

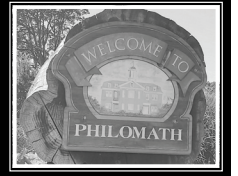
Vol. 42 No. 4
Oct-Nov-Dec
2022

\$5⁰⁰



INSIDE THIS ISSUE!

Philomath Bluegrass Class & Jam,
Rusegrass Review, Remembering
Paul Smith & More.



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

INTRODUCING THE Philomath Bluegrass Workshop/Jam

Yvonne McMillan is a music powerhouse. For five years, Yvonne played bass and sang lead in one of the premier Northwest bluegrass bands, Sugar Pine. At the same time, Yvonne taught K-8 elementary music in Corvallis, taught private music students from her home and sang in a jazz combo.

After she retired last year, she knew she wanted to volunteer in her community and return to bluegrass music. She also knew she wanted to spend more time with her husband. Her solution was to bring her interests to Philomath and to build a music community close to home.

When an opening arose at Marys River Grange in Philomath, Yvonne wrote a letter to the mayor with an outline of events for all ages that she could lead with support from Philomath Parks & Recreation. Her list included an annual "Talk Like A Pirate" party, a monthly country line dance, and a monthly bluegrass class and jam. The mayor approved all three events.

Yvonne enjoys teaching students of all ages. Her favorite thing about teaching adults is their deep desire to learn music. What she appreciates about young students is that they are full of life and fun to be around.

Fifteen jammers attended the Philomath Bluegrass Workshop/Jam kickoff on Wednesday, September

14 at Marys River Grange, with Steve Blanchard on hand to teach for the first half hour, followed by jams.

In October, Chuck Holloway will teach a half-hour class about bluegrass improvisation. Yvonne plans to bring in guest instructors from the bluegrass community to teach the elements of jamming during the first half hour of each class. In November, Rick Campbell will teach pick technique for mandolin and guitar; in December Barb Berry-Doyle will teach a bass workshop. In January, fiddle instructor Shari Ame will teach how to listen for chord changes. Other instructors on the schedule include Matt Snook, Clint Houser and Erika Nagamoto.

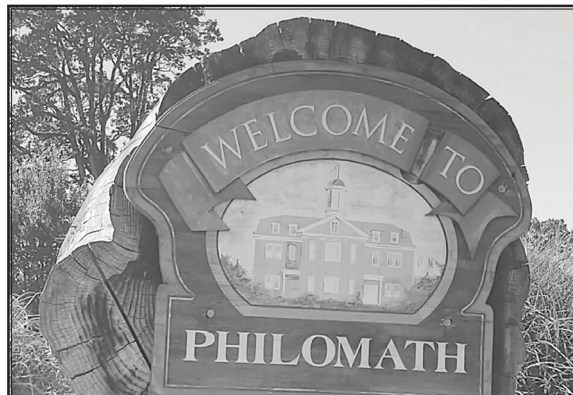
In May, the program year will wrap up with band scrambles. Yvonne plans to continue the program in Fall 2023 if there is enough interest and support.



The workshop/jam will happen every second Wednesday of the month at Marys River Grange. Admission is \$7.00 for adults and \$5.00 for youth. Listeners are welcome! All proceeds go to the Grange. Soda and snacks will be available for sale, along with Yvonne's awesome homemade chocolate chip cookies.

Yvonne requests that jammers be on time! Instruction starts at 7:00 p.m. and jams start at 7:30 p.m.

Marys River Grange is centrally located in the Willamette Valley at 24707 Grange Hall Road in Philomath.



See more photos on page 5-6

OBA Membership & Ad Information

Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the quarterly Bluegrass Express, frequent mailings about events, and ticket discounts to northwest bluegrass events. Annual membership dues are \$30 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, as well as other options. You can join online or complete the application on the back cover and mail your check to:

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

Website

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

www.oregonbluegrass.org

Article and Editorial Submissions

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

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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
Spring (Apr-Jun)	April 1	March 1	March 1
Summer (Jul-Sept)	July 1	June 1	June 1
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 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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Drew Tucker of Thunder Didge



Remembering Paul Smith



Vol. 42 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

We're hoping you all enjoyed a stupendous festival season! My message will be brief this issue, but I can't let the occasion pass without wishing a hearty "Welcome Aboard" to two new key volunteers, Jon Meek and Scott Candey. We're also delighted to have Artichoke Community Music onboard as a Supporting Business and a whole squadron of new OBA member bands.



Photo By Doug Olmstead

And best of all, the Patricia Reser Center for the Arts in Beaverton has offered a 10% discount to Oregon Bluegrass Association Members to two shows, the Watkins Family Hour, November 13th at 7:30 p.m. and Mark O'Connor's Appalachian Christmas, December 23, 2022, at 7:30 p.m. Visit <https://thereser.org/shows-and-events/> for tickets.

When purchasing tickets OBA members should use the code: PICKPRCA. If you haven't been to the Reser Center yet, you're in for a pleasant surprise—it's already one of the best venues in the Portland Metro area. Please be sure to keep in touch.

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



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

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

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' Jamgras" 1st & 3rd Sundays,
2-3pm "Ken 'til 10" 6-8am M-F
Simulcast with KYAC.

kmuz.org, all bluegrass



Philomath Bluegrass Workshop/Jam

cont. from page 1



Marys River Grange Hall



Steve Blanchard



Yvonne McMillan

Philomath Bluegrass Workshop/Jam



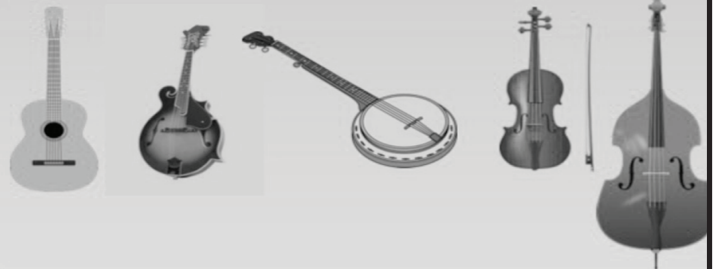
Rick Campbell



Chuck Holloway

-Philomath Bluegrass Workshop/Jam- 2nd Wed. every month - Sept. 14 / Oct. 12 / Nov. 9 / Dec. 14

**Musicians...
get off the couch,
come play music with others!**



**Marys River Grange
24707 Grange Hall Rd
Philomath, OR**

7:00 p.m. instruction

7:30 p.m. jam

\$7.00 adults - \$5.00 youth

Contact Yvonne McMillan
mt_girl_yvonne@yahoo.com

Listeners only? Donate as desired.



No Alcohol



Supported by



Congratulations to Never Come Down and to Crystal Lariza!

The band Never Come Down was nominated for the 2022 IBMA Momentum Band of the Year, and Crystal Lariza was nominated for Momentum Vocalist of the Year.

Never come down performed at the IBMA Momentum Awards Luncheon. Although they didn't win an award, this Oregon-based band wowed the large audience in Raleigh, North Carolina when they performed their original songs, "Mother" (Crystal Lariza) and "Greener Pastures" (Lariza/Alley). Never Come Down was the 2021 winner of the Freshgrass band competition and also the winner of the 2019 Rockygrass band competition.

We thank Never Come Down for being a supporting band member of the Oregon Bluegrass Association. Watch for them in the Northwest, including December 3, 2022 at The Belfry in Sisters, and December 4 at the Birkenfeld Theater in Clatskanie.

<https://nevercomedownband.com/>



Never Come Down at IBMA, 2022. Ben Ticknor, Kaden Hurst, Crystal Lariza, Joe Suskind, and Brian Alley

Southern Oregon Voices: Long Distance Bluegrass Racks Up The Miles

By Joe Ross

Long Distance Bluegrass! It's easy to see how they got their name. Band members live from Florence to Roseburg and points in between. When they get together, somebody is always on the road. Kirk Mlinek of Florence plays guitar, and he does some great lead singing. Mike Danielle of Cottage Grove is solid on banjo and sings the baritone part. Jerry Zumwalt of Winchester plays mandolin and sings lead and tenor. Rounding out the group are Alan and Kim Clary of Roseburg. Kim is on upright bass, and Alan plays guitar. The Clarys both sing lead on many great tunes, and Alan can get way up there to provide that much-needed tenor line on many of the group's traditional tunes.

"We get together about once a month," says Kirk. "It's good to have a gig because it focuses our attention on that. Jerry's very busy and in big demand due to his



From Winchester, Jerry Zumwalt (mandolin) performs with Long Distance Bluegrass at the Douglas County Fair's Senior Talent Show in August 2022.

Photo by Will Geschke, The Roseburg News-Review

heavy equipment operating skills. When the call comes, I'm happy to go. It's so fun, I enjoy entertaining, and I really enjoy making music with all of them. They probably let me join because I seem to have a knack for remembering lyrics. We tend to congregate on Mike Danielle's 8-acre spread on the west side of Cottage Grove."

Long Distance Bluegrass has only performed a few times, but the band members are familiar faces with other bands that have performed in Oregon such as Grassy Creek and Umpqua Valley Bluegrass Band. At the Douglas County Fair in August, Long Distance Bluegrass entertained for an hour in the senior talent show. Jerry's son, Johnny, filled in on banjo and sang tenor.

The full band's next performance is Saturday, October 8, from 11 a.m. to 2 p.m. at the Mahaffy Ranch Pumpkin Patch in the holler below Allegany, Oregon. Shawna and Ryan Mahaffy love providing live bluegrass music

to families who venture out to select a Halloween pumpkin. Ride the hay wagon, enjoy the petting zoo, and fuel up at the concession stand while listening to your favorite Long Distance Bluegrass tunes. Follow the signs up Highway 241 east of Coos Bay and you can't miss it!

Speaking of tunes, Long Distance Bluegrass covers the gamut from traditional to gospel, along with some more progressive contemporary material. Kirk Mlinek states, "I was taught in school to show up, tune up and shut up. Everyone likes the traditional and gospel material we play, and band members are open-minded to other kinds, too." One song that Kirk brought to the band is "It Won't Be Over You" from Cadillac Sky, a progressive bluegrass band formed in Texas about 2003, and then operated out of Nashville until they disbanded about 2011.

"That song has a few crooked chords,"



From Florence, Kirk Mlinek plays guitar with Long Distance Bluegrass.

Photo by Will Geschke, The Roseburg News-Review



Guitarist Alan Clary at an OBA third Sunday jam in Sutherlin.

Photo by Joe Ross

explains Kirk. "We also do some Hot Rize numbers. We haven't worked up any original songs. We just concentrate on repertoire from first- and second-generation players. Also, Jerry has a real knack for putting set lists together to emphasize variety and everyone's strengths."

Southern Oregon Voices

Born and raised in western Kansas, Kirk Mlinek completed his forest management degree at North Carolina State University in Raleigh. A friend encouraged him to attend a Doc Watson and T. Michael

teachers there. I was dipping myself in the shallow end of the talent pool, but they worked with me anyway and treated me like I was a superstar. Or to use an old Kansas expression,

I can't play my way out of a wet paper sack." Well-known alums include Mike Bub and Ron Block.



Alan Clary & Kim Clary playing & singing together at a third Sunday OBA Roseburg Chapter jam in Sutherlin. Photo by Joe Ross

Coleman concert, and he was hooked on acoustic music. "I was playing folk guitar in the '70s, and I started taking flatpick guitar lessons in the early 2000s. I'll never be a great flatpicker, but people like my rhythm. For ten years, I was in a band in Colorado called Two Late."

After Kirk retired in 2008 from his day job providing nonpartisan legislative research for the Colorado General Assembly, he went to Levelland, Texas to spend four semesters at South Plains College immersed in their bluegrass music program to study theory, ensemble performance, vocal harmony, sound system technology, engineering, promotion, publicity, and song publishing.

"There were a lot of young kids there," recalls Kirk, "and they treated me as an equal rather than as a father figure. It was really fun. I'd buy all this food for them on Friday nights and then we'd jam all weekend long. There were some excellent students and

and theory classes from Ed. "Both were great instructors, very encouraging and knowledgeable."

"I was in one of Beth's ensembles called **Pickin' on the Plains**. Membership was by audition, and they needed a rhythm guitarist. I also did some emcee work. The big ensemble at South Plains was called **Thursday Night Live**, and the instructors would let



Jerry Zumwalt picks mandolin at an OBA third Sunday jam in Sutherlin. Photo by Joe Ross



From Cottage Grove, Michael Danielle picks banjo with Long Distance Bluegrass. Photo by Will Geschke, The Roseburg News-Review

Studying with teachers like Joe Carr, Cary Banks, Ed Marsh, and Beth Meade was a mind-boggling and inspirational experience for Mlinek. He took vocal lessons with Cary

me travel with the group to help set up for Friday performances, mostly in neighboring school auditoriums. They'd occasionally let me run the sound board. We'd also regularly put bands together and go on the road for special holiday events."

After relocating to Florence a few years ago, Kirk walked up the street and got together with guitarist Jerry Martin to form a trio called **Jumping the Rails**. Jeff Meek, from Newport, is the mandolin player. "Jerry is a tremendous flatpicker and a good singer," declares Kirk. "We're on the prowl for a bass player, banjo player and fiddler. That trio will also be playing at the Mahaffy Ranch Pumpkin Patch on October 8th."

About four years ago, Kirk was making the monthly trip to the OBA Roseburg Chapter's Third Sunday jam in Sutherlin, hosted by Liz Crain. "I had moved to Florence from Colorado and wasn't really doing much," recalls Kirk. "Jerry approached me after one of the jams and asked if we could get together to pick a few. So that's how we met. He introduced me to Mike Danielle. Alan and Kim came along about four months ago. They really like to focus on the vocal part of the band, and I'm so glad they like what I do and that I fit in with those guys."

Southern Oregon Voices

A self-taught musician, Jerry Zumwalt began playing guitar at age 16 and concentrated on bluegrass and country western. He built his own mandolin and taught himself to play it. Within the last decade, Jerry decided to take up the 5-string banjo. Besides playing with several other groups in the Umpqua Valley over the past 40 years, he plays regularly in his church. Jerry loves good vocal harmonies and appreciates the warm, family-type camaraderie and professionalism of all his fellow band members.

Long Distance Bluegrass is just having too much fun, and high gas prices haven't dampened their spirits. When they get together, it's worth every penny spent and every mile driven, to play it the Long Distance way. For more info about Long Distance Bluegrass, contact Kirk Mlinek at (303) 519-7054 or e-mail mlinekk@msn.com.

While no plans are underway at present to start a coastal chapter of the OBA, the musicians of Long Distance Bluegrass are OBA members and willing to help out in any way and whenever that they can. Kirk is excited to see how their local band progresses and grows. In the meantime, he's co-producing the 2023 Florence Winter Music Festival on January 27-29 that will feature several top-tier bluegrass and folk acts. For more info, visit wintermusicfestival.org.

Joe Ross, from Roseburg, is a founding member of the OBA and plays mandolin with the Umpqua Valley Bluegrass Band.



Kim Clary playing bass at a third Sunday OBA Roseburg Chapter jam in Sutherlin. Photo by Joe Ross



Alan Clary playing guitar at a third Sunday OBA Roseburg Chapter jam in Sutherlin. Photo by Joe Ross

OBA Central Oregon Events

To join a Central Oregon email list, contact Maggie Jackson, musicmag@yahoo.com, 541-306-0797

1st Thursdays, Bend. Maggie's Garage: 65061 Highland Rd., Bend. This space is well ventilated. Doors will be open if weather allows. Hosted by Aspen. 6 - 8 pm. All levels welcome.

Contact: Maggie Jackson 541-306-0797 or musicmag@yahoo.com or Aspen 541-390-8736.

2nd and 4th Thursdays. Jaycee Park, 478 SE Railroad St, Bend. Park along the street and around the corner on Wye street. 6 - 8 pm (**1/2 hour earlier** than previously). Bring water and your own chair. Listeners welcome! Hosts: Becky and Verda - Central Oregon Bluegrass Community

Wednesdays, Banjos West, 6-8 pm, beginner/intermediate. 11 E. Main Avenue, Sisters.

3rd Thursdays Redmond Library, 827 SW Deschutes Ave, Redmond. 6-8 pm (set up/prep at 5:30). All levels welcome. Contact: Marietta Roby 541-944-5363 or rideawild1@msn.com

2nd and 4th Fridays Song Circle, 6-8 pm at the LaPine Library.

Saturdays Open jam, 10 am - 2 pm, Stryker Park, Prineville (at Saturday Market)

3rd Sundays Oregon Old Time Fiddlers Jam. Powell Butte Community Center, 1-4 pm. All ages, skill levels, stringed instruments welcome. Chairperson: LeRoy Newport, 541-604-6564

Open Mics

Mondays 6-8 pm Bunk & Brew

Mondays 7-11 pm Astro Lounge

Tuesdays 6-8 pm The Commons on Brooks St., Bend

Wednesdays 6-9 pm Horseshoe Tavern, Prineville

Wednesdays 6:30 pm - close M & J Tavern, Bend

Wednesdays 7-9 pm Northside Bar & Grill, Bend

First Thursdays 7-9 pm High Desert Music Hall

2nd and 4th Thursdays 6-8 pm Bend Cider (Tumalo)

Sundays 3-6 pm Pig & Pound Patio, Redmond

Sundays 5-8 pm Full band jam/open mic, Hub City, Redmond

Sundays 5-8 pm Silver Moon on Greenwood, Bend

Book Review – *The Laws of Brainjo* by Josh Turknett

Reviewed by Tom Nechville

As a lifelong learner of the banjo, it was a delight to read Josh Turknett's book on molding a musical mindset. This book, self-described as a series of articles, is remarkably well-seamed together and reads easily with continuity. I eagerly absorbed the 227 pages in just two sittings. Not that the material was in any way trivial or obvious, quite the contrary. The book was clearly written and explained our current understanding of our brain's ability to learn and change in simple terms.

What kept me reading was that I kept recognizing myself at various points along my own journey of learning. It was interesting to hear quasi-scientific explanations of what was really going on in my brain when I started out. Even more relevant to my current stage of learning as a senior is the confidence that we can all maintain in the knowledge that our brains continue to respond to mindful practice throughout our lifetime.

However, the encouraging words of Dr. Josh are not without challenges. He warns of the discouragement that comes from lack of progress, and gives pointers to keep us motivated.

As someone interested in sharing what I know in teaching situations, I understand the frustrations that often crop up and can be sources of discouragement. Josh begins to crack open the puzzle of why some folks bridge "the gap of suck" and find music in defiance of their fears of inadequacy. This is the area that tends to stump most adult learners.

As students of the musical language of any instrument, including the voice, we must know more than optimal techniques

to be an effective musical communicator. Turknett explains the differences between the "hard" and "soft" skills of music making. The hard skills are things like motor control and coordination built upon

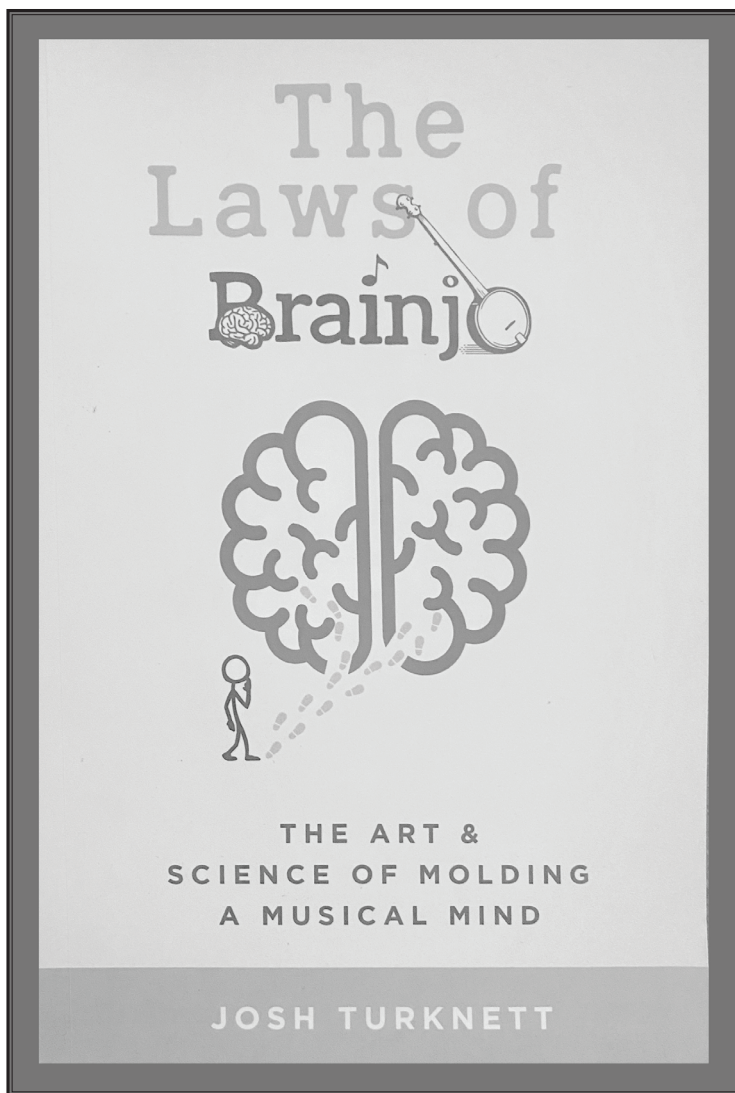
This book does a good job of convincing the skeptics that they too can learn and have every bit of the potential of those who find themselves further along the musical roadway. Learning an instrument and especially the banjo is one of the most mentally demanding activities you can challenge your brain with. The secret is to keep learning something new.

If you are a musician, you are innately familiar with the musical challenges exemplified in this book. It is nice to have a mental image of what is going on in the brain, and perhaps the tidbits of understanding presented by Josh will be just the medicine we need to bridge the next gap in our progress.

If you are a beginner, it will do nothing but good for you to start your practice life on the right foot and be aware of the common causes of frustration and quitting. You may find out more about Josh Turknett and his teachings at brainjo.academy.com.

Tom Nechville is the inventor and owner of Nechville Banjos. Banjos West, Tom's new retail and repair store, is located in his new hometown of Sisters, Oregon.. Tom performs in a duo called The Lois & Clark Expedition. Learn more

at <https://banjoswest.com> and <https://nechville.com>



neural subroutines created by practice. Far more elusive, however, are the things that we are oblivious to—the things that we do not know that we do not know. For me, musical revelation about phrasing, tone, taste, and artistic note choice is a far broader and more mysterious field of learning. The ongoing process of learning about the immense field of musical soft skills is a large part of why I so enjoy making music and learning within jams with others.

Nora Candey Memorial Songwriting Grant

The Nora Candey Memorial Songwriting Grant exists to encourage songwriters of all levels. Distributed funds are intended for in-person or online classes, lessons, workshops, books, etc., to develop your music or lyric writing.

Think you don't have anything to say? You're mistaken. Joe Newberry, an acclaimed songwriter and advisor on this grant, sometimes starts his writing workshop by asking attendees to write down what they did the previous day. In that, a seed often emerges. It might be a phrase, an emotion, an image, or simply a word. From that seedling, roses, kudzu, peaches, or whatever you like can grow.

Music assimilates the experience of its audience if it is to remain vital and evolve. Some will never warm to the high lonesome sound but will buy a Billy Strings or Gillian Welch record the day it comes out. New music illuminates new perspectives. It keeps the timeless themes relatable even as the symbols and sensibilities that gave rise to the music fall further away from our daily lives.

Songwriting breaks hearts, builds worlds, empowers, and seeks the truth. If you have tried it, want to but aren't sure where to start, or are

already creating songs, this grant is for you. To create something that would never have existed if not for you is something to take pride in, even if no one ever knows. Kurt Vonnegut, one of Nora's favorite writers, puts it this way...

"Practicing an art, no matter how well or badly, is a way to make your soul grow, for heaven's sake. Sing in the shower. Dance to the radio. Tell stories. Write a poem to a friend, even a lousy poem. Do it as well as you possibly can. You will get an enormous reward. You will have created something."

Your voice is welcome. For all the versions of "Old Kentucky Home" (or fill in the blank) you hear in a lifetime, how many of them will stand out compared to someone performing an original song? Good or bad, you will likely remember the original song. I can't write that without thinking of half a dozen unheralded songwriters who did something of their own.

Playing an instrument and songwriting are two different things. Different muscles, different emotions, and leave different shadows on the ground. Nora believed songs exist in some sacred space, waiting. You don't write them so much



as discover them and give them form. A lucky few notice, snatching them when they can from where the songs come from. If you have an itch to be a songwriter, this grant can help you down that path.

Nora Candey was a songwriter, multi-instrumentalist, fiber artist, and active member of the OBA. Its purpose and its people meant a great deal to her. This community changed her life, and finding a voice as a songwriter might change yours just a little bit too.

You can hear some of Nora's music at noracandey.bandcamp.com for free. Any proceeds since her passing, along with your donations, go to further this grant.

**Apply using the form
on page 15.
The annual deadline is
March 1.**

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 annual due date of March 1.

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 of March 1.
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 on page 15 by March 1 to president@oregonbluegrass.org or 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.

Grant Award Information and Application

Applications Due March 1
Submit to: OBA
P.O. Box 1115
Portland, OR 97207
Or:
president@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 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 Grant Funds from OBA, should you be awarded a Grant (name, address, phone number, email address)

This is an application for:
 Waller Award
 Candey Award

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

Thank You and Good Luck!

Rusegrass Review

Dennis Christensen interviews Drew Tucker of Thunder Ridge band

It's a Thursday night in southeast Portland. A tall fella wearing a scally cap and sporting the kind of mutton chop sideburns an aging Bill Monroe would appreciate is twisting an old-timey-looking microphone into a stand. He has tattoos on his knuckles (à la Jake and Elwood Blues) and earlobe plugs of an indeterminate gauge. As I approach I notice he is wearing the T-shirt of a New York City Ska band I had not heard from since the late '90s.

His name is Drew Tucker, and he greets me with a smile and a handshake as I tell him I am here for the Rusegrass Review. "How does it work?" I ask. He politely explains to me the plan for the next two-plus hours. "We have a house band here that plays most of the first set, about thirty-five minutes or so. Then we welcome folks to come up and play a couple of songs with us. It's very informal. We try to accommodate everyone that comes to play."

I grab a beer and take a seat at the table closest to the stage area and wait for the house band, Thunder Ridge, to begin. They are fresh off a successful showcase



Drew's band, Thunder Ridge

performance in the Oregon Bluegrass Association's suite at the Wintergrass Festival in Bellevue, Washington and are back in their home venue of Ruse Brewing. They blaze through a quick set of traditional standards, some seemingly well honed, others played for the first time together. All with the hard-driving sound, three-piece harmonies and aggressive punch of a bluegrass bar band from the 50s. There is Drew, who handles much of the lead singing and harmony vocals, while picking and chopping away on mandolin with an attack so aggressive it might make Frank Wakefield's style seem dainty by comparison. There is banjo man "Chain-saw" Chuck Holloway, a fixture of the west coast bluegrass scene for decades, well known for his tireless drive in the way he picks a banjo and in his championing of traditional bluegrass. There is Casey Davidson keeping everything grounded with his steady bass. And there is John Montgomery, the powerhouse vocalist from Arkansas (if the term 'Ozark-Soul' is not yet a thing, then allow me to submit it into our lexicon now) putting the hurt on every syllable he sings and drawing in each audience member to feel the pain right along with him. Just as I was losing myself in the music and a fabulous IPA, my name was called over the mic and with it an

invitation to join the fun. I sweated my way nervously through three heavily prepared tunes, then felt pretty good about myself as I sat down and ceded my spot to another eager picker.

Welcome to Rusegrass Review. It is one part performance, one part open mic, one part band practice, and one part jam session that equals a whole lot of fun. It is quickly becoming one of the best places in town for a picker to hear music, play music and meet a lot of great folks, all centered around a common affinity for traditional bluegrass.

I sat down recently with Mr. Tucker to get the story of how this all came together.

I know you as the fella behind Rusegrass Review and also my favorite new local trad-grass band, Thunder Ridge. Can you tell me a little about yourself and how you came to bluegrass?

I am part of that whole group of people that was introduced to bluegrass through Jam Grass. Before I ever even got into playing mandolin, I started listening to Jam Grass bands like String Cheese Incident and Yonder Mountain String Band. At one point someone said, "Have you ever heard Jerry Garcia's band, Old and In the Way?" I got a copy of their album, Breakdown, and all of a sudden that was all I could listen to. And that was much more in the traditional vein and led me to find out about Bill Monroe and The Stanley Brothers. Then I got more into that style of bluegrass music. In 2010 I started a band called Left Coast Country that I recently ended after 12 years. But that was more of a country string band. We touched a fair amount on Jam Grass and traditional bluegrass, but it was mainly a country string band with a honky-tonk flair.

How did you find the mandolin?



Josiah Payne at Rusegrass

Rusegrass Review



Jam at Rusegrass

I am self-taught at the mandolin. I had a few lessons through the years. I was initially attracted to the mandolin by seeing David Grisman. I liked him a lot but I realized I needed to go back and focus a little more on the pioneers of the bluegrass sound like Bill Monroe and Doyle Lawson. Ronnie McCoury is one of my biggest influences. Jeff Austin from Yonder Mountain was instrumental in getting me to start playing the mandolin. I got my musical start playing punk rock. I was an active member of the local punk scene in the early 2000s. We were a good band that had success quickly. But it all blew up because we were young and didn't know what we were doing. But it's the punk rock influence that has always kept my mandolin playing so hard-driving. The aggressiveness of punk rock has always driven my music. I've had a few people over the years tell me "You play too hard"—and I did. I used to play too hard. The most strings I ever broke in one show was 11. Now it's rare if I break a string. But back then we were a punk rock band playing bluegrass songs.

A lot of the people I meet that are newer to bluegrass or are around my age have a punk rock background. There must be some commonality between the two genres?

There is for sure. There is almost a pipeline between punk rock and country and string bands. I feel like there is a similarity in

some of the chord progressions, the simplicity of said chord progressions and even song content, unless you're talking about the really political punk rock.

How did you form Rusegrass Review?

Right before the pandemic, Left Coast

wasn't doing as much. I had been kicking around the idea of starting a jam, but I didn't want to start the typical big, circle jam. I wanted to do something a little different. Shaun, one of the co-founders



Drew Tucker

of Left Coast Country, had a brewery and said "Yeah, go ahead." So I started it out with my buddy Adam Burnette and also Harry Olk from Cascade Crescendo and Shaun on guitar and Casey on bass. That was the first time around. But then the pandemic hit and shut everything down. Once we were able to get going again, most of the players in the original house band had moved away. That is when Casey mentioned he knew a guy named

Chuck. Chuck and I were introduced in November of 2021. Chuck invited John Montgomery. Then one night there was an open spot at the Starday Tavern. I reached out to Casey, Chuck and John to see if they would want to play a couple sets since we had so much fun at Rusegrass. We played just a couple of songs before we realized we had a band on our hands. We just did a bunch of Larry Sparks covers and had a great time. That is where Thunder Ridge came from. Then we quickly realized we could use Rusegrass as a sort of practice for regular shows, but still keep the vibe that Rusegrass had before.

Where did the name come from?

It is an actual place in the West Hills off of Skyline Boulevard.

I noticed right away how welcoming and inclusive a space Rusegrass is. Is this by design? Is this something you actively cultivate?

One hundred percent. My goal with Rusegrass has always been to build community. I would love to see other bands form out of playing at Rusegrass. I would love to foster more bluegrass in Portland and have Portland bluegrass be a thing that people know about and think "Oh yeah, the Portland bluegrass scene is strong and welcoming and there are all these great bands." I love the music so much—I want to see it grow and I want to see more bands and I want to see more young people getting into it the way I did years ago. I want those people who start playing to have a welcoming space because I certainly didn't when I started playing.

I went to a lot of the jams and I didn't necessarily meet with the most welcoming atmosphere. Not all jams, but there were some I went to that when I started playing I felt I was being tolerated at best. And that discouraged me from becoming more involved in the community during those years. With Rusegrass, I want to have a space where everyone feels welcome.

Are there any drawbacks to this structure as opposed to a typical jam?

There are definitely drawbacks. When some people go to a jam, they want to be able to play all night. I have seen people with instruments leave without ever getting on stage. And I don't know if that is because they don't feel welcomed or just didn't show up to watch music—they showed up to play. Not everyone is going to have as much time as they like to play, but that is the nature of how it is run. I personally think the people watching are getting a better show, because, after all, it is still a live performance, not just a jam. It also makes some people nervous when they realize it is not just a jam and the idea of playing and singing into a microphone makes them a bit nervous. So there are drawbacks to doing it this way. But at the same time, I like the idea of people who have never had the live music performance experience being able to get on stage and play with a band and sing into a microphone. It allows people the chance to try it out and see if they like performing. Maybe they will enjoy it enough that they will want to start their own band.

Speaking from experience, it gets pretty addictive. There have been nights where I get up to do a song or two with y'all and I don't want to leave! And there are three other guitar players waiting for their turn.

Ha, yeah, I guess I haven't really experienced that side of it. I never get to sit down!

What is next for Thunder Ridge?

I'd like to see us play more festivals. We have a few shows lined up over the next few months. I'd like doing some small touring. But mostly just try to play more festivals and get our name out there more. Eventually we would like to record an album. I have a fair amount of original material that Chuck and I have been working up to see which ones might fit Thunder Ridge. I think we could have a pretty solid album, so there is recording in the future. It has been a busy summer. I think once winter comes we may take a look at that.

It is definitely something that is kicking around our collective consciousness. Thunder Ridge is going to keep trucking along and figure out where we fit in this scene.

You all blew up so quickly on the local festival circuit. How did that happen?

The Wintergrass thing was all Chuck. We had only played that one show and Rusegrass a couple times. We had only been a band for a month before we played Wintergrass in the OBA suite showcase. That was all on the strength of Chainsaw's name. From that showcase we booked Wenatchee and Stevenson. Then we played Mississippi Studios and The Old Church. We got a lot of things coming at us very quickly. It was really great and fun to be involved in a group that immediately had so much momentum and to be embraced so quickly. I definitely was not used to being at bluegrass festivals and having people talking to me about my music, not just "You don't look much like a mandolin player," because I definitely stand out with all my tattoos.

Do you have any plans to grow Rusegrass?

Yes. For example, starting in October we are switching to Tuesday and we are going weekly, as opposed to every other Thursday. Maybe once a month we'll do a band scramble, where we grab a group of people and say "What instrument do you play, what songs do you know, what key do you want, what part do you want to sing?"—and let's go! We want to do different things like that to mix it up and have fun doing something new. We are also trying to get some bands in there to play the break in between sets. We typically take a 20- to 30-minute break and we would like to use that time to invite new bands to fill that spot. Again, trying to build the community.

You seem pretty passionate about doing your part to make the scene more inclusive.

One of my biggest concerns for this music is that because of the lack of inclusivity, there will be some die-off. I get concerned, at least regionally, when I look around and I don't see a lot of young people playing the music. I love going to traditional festivals,

but I am among the youngest people there, and I'm a year away from 40! There needs to be new blood. Many people I've met like the music and are interested in playing it, but are not interested in going to the events. I don't know how to change that. I wholeheartedly believe that bluegrass has a big gate-keeping problem. I don't feel that gate-keeping is necessary for any reason in any type of music. Anything that makes the music seem unapproachable does not help. For thirteen years I did not play traditional bluegrass but I eventually found my way to it. If we exclude people from jams who maybe don't play traditional bluegrass, then maybe we lose out on a crop of young great musicians and maybe some of them will eventually end up playing this music we try to protect.

For all of the people reading this who think they may want to come check out Rusegrass Review, what would you like them to know before they go?

Have a couple tunes ready to go. Know what you are going to play. You won't play the whole time, but you'll have a good time.

Dennis Christensen is a fledgling picker and warbly caterwauler who dreams of one day being a sideman in a family band with his wife and two young children. Drew Tucker plays mandolin and sings with Thunder Ridge. He hosts Rusegrass Review (every Tuesday starting in October 2022) at Ruse Brewing, 4784 SE 17th Ave. in Portland. See Rusegrass Review on Facebook to confirm time; 6:30-9:30 pm at this writing.

Chick's Kids

Stacey Harnew is happy to announce that the Chick's Kids monthly jam has resumed at her Sherwood horse ranch, as of September 11th.

The group meets on the second Sunday of each month during the school year. Beginners welcome. Some instruments are available.

Teaching interns include Kanan Clevenger and Nate Hendricks. Henry Hakanson and Sophie Harnew will coach the students and interns.

Please email Stacey Harnew for more information at Info@wildhorsemountain.org. Let us know, students age, interests, and level. Beginners are welcome!



Chick Rose

The Chick Rose School of Bluegrass, known as “Chick’s Kids,” is a music education program dedicated to sharing the fun of bluegrass with youth. Chick started his program in 1992, and over the years he taught and mentored more than 1000 students in the art and performance of bluegrass. After Chick passed away in 2011, the Oregon Bluegrass Association created Chick’s Kids in his memory. Chick once summed it up: “Preach fundamentals, but teach fun!”



Coach Henry Hakanson and Intern Nate Hendricks teach children to jam at Columbia Gorge Bluegrass Festival



Chick's Kids performance at Columbia Gorge Bluegrass Festival.

Welcome New OBA Bands

The Muddy Souls



The Muddy Souls is a 5-piece progressive bluegrass band formed in Eugene, Oregon in 2018. Their ever-growing sound is a beautifully fresh take on an age-old genre of music. Having four different songwriters and singers in the band, their sound encompasses a wide variety of influences: Traditional bluegrass, folk, jam and improvisational music, and jazz, just to name a few. Their uniquely crafted songs and thought-provoking lyrics are showcased on their recently released third studio album, “The Raven.” They are taking the Pacific Northwest bluegrass scene by storm, and are working on material for a 4th studio album.

acousticmuddysouls@gmail.com

www.themuddysouls.com

Fog Holler

Innovation meets tradition in modern bluegrass band Fog Holler. Pairing keening brother duo harmonies with rollicking banjo, sassy guitar, bowed bass, and lilt-ing fiddle, Fog Holler’s original music is at once a timely commentary and a vibrant celebration of American roots music. Formed in 2018 in the San Francisco/Bay Area, the band was discovered while busking by Grammy award-winning artist Laurie Lewis. Fog Holler has since catapulted from playing amidst the mad rush of Union Square to playing alongside Grammy winners and bluegrass legends. With captivating tunes to catch the ear and coordinated outfits to catch the eye, Fog Holler is quickly entralling longtime bluegrass fans and newcomers alike. When they’re not on the road spreading the joy of the high lonesome sound, you can catch Fog Holler’s keening tones in the smoky saloons of their hometown, Portland, Oregon..



Fogholler@gmail.com

<https://www.fogholler.band/about>



Another New OBA Band



The Chicken S#!t Gamblers

The Chicken S#!t Gamblers began as an amalgamation / supergroup of veteran band pickers who began the project to delve deeper into the bluegrass music structure and explore the genre with bending improvisation and musical depth not typical of traditional bluegrass and folk music. In 2017 guitarists Luke Maddux and Neil Mangrum with mandolin player Aaron Meader brought Jaimie Didier (fiddle) into the mix. Shortly afterwards, bassist Jess Kunze (also of Countryside Ride) joined the group and the chemistry of the unit congealed. Over the next year, they honed their harmonies and sounds and pushed harder into bluegrass pickin', rhythmic jams, pop culture-inspired bluegrass medleys and smooth 3-part vocal harmonies. With the return of Rory Johnson (banjo) in 2019, the group has locked into a steady rhythm of performing rowdy and explosive shows around the pacific northwest.

The band is happy to be back on the touring and festival circuit again in 2022 following some weird 2020-2021 live music juju that saw them recording, performing at PDX couch tour, and several outdoor, limited attendance gigs.

<https://chickenshitgamblers.com>



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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.

STUDENTS SAY:

"Joe enjoys music — and it is infectious!"

"Inspiring and enthusiastic!"

"A very patient teacher!"

Learn skills to jam with confidence, teamwork and fun!

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- All bluegrass instruments welcome
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- Supportive, low-pressure environment
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- Change smoothly between G, C, D, and A (fiddles and basses need to know which notes work with which chords)

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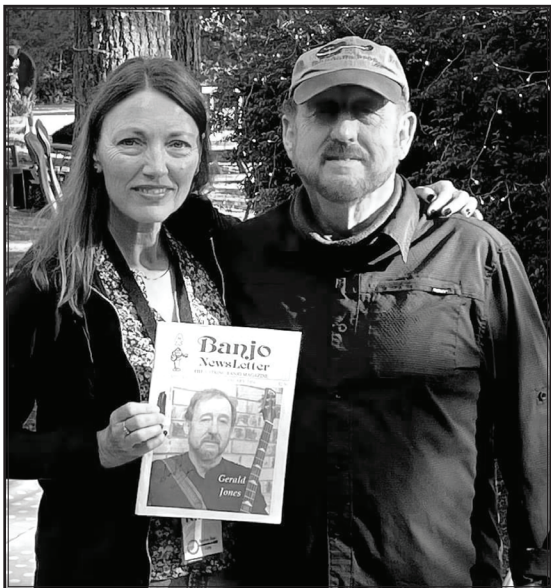
American Banjo Camp



Tom Nechville with Ned Luberecki



Gabrielle Macrae and Barry Southern



Donna Kirby with Gerald Jones



Linda Leavitt and Mike Stahlman



Mike Stahlman, Tristan Scroggins and Gina Furtado teach a workshop at ABC



Tristan Scroggins mandolin workshop at ABC

Remembering Paul Smith

By John Kael

In many places, the bluegrass community is divided into two fairly distinct groups—a small, traditional old guard, and a larger number of younger, bluegrass-influenced but arguably less traditional bands. The Northwest is no exception. There are still a handful of stalwart ambassadors of “first-generation bluegrass” hiding in the hills, hollers and suburbs, but few compared to the thriving scene that was here toward the end of the last millennium.

The old guard is, of course, getting older. Sadly, this also means we are losing some of the pillars of that community, and they are taking with them a rich history of bygone festivals, top-notch traditional bluegrass bands, a fantastic repertoire of old bluegrass songs, and a whole lot of great stories. We unexpectedly lost one such pillar this May, and it is a real blow to the bluegrass community, as well as a terribly sad loss to all who knew him, including myself.

Paul Smith had deep roots in the traditional bluegrass community here, going back to the late 1970s and spanning nearly 50 years. Through those years, his band



Paul Smith

personnel essentially read as a who's who of Northwest bluegrass royalty, and he was seen on the stages of nearly every festival in Oregon and Washington—including the first Darrington fest in its current location, several appearances at Mt. St. Helens, Columbia Gorge, Clatskanie, Bluegrass from the Forest, Tumwater, Olalla, and many more.

Paul's tastes ran from early country through traditional bluegrass, and he had a great repertoire of Flatt and Scruggs, Monroe, Red Allen and the Stanley Brothers songs, but in particular he loved the old Jimmy Martin numbers, and he sang them well. I had the privilege of playing with him and his friends many times over the last decade or so, and always looked forward to it. He was a terrific singer, guitar player, bass player, band leader, supporter of all things bluegrass, and one of the most kind-hearted and genuine people you will ever encounter.

Born in Lamar, Missouri in 1950, Paul spent his younger years in Kansas with his two brothers, Ray and Dale, but after the family was driven out by a particularly severe tornado in 1959 (think Wizard of Oz) they made their way westward “in a 1949 International pickup and a 1958 Pontiac Chieftain, like the Beverly Hillbillies,” and landed in Oregon, where they remain to this day, aside from a brief stint in California when Paul was in the military.

Paul's father Leland played country and bluegrass music, and began teaching Paul



Fern Hill Band

Remembering Paul Smith



Mike Eisler, Paul Smith

and his brother Ray to play guitar when they were about 10. The three of them would play and sing old country standards around the house. During his teens, Paul became interested in electric guitar, and by the late '60s was actually playing in a rock and roll band, though not professionally.

In 1969 Paul joined the Navy, serving four years, including two tours in Vietnam. During his early days in the Navy, while serving on the USS Catskill, he was still playing electric guitar, and he and some of his shipmates formed a band that would periodically entertain the crew. Paul took his service very seriously. He had a strong sense of personal responsibility, and came from a military family—his father served in WWII, and his grandfather in WWI. He felt it was his duty to serve, no matter where he was sent and what the sacrifice.

I recall a conversation where he expressed how disheartening it was to come back to the US from Vietnam in the early '70s, when public sentiment toward the war

had soured and many of the returning young soldiers faced condemnation from their peers. He wrote a song about it, in fact, called “No Welcome Home,” which speaks to being a young man fresh out of high school “beaming with pride” and ready to serve his country like those before him, but upon returning feeling very little acknowledgment or gratitude for his sacrifice and service. Paul didn’t end up recording this song on any album, but Fern Hill did perform it periodically.

Between his two tours in Vietnam, in 1970, he married his then-fiancé Lois. They would have celebrated their 52nd anniversary this October. They lived in Oakland, California for a couple years, near the Navy port town of Alameda. While there, Paul

listened to KPIG radio (many of us in the Bay Area were raised on Cousin Al’s show), and he also visited Paul’s Saloon in San Francisco (Lois was too young to join him), which at the time was an extraordinary hub for bluegrass music, with regular appearances by High Country, Phantoms of the Opry, The Frank Wakefield Band, David Grisman, The Good Ol’ Persons, and several touring bands who would stop by after local gigs, including J.D. Crowe, Ricky

Skaggs and others. Bill Monroe even came by and sang a few with Vern Williams. Paul often spoke of those days, and how it inspired him to become more involved in bluegrass again.

It was during their time in Oakland that one day Paul and Lois went to a local flea market, where Paul was keeping an eye out for some bluegrass recordings. A vendor handed him an old 8 track of Jimmy Martin—“Here, this is what you want right here.” That was the real start of it. Paul wore that 8 track out, and kept buying more Martin recordings, learning the songs, and then expanding his repertoire out to Monroe, Flatt and Scruggs, Red Allen, the Stanley Brothers, the old brother duets and others.

In 1973, Paul and Lois moved back to Oregon, near Portland, and shortly after Paul and his brother Ray started a bluegrass band called Salt Creek, which included Ed and Lila VanDeVoorde and later Mike Stahlman and Fred Shultz. Eventually



Paul and Lois Smith



Lois and Paul Smith

Remembering Paul Smith

with a few personnel changes this became the band Old Friends, which in addition to Paul and Ed included Rollie Champe, Greg Baker, and John Van Brocklin. Additional members over the years included Randy Oman, Jeff Smith, Dave Chalupsky, Pat Kramer, Joe Bob Alger, Mike Eisler and others. Old Friends remained active from the '80s until the mid-'90s, at which time Paul transitioned into the band Surefire, driven mostly by Dave Elliott and Randy Oman. This group also included Van Brocklin, Jerry Moriarty, and at one point a young Norm Olsen.

In 1999, Paul and Lois moved from Hillsboro to their present property on Fern Hill Road in Rainier, Oregon. It was also around this time that Paul formed the band Fern Hill, with whom many of you are familiar. Up until this time, Paul had been playing mostly a supporting role in the various bands, but he wanted to shift toward being a band leader, guitar player and lead singer, and thus Fern Hill was born.

Personnel included Old Friends alumni Oman, Elliott, and Van Brocklin, and also added Steve Bond on bass and Peter Schwimmer on banjo. Eventually Mike Eisler and Rollie Champe joined, and the lineup consisted of Paul on guitar with Eisler on fiddle, Champe on mandolin, Van Brocklin on banjo and Bond on bass. More recently Eisler moved to banjo, Brett Champe (Rollie's son) joined on



bass, and Gary Schuh joined on fiddle. Dee Johnson took over the bass in 2021, so that Brett could play more mandolin, and this was the final configuration before Paul's death in May of this year.

Paul was a great front man. He had an easy emcee style, sang the majority of the songs, and also wrote quite a few, some with bandmate Mike Eisler, who recalls: "Paul had an incredible work ethic—if he said he was going to do something he did it, and really put his heart and soul in it. He was a great band leader—always showed up prepared, learned his parts and lyrics, and brought in new songs regularly. He was also a real proponent of original material, even though the band was highly



traditional, which I found refreshing." Paul also did all the booking and managed to get Fern Hill on every major stage in the Northwest.

I first met Paul when I attended one of his renowned Labor Day Weekend bluegrass parties in 2008, a year or so before I moved to Portland. I was introduced by another pivotal local musician that we lost last year—Chuck Davidshofer. Paul and Lois started hosting these

parties in 2007, a tradition they picked up from Steve Waller, who had hosted them for many years but passed in 2005. Waller's gatherings were regularly attended by a number of folks from California, including Vern Williams, his son Delbert, Keith Little and others. Paul had great admiration for Vern, and cherished a memory of singing one of Vern's songs (Cabin on a Mountain) at one of Waller's parties, when suddenly he was joined by Vern singing harmony when the chorus came around.

When I attended that first party I recall being a bit nervous—I didn't know much going in, except that this was where the traditional bluegrass, and *only* traditional bluegrass, could be found. As a Californian at the time, and driving an unfortunate rental car (a bright red Volkswagen beetle) I felt a bit out of place amongst the diesel trucks and 5th wheels. Also Paul struck a pretty imposing figure, with shoulders as broad as two of me. I recall I was playing with some other folks, when he walked up and said something along the lines of "So you're that fella from California. They say you know some Stanley Brothers." "Yep." "So, you know 'Jordan'?" I

Remembering Paul Smith

was intimidated, but I did, in fact, so we sang it together. That's the first time I saw that inimitable broad grin, and it led to a long night of songs, smiles and stories.

I'd planned to stay in a hotel nearby that night, but Paul and Lois would have none of it—they set me up as if I were family, embraced me warmly into their group of friends, and continued to introduce me to many of the musicians I now play with regularly. This is the kind of story often repeated—Paul was extraordinarily generous, warm-hearted, accepting and kind, and defined what it means to be a true friend. He brought people together, and made them feel welcome.

Saying goodbye at the end of one of Paul and Lois's gatherings was a drawn-out affair. Once the instruments were back in their cases and the leftovers wrapped up to go, then began the special and important tradition of gathering around the kitchen island for a final round of goofy stories, exchanges of gratitude, excited planning for the next gathering, and general affirmations. Annie and I always left with the feeling that we were extremely lucky to know these folks. The last time we saw Paul, I'm so thankful that it included the long goodbyes and Paul's giant bear hug, and that our last glance was of him standing in the doorway with that great big grin.

John Kael lives in Portland with his partner Annie Staninec, and plays in the band Whiskey Deaf. He is an avid traditional bluegrass enthusiast, multi-instrumentalist, sometimes teacher, and creator of the sorely neglected but occasionally still useful bluegrasslyrics.com.



Paul Smith



Annie Staninec and John Kael



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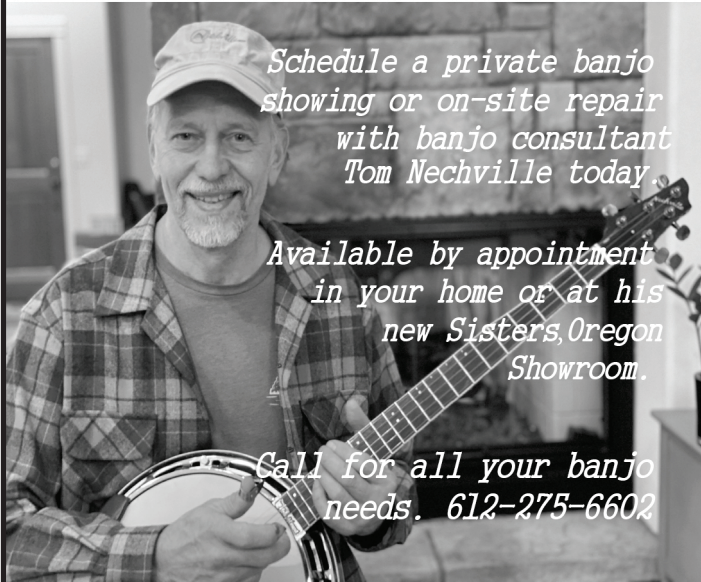
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OBA Supporting Performer Directory

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

Chicken S#!t Gamblers

A six-piece bluegrass and folk music group of veteran band pickers, happy to be back touring, recording, and performing. The C&SG have several Northwest shows coming up.

<https://chickenshitgamblers.com/tour/>

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 tilled 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

Fog Holler

Formed in 2018 in San Francisco, now at home in Portland, Oregon, the 4-piece Fog Holler band features brother duo harmonies and original music.

Email: fogholler@gmail.com
www.foghollerband/about

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
patnellconnell@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

OBA Supporting Performer Directory

Nitsch (vocals, guitar), April Parker (vocals, mandolin, accordion), Eileen Rocci (vocals, up-right bass), Tony Rocci (guitar, mandolin, vocals)
mistymamas.com
April Parker 503-780-9770

The Muddy Souls

This 5-piece progressive bluegrass band is based in Eugene, Oregon. Check out their 3rd studio album, "The Raven."

acousticmuddysouls@gmail.com
www.themuddysouls.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, Brian Alley: Banjo, Ben Ticknor: Bass

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

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

enchancing 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 Stoczek, guitar, and Dave Elliot on mandolin.

Dave Elliot at davescafos@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

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

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



Nate Hendricks and Henry Strid picking at IBMA

Wheel Hoss for Guitar

Arr. by Greg Stone

G F G F G F D G

G F G F G F D G

G

1. G D G

2. G

D G

D G

2/4 4/4

2/4

Detailed description: This block contains the guitar tablature for the song 'Wheel Hoss'. It is arranged in five systems. The first system shows the first four measures with a 4/4 time signature and chords G, F, G, F, G, F, D, G. The second system shows measures 5-8 with the same chord sequence. The third system shows measures 9-12, including a first ending (1.) and a second ending (2.). The fourth system shows measures 13-16, including a key signature change to D major and a 2/4 time signature. The fifth system shows the final measures, including a 2/4 time signature. Fingerings and techniques like hammer-ons (H) and slides (Sl) are indicated throughout the piece.

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Chick's Kids and more

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