorative Acoustic Guitar with an L.R. Baggs pickup and a hard case. The neck is hard rock maple, the back and sides are myrtlewood, the solid wood top is sitka spruce. It has an ebony fingerboard. The OBA inlay was designed by Ron Preston, cut out by Tom Nechville and installed by Jayson Bowerman. The guitar was co-designed by Jayson while he worked at Breedlove Guitars. Tickets: \$10 for one, \$50 gets you 6 tickets. If you'd like to see or play this guitar, just let me know. I can also sell you some raffle tickets! I can tell you that it plays beautifully and sounds fantastic.

Central Oregon scheduled jams:
Please confirm with organizers.

Second Thursdays, Bend
Maggie's Garage, 65061 Highland Rd., Bend, Oregon 97703. Space is well ventilated and the doors will be open *completely* if weather allows. 6:00-8:00 pm. All levels welcome. Regularly scheduled the second Thursday of every month
Contact: Maggie Jackson 541-306-0797 or musicmag@yahoo.com

Third Thursdays, Redmond
Redmond Library, 827 SW Deschutes Ave, Redmond, Oregon 97756. 6:00-8:00 pm (set up/prep at 5:30). All levels welcome
Regularly scheduled the third Thursday of every month. At this writing, the library does not have any

COVID protocols in place. Please feel free to contact me with any concerns you may have. As the weather warms, we may consider moving to an outdoor venue.

Contact: Marietta Roby 541-944-5363 or rideawild1@msn.com

August 17 and September 14, Sisters
Where: Nechville Banjos West, 411 East Main Avenue, Sisters, Oregon
Time: 6:00-8:00 pm. Beginner/Intermediate
Contact: lleavittmusic@icloud.com

There are numerous **open mics** throughout Central Oregon, usually advertised in The Source, www.bendsource.com, and a **song circle** on the 2nd & 4th Fridays, 6:00 pm at the La Pine Library, 16425 1st St., La Pine, Oregon 97739.



Oregon Bluegrass Radio
365 live 24\7
Curated By
Patrick Connell &
Kaden Hurst

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OREGON BLUEGRASS ASSOCIATION

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Thunder Ridge



Chuck
"Chainsaw"
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Ridge



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Sawtooth Mountain Boys (standing); Jacob Henry and Bill Jolliff (seated).



Shades of Blue

New OBA Member Bands



Lost Creek



The Miller Twins



Thunder Ridge



The Lois & Clark Expedition



The County Fools.



Rock Ridge

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Joe Ross is a multi-instrumentalist who has performed and recorded since the 1970s in bluegrass and other styles. Joe teaches mandolin, banjo, guitar, bass and is a well-known music journalist. His teaching is easy-going, individualized and confidence-building. He emphasizes enjoyment, fun and camaraderie of making music together.

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Nechville Banjos West Open House



Tom Nechville



Rick & Sue Moore



Maggie Jackson



Nate Hendricks and Rick Moore



Pickers in the Banjos West kitchen



The Infinite Stringdusters



Never Come Down



Skillethead



Nate Hendricks of Clatskanie, Oregon won the Weiser 2022 intermediate division banjo contest, and also won his division of the banjo-fiddle contest, with Arlea Forbes-Prater of Kittitas, Washington.

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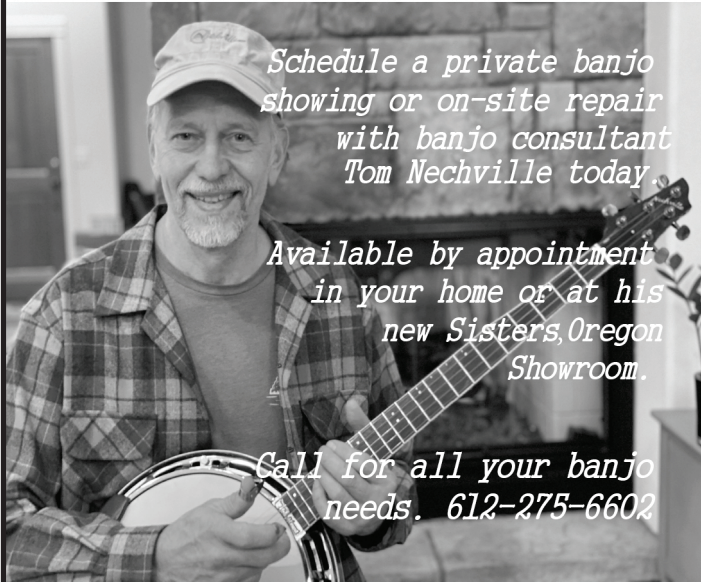
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Add your business name to this list: If you are a bluegrass-friendly business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A Contributing Business Sponsor can 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.

Festivals And Jam Camps

Due to the coronavirus, many festival organizers await more information to determine whether to cancel, reschedule or go forward with festivals this summer. Please check festival websites for more information.

July 7-10

Lost River Bluegrass Festival
Merrill, Oregon
lostriverfestival.com

July 13-17

Darrington Bluegrass Festival
Darrington Washington
darringtonbluegrass.com

July 21-24

Northwest String Summit
(Final Year!)
Horning's Hideout
North Plains, Oregon
stringsummit.com

July 21-24

Columbia Gorge Bluegrass Festival
Skamania County Fairgrounds
Stevenson, Washington
new.columbiagorgebluegrass.net

July 22-24

Hardtimes Bluegrass Festival
Hamilton, Montana
Hardtimesbluegrass.com

July 29-31

Bluegrass From the Forest
Shelton, Washington
bluegrassfromtheforest.com

August 5-7

Winlock Pickers Fest
Winolequa Park
Winlock, Washington
winlockpickersfest.com

August 12-14

Mount St. Helens Bluegrass Festival
Toledo High School
Toledo, Washington
washingtonbluegrassassociation.org

August 12-14

Blue Waters Bluegrass Festival
Waterfront Park
Medical Lake, Washington
bluewatersbluegrass.org

August 13-21

Centralia Old Time Camp-Out
1300 K St.
Centralia, Washington
centraliacampout.com

August 25-28

Rainier Pickin' Party
Wilkowski Park
Rainier, Washington
rainierpickinparty.com

September 2-4

North Cascades Bluegrass Festival
Deming Log Show Showgrounds
Bellingham, Washington
ncbf.fun

September 8-11

American Banjo Camp
Port Orchard, Washington
americanbanjocamp.com

September 23-25

Tygh Valley Bluegrass Jamboree
Tygh Valley Fairgrounds
Tygh Valley, Oregon
tyghvalleybluegrass.com

September 30-October 2

Sisters Folk Festival
Sisters, Oregon
sistersfolkfestival.org



*Henry Strid
performs with
Greg Cahill
at the CBA
Father's Day
Festival*

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

Corral Creek

The Corral Creek band has been showing its audience a good time since 2003 through performing music and storytelling. They share tunes of Oregon (including originals), gospel and bluegrass standards. Their performances have been enjoyed at city and bluegrass festivals, wineries, house concerts, and more
Contact Ron Taylor
(503) 625-7254 or (503)349-6608.
corralcreekbluegrass.com

The County Fools

The County Fools' sound and sensibility is deeply rooted in that rich American dirt first filled by the founders - folks like the Stanley Brothers, Flatt and Scruggs, and Bill Monroe - and further shaped by the great second generation of bluegrass musicians. Continuing this tradition with reverence and creativity, and playing this music as it's meant to be played, is the spirit that guides the County Fools each time they step up to the mic. Mark Klassen - Guitar, Darian Santner - Mandolin, Gerrit Vyn - Banjo, John Wyatt - Bass

www.thecountyfools.com
thecountyfools@gmail.com

Dogwood String Band

Contemporary bluegrass-fueled Americana

Woody Wood
dogwoodstringband@gmail.com
dogwoodstringband.com

Fire & Stone

Fire & Stone is a nontraditional bluegrass band playing a diverse blend of traditional and contemporary folk, blues, pop, and bluegrass. F&S delivers a powerful sound of lyrical storytelling, rich harmonies, and expressive instrumental solos

Facebook: <https://www.facebook.com/fire-andstoneband/>
Email: victor.reuther@gmail.com
Telephone: (707) 832-9262

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.

Email: thehardlyheard@gmail.com
www.facebook.com/thehardlyheard/
www.reverbnation.com/thehardlyheard

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

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

Kathy Boyd & Phoenix Rising

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

www.phoenixrisingband.org
KBPR@gmail.com
503-936-8480

The Lois & Clark Expedition

Charming, down home Bluegrass and Americana duo based in Sisters, Oregon, featuring close harmonies and melodic banjo by Linda Leavitt & Tom Nechville

Contact lleavittmusic@icloud.com or
(503) 807-9477.

Lost Creek Bluegrass Band

From Portland, Oregon, Lost Creek delivers a driving blend of bluegrass and old-time standards with terrific vocal harmonies and tasteful instrumentation. For years they've delighted audiences at festivals, pubs, parks, dances, markets, and weddings throughout Oregon and Washington

www.lostcreekmusic.com
lostcreekmusic@gmail.com
971-678-2337

The Miller Twins

Based in Oregon with Appalachian roots, the Miller Twins cut their musical teeth over 20 years ago in a local midwest bar scene. Ben and Nat bring guitar, mandolin, tenor banjo, and blood harmony to the stage. Influenced by John Prine, Texas singer songwriters, and acoustic sets of the Grateful Dead, the twins blur the lines between folk and bluegrass music. With the lyricism of folk and the drive of bluegrass, their sound is uniquely their own. They are pure acoustic and purely entertaining!

Website: www.themillertwinsmusic.com

Misty Mamas

The Misty Mamas serve up home-style bluegrass filled with powerful harmonies, traditional and original songs as well as tasty instrumentals combining the American genres of bluegrass, old time, gospel, folk and country music. Katherine Nitsch (vocals, guitar), April Parker (vocals, mandolin, accordion), Eileen Rocci (vocals, upright bass), Tony Rocci (guitar, mandolin, vocals)
mistymamas.com
April Parker 503-780-9770

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, Brian Alley: Banjo, Ben Ticknor: Bass

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

OBA Supporting Performer Directory

Rock Ridge

Rock Ridge specializes in deep groove bluesy driving rhythm, stellar vocals, and stunning instrumentals. Their repertoire includes traditional and contemporary bluegrass, originals, old-time country, and gospel. Members include: Dale Adkins, Josie Grant, Rick Grant and Suzanne Adkins. Reviewers say: "This is good, straight-ahead bluegrass!".

Contact: Josie Grant at 530-520-6480
rockridgebluegrassband@gmail.com
<https://rockridgebluegrass.com/home>

Rowdy Mountain

A throwback to the heyday of bluegrass music, Rowdy Mountain brings the heat with the raw, down from the mountain sound that originally gave bluegrass its wheels back in the 1950s, 60s and 70s. Featuring energetic and fresh classics alongside stirring and relevant originals that honor the time-tested tradition, Rowdy Mountain is the real deal. Listen for yourself at rowdymountain.bandcamp.com.

971-347-6050
rowdymountain@gmail.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

Slipshod

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

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

Steve Blanchard

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

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

Sunfish Duo

Sunfish Duo will take you back in time with traditional harmonies and simple melodies from the roots of Bluegrass, Country, and Old-time music.

<https://soundcloud.com/sunfishduo>
<https://www.facebook.com/fishandells/>

Sunny South

Sunny South is a quartet of veteran bluegrass musicians. They bring a fun family show of vocal quartets, trio, and duo's along with some of the finest instrumentalists around. Mike Stahlman, banjo, Dee Johnson, bass, Steve Reischman, guitar, Aaron Stocck, guitar, and Dave Elliot on mandolin.

Dave Elliot at davescapos@yahoo.com

Thunder Ridge

Thunder Ridge features hard driving bluegrass music performed in the traditional manner. Tight two-part and three-part harmonies featuring John Montgomery on guitar & vocals, Drew Tucker on mandolin & vocals, Chuck Holloway on banjo & vocals, and Casey Davidson on bass & vocals

Contacts for Thunder Ridge:
John Montgomery: 479.653.5687
Drew Tucker: 971.300.2455
Chuck Holloway: 651.461.4867

Timothy Jenkins Band

Timothy Jenkins
tjenkins@uoregon.edu
Booking: themillertwinsmusic@gmail.com

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 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

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
On hiatus until further notice.

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

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

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
Please join us down-home guys and gals at 6 pm for an enchilada or at 7 pm to pickalotta. We love encouraging newbies - you need not be a pro to join us. Heck, if a G chord is the only one you've mastered so far, you'll be way ahead of our regular banjo player! Contact Larry at schlott2573@comcast.net to get reminders a couple days ahead of each event.
For information: Larry Schlott - schlott2573@comcast.net. (503) 349-4294
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.

LINCOLN CITY: Bluegrass & Old Time Music Jam Every Tuesday 6 pm - 9:00 pm
Eagles Lodge #2576,
737 SW 32nd
All levels and ages welcome.
Call Carla for information: 541-418-1779

PORTLAND: Tomorrow's Verse Bluegrass Jam Every Tuesday 7 pm
Spectators, pickers, grinners, gamblers, rounders, sinners, stompers, whooters and hollers welcome. No Cover. \$5 suggested donation for our fearless "band leaders"
4605 NE Fremont St
Portland, OR, 97213
Call Rich Landar and Ray Mann 971-346-2198

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

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. On hiatus until further notice.

REDMOND: Bluegrass Jam - 3rd Thursday Redmond Library 6 pm - 8:00 pm (set up/prep at 5:30).
827 SW Deschutes Ave, Redmond, Oregon. 97756. All levels welcome.
Regularly scheduled the third Thursday of every month. At this writing, the library does not have any COVID protocols in place. Please feel free to contact me with any concerns you may have. As the weather warms, we may consider moving to an outdoor venue.
Contact: Marietta Roby 541-944-5363 or rideawild1@msn.com

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 cprbr@comcast.net

MEDFORD: Bluegrass Jam - 2nd and 4th Thursday 6:30-8:30 p.m.
Wild River Pizza,
2684 N Pacific Hwy. Medford.
Open to all bluegrass pickers.
For information: Text John Nice (541)601-0254
nicetunz@gmail.com

CENTRAL OREGON:
Maggie's Garage, 65061 Highland Rd., Bend, Oregon 97703. Space is well ventilated and the doors will be open completely if weather allows. 6:00-8:00 pm. All levels welcome. Regularly scheduled the second Thursday of every month.
Contact Maggie Jackson (541)306-0797 or musicmg@yahoo.com

Friday

DALLAS: Open Acoustic Jam - Every Friday 7:00 -10:00 pm
Guthrie Park in Dallas.
For information: Sally Clark (503) 623-0874 or email Jim dusterjim@hotmail.com

SCIO: Old Country, Folk, Bluegrass and Gospel Jam – Fourth Friday 7:00 pm to Midnight
ZCJB Hall, 38704 N Main St. Scio, OR www.zhall.org Free event, but donations accepted to support the historic hall. Beginners welcome. Please bring goodies to share.
For information: Starla (541) 223-2343 or email Starla91262@yahoo.com

Scheduled Jams: Oregon and SW Washington

Saturday

PORTLAND: Taborgrass Bluegrass Class & Jam - Every Saturday starting in October. On hiatus due to COVID. Check the web site at taborgrass.com for updated information.

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

WINLOCK, WA: Slow jam, on hiatus until October 2022. Jams in Oct-Nov-Dec will be on the 1st Saturday of the month. Starting January 2023, the jams will be on the 2nd Saturday of the month through May 2023.

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

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

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



Ash Creek at Cooper Mountain Ale House



The Lois & Clark Expedition at The Butteville Store

Salt Spring

By John Reischman

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A

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Bm F#m

h h

Bm D

h h h h h

D A

h h h

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Visit www.oregonbluegrass.org
for information on OBA activities,
local jams, festivals, concerts,
Chick's Kids and more

THANK YOU
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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.

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