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INSIDE THIS ISSUE!

Interview With Michael Cleveland,  
Remembering Eddard Hargadine,  
Favorite Albums of 2022 & More.



*Oregon Bluegrass Association*

[www.oregonbluegrass.org](http://www.oregonbluegrass.org)

# Bluegrass *Express*

*A Conversation With*

## Michael Cleveland

*By Linda Leavitt*

**T**he great bluegrass fiddler Michael Cleveland is passionate about music. He says even when he's not playing music, music is always on his mind.

Cleveland has turned his passion for music into a deeply successful career and a growing list of accolades. The list of awards Cleveland and his band, Flamekeeper, have received is long. He's been named Fiddle Player of the Year by the International Bluegrass Music Association (IBMA) an astounding 12 times. Flamekeeper has won the IBMA award for Instrumental Group of the Year seven times.

In 2022, the Society for the Preservation of Bluegrass Music of America (SPBGMA) recognized Cleveland with the award for Fiddle Player of the Year, and Flamekeeper won Instrumental Group of the Year. In 2019, Cleveland's "Tall Fiddler" won the Grammy for Best Bluegrass album. That same year, his life was chronicled in the documentary "Flamekeeper: The Michael Cleveland Story." This year, The National Endowment for the Arts named Cleveland a Heritage Fellow.

Cleveland tours with Flamekeeper and with Béla Fleck's "My Bluegrass Heart" show. One of his latest sessions as a sideman involved playing on the Billy Strings

project, "Me / AND / Dad," an album of bluegrass standards. Cleveland's new album, "For The Lovin' of the Game," will be released March 1, 2023.

Cleveland grew up in Henryville, Indiana and began learning to play the violin at the age of four at The Kentucky School

starting out with Jeff White, Dale Ann Bradley and Rhonda Vincent. Cleveland formed his band Flamekeeper in 2006. Members of Flamekeeper include Nathan Livers (mandolin), Josh Richards (guitar), Jasiah Shrode (banjo) and Chris Douglas (bass).

In January, Oregonians will have two opportunities to hear Michael Cleveland and Flamekeeper: First, at the Florence Winter Music Festival on January 28, and then at The Old Church in Portland on January 29.

The day after Michael Cleveland was named an NEA Heritage Fellow, we shared a long conversation about his life in music, his musical inspirations, touring with Béla Fleck, playing with his buddy Billy Strings, Cleveland's love of jamming, and his advice to young bluegrass musicians. Michael Cleveland is at once brilliant, funny, honest and humble.

**Linda Leavitt:** *I'm excited to hear you play at the Winter Music Festival in Florence, Oregon, and I will try to come up to*

*Continued on page 5*



*Michael Cleveland*

for the Blind. At home on the weekends, he learned to play fiddle at local bluegrass gatherings and regional festivals. In 1993, he met Doc Watson at IBMA and performed with the Bluegrass Youth All-Stars.

He has been a professional bluegrass musician since he graduated from high school,

# 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](http://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](mailto:Expressnews@oregonbluegrass.org)

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### AD RATES AND DIMENSIONS

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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](mailto: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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A Conversation With Michael Cleveland



Remembering Eddard Hargadine



Winter Music Festival chair, Kirk Mlinek



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[www.oregonbluegrass.org](http://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

Greetings of the new year to all!

November marked the fourth year that I have had the honor and privilege of serving this amazing organization and I feel compelled to offer my thanks to our tenacious Directors and Volunteers. The last couple of years haven't been easy and I salute the folks who kept the lights on and our shared vision intact and growing.

2023 promises to be extraordinary—just look at the upcoming events covered or listed in this issue of the Bluegrass Express:

In January, the bluegrass-heavy Winter Music Festival in Florence offers an incredible lineup, from some of our best young West Coast pickers to traditional stalwarts like Michael Cleveland to bluegrass virtuosos from North of the border, plus workshops and all the good things a winter festival should have.

See the story in this issue about this festival and the folks who are producing it.

We will have a table at the festival, and that means that some volunteers will add to the fun. Contact Connie Wold at [volunteers@oregonbluegrass.org](mailto:volunteers@oregonbluegrass.org) if you can spare an hour or two to support the OBA.

In February we'll be at Wintergrass in Bellevue, Washington, hosting jams, open mics, songwriter showcases, workshops, and band showcases. If you visited our mezzanine "tree room" showcases in 2022, you'll be glad to know that we will have the same format this year. And our suite will be open, too. Be sure to stop by and say "Howdy!"

And just over the horizon, we're working on plans for our Annual Meeting in April, which will incorporate the return of the Sonny Hammond Bluegrass Gospel Show!

And speaking of our Annual Meeting, remember that's where we announce the winners of our Nora Candey Songwriting and Steve Waller Grants. The deadline for applications is March 1, so don't delay.

One final note: If you got out of the habit of checking our Web Calendar during the pandemic, I encourage you to take a look. I think you'll be astonished, as I am, about the number of events that are happening all over the State. And if you're a band or a promoter and aren't listed yet, there's no time like the present. It's quick and easy to get your event in front of a whole lot of eyes.

Please be sure to keep in touch.

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

Chris Knight  
OBA President



Photo By Doug Olmstead

## What's Playing On The Radio

Local Radio Bluegrass and Country Listings

### Everywhere And Free

Oregon Bluegrass Radio

[www.oregonbluegrass.org](http://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](http://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](http://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](http://kmuz.org), all bluegrass

# Michael Cleveland

cont. from page 1

**Portland to hear you at The Old Church the day after. It's thrilling for the opportunity to get to hear you and your band play. Would you tell us about how you were convinced to come out here from the East Coast?**

Michael Cleveland: Paying for air fare, that's the big thing these days. I'm pretty unfamiliar with the festival, but since we booked the date, I've been following the festival page on Facebook and it looks great. I wasn't aware of the festival until we were hired to play there.

**LL: The Winter Music Festival has historically been a folk festival, but in the last few years, the festival has moved toward booking more bluegrass musicians. We're thrilled about the stellar bluegrass line-up this year.**

**Last week we watched the documentary film, "Flamekeeper: The Michael Cleveland Story," on YouTube. We found the story of your journey through life and music inspiring.**

**This year, the National Endowment for the Arts (NEA) awarded you a national heritage fellowship, which is "the nation's highest honor in folk and traditional arts" and "recognizes recipients' artistic excellence, lifetime achievement, and contributions to our nation's traditional arts heritage. Last night I saw the film tribute to you in "Roots of American Culture: A Cross-Country Visit with Living Treasures of the Folk and Traditional Arts," which was produced by the NEA.**

**What is it like to be given the highest award in the country for traditional and folk arts?**

MC: Well, it's truly an honor, and especially looking at all of my heroes who have received this award, to be in a list with those people. Before the airing of the film,

we had a Zoom call with all of the NEA fellows and man, just getting to know everybody and hear their stories, and then seeing the film last night—it is so cool to have so many cultures represented all across the board. Everybody has their own thing and their own style of music and are unique in what they do. It was educational for me to watch the film.

**LL: What was the name of the tune that you played at the end of your part of the NEA Fellows film? At that point in the film, you're standing by yourself in a field at sunset, playing that tune, which sounded kind of old-time to me. That tune sounded so plaintive and beautiful.**



Michael Cleveland and Flamekeeper

MC: That's a song called "Jack of Diamonds," or some people call it "The Drunkard's Hiccups," an old-time fiddle tune. Tommy Jarrell did it, fiddle players in the old-time style did it and I put my own spin on it. Yeah, that's a great song.

**LL: Your playing on that song was just gorgeous. It really sums up what you do, putting your spin on traditional music. I love how you take the intensity of your upbeat songs and maintain that intensity in that slow, sad song, and in the ballads and tunes you play.**

**While watching your documentary, "Flamekeeper," I was really struck by how everything seems to go back to you being inspired when you were a child by the tune "Orange Blossom Special," and by the magic you heard in that tune. You're taking the music forward and are a trail blazer, and you also go back to those traditional tunes.**

MC: I've always been about the intensity in old time, traditional and any kind of music. I've always been into players who you can hear their personality in their playing. There's a lot of people out here that can play the notes and can play super clean and super fast and all that, but it sounds

like a robot and does nothing for me. But you know playing with that intensity really is what I like and people that play with intensity are the people I like to play with and listen to. Sometimes they may not be the cleanest players or the prettiest-sounding players, but you can feel every note they play and you can tell they're into it.

Take Tex Logan, for example. Tex Logan was a fiddle player who was also a mathematician who worked at Bell Labs. He came up with a lot of patents. I think he was the first to come up with digital audio. He wrote "Christmas Time's A-Comin'" for Bill

Monroe. He played with intensity. He had the old-time thing and an intensity in his playing. He wasn't the smoothest player, he wasn't a Kenny Baker-type fiddle player, but you could hear his personality and nobody played like he played.

I asked him about that once. I said "Who did you listen to? Who were your heroes in fiddle playing and who did you aspire to play like?"

He had some favorite players but he said he didn't know, he just started playing. When he was learning how to play in the '30s, '40s, and later, people might hear

# Michael Cleveland

something on the radio one time and try to imitate it, or maybe they had enough money to have records and possibly play it over and over again to learn it. Otherwise, they had to hear it on the Grand Old Opry or the radio and retain that.

In doing so, you don't get a note-for-note copy of someone else. You get their interpretation of the melody and it becomes their own thing. That really made me stop and think when he said that. It is interesting to me why people play the way they do and who their influences are and were.

**LL: It's interesting how intimate bluegrass is compared to other music genres, because there's so much sharing involved and people are showing each other things. Like you said, they're putting their own imprint on it because they may be filling in the blanks. Who would you say your greatest influences are?**

MC: In fiddle playing, I would have to say, Benny Martin, Scotty Stoneman, Chubby Wise, Bobby Hicks, Kenny Baker, Dale Potter, Vassar Clements. I try to listen to a little bit of everybody. As you learn more and grow older and evolve, your tastes change, and some of it is a little hard to comprehend at first. Like Vassar. For so long, I did not get what he did, and then once I got to where I knew enough on the fiddle to actually figure out what he was doing, then I figured out this guy played more complicated, complex stuff than pretty much anybody.

It's hard to find people who sound like Vassar Clements. Once I understood what he was doing, I was like "Wow, this guy!" Same deal with Bobby Hicks and Dale Potter. I heard Bobby Hicks first, on a Bluegrass Album Band album that my father bought, maybe Volume Five. Bobby and Vassar are both on that album. I heard the fiddle playing and everything else. We bought all the rest of those albums and I heard the double stops of Bobby Hicks. Later I got to meet him, and jam some. and he was super nice.

A friend sent me a recording of Dale Potter playing on a Chet Atkins record, "The Session With Chet Atkins." The Nashville A team played on that album, Dale Potter

on fiddle, I think Bob Moore on bass. That was a great band. They were playing bluegrass standards, like Alabama Jubilee and Corrina, Corrina.

I listened to Dale Potter's fiddle playing and thought, "That sounds like Bobby Hicks!" You go back and Dale was the first one to play "Fiddle Patch." Bobby Hicks has taken it and made it his own, but you can hear where Bobby got a lot of that from. Just things like that.

You don't hear a lot of people talk about Scotty Stoneman, but he was way ahead of his time in the way he played. Talk about intensity! He, Benny Martin and Byron Berline are three of the most driving, intense, groovy fiddle players as far as the timing of their bow. When they played a fiddle tune, they had a swing to their bow that set the time, no matter what. They could be playing with the most god-awful band in the world, but when they hit the stage to play a fiddle tune, you were going to play with THEM! Here it is: the definitive groove.

**LL: I remember hearing Scotty Stoneman for the first time. I'm thinking of the Scotty Stoneman tune where he plays bird calls.**

MC: Yeah, "Listen to the Mockingbird."

**LL: I just had to play it over and over again, because I couldn't believe what I was hearing. I notice that you included a Benny Martin song on your album, "Fiddler's Dream," "Where Is Your Heart Tonight." I just love that song so much. Jason Carter sings that song so well. It's just gorgeous.**

MC: He is such a great singer.

**LL: Who are your greatest influences in music overall?**

MC: As far as bluegrass, Bill Monroe, he's bluegrass through and through, and Jimmy Martin, in the sense of the records he made when he was at the top of his game and the groove that band played with. If you listen to that "Big Country" album of instrumentals and some of the stuff that

he did with JD Crowe and Paul Williams and the timing that they played with, how tight the band was. Sometimes there were drums or a snare. I have always liked the timing of those recordings because it's edgy, it's on top of the beat, it's not rushing, and everyone is playing together as a band.

Flatt & Scruggs had that same thing with all of their great fiddle players. Jim & Jesse had great fiddle players. I'd say Bill Monroe, Jimmy Martin, Del McCoury and The Johnson Mountain Boys are some of my biggest bluegrass influences. I grew up with the album "Live From the Old Schoolhouse" by the Johnson Mountain Boys. Those bands, when I listen to them, I think "Oh man, if I could ever be in a band like that, that would be great."

Musically, my influences change every day. I like to listen to guitar players. I'm a big country music fan. I've been getting into '70s and '80s rock in the last few years. I've discovered I'm a big Boston fan.

**LL: I saw your Spotify artist's list. There's Boston, Ozzy Osbourne, Journey ...**

MC: Oh, yeah! I've been working on creating some playlists. Spotify is something I've been behind on and I need to get more familiar with it. I work out a lot, walking on the treadmill, so I have a playlist called "Cleveland's Five Mile Run."

I really like to listen to Telecaster players like Brent Mason. I listen to Jerry Reed. I've gotten a lot of ideas for fiddle playing from people like that. It's all just music. I can take an idea from a horn player or a Telecaster player, and think "How can I apply that? How can I use it?"

**LL: I've noticed that you play a five-string fiddle. When did you move to the five string?**

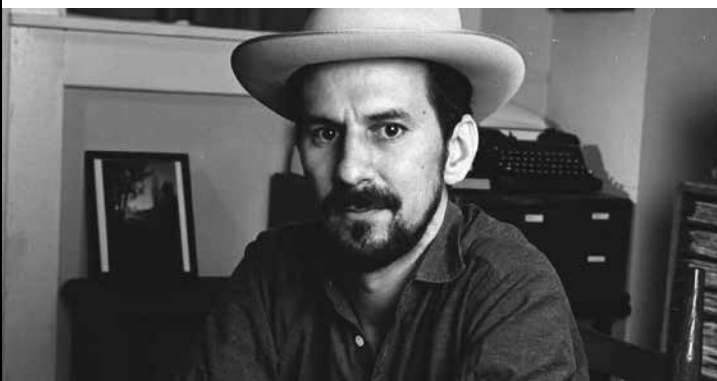
MC: I've had this five string since 1997. That's pretty much been my main fiddle. I play other instruments, but I keep coming back to that one. I got into the five string after hearing Bobby Hicks and Johnny Gimble playing.

*Continued on page 8*

# TOC

CONCERT HALL

**THE OLD CHURCH CONCERT HALL** Portland's Sanctuary of Sound



**JAN21**

**Gill Landry**  
of Old Crow Medicine Show



**JAN29**

**Michael Cleveland  
& Flamekeeper**



**FEB25**

**Jacob Jolliff Band**



**JUN09**

**Martha Redbone  
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One of the things I really like about those guys and how they use the five string, it's not that you use the low C string constantly. What struck me was you'd hear those guys sneak in that low string every once in a while, and you'd be like "Whoa! That's too low a note to be played on a fiddle. How the hell did they do that?"

A guy from Scottsburg, John Silokowski, built a couple for me before the fiddle I have now. The story on the one I've had since 1997, my main fiddle, is that a guy from Alaska came up to me and asked about the five string I was playing that had been built by John. He said "Man, that's a good sounding fiddle. Where did you get that."

I gave him John's info. He asked John to make him a fiddle with wood from Alaska. John built a batch of fiddles from that wood. I was at my buddy Jeff Guernsey's house doing some recording (he's a great fiddle player, too). John called and said he'd like to bring over some fiddles for us to play to see what we thought of them. One was going to Mike Hargrove, who was then with IIIrd Tyme Out. We played that one and a couple others. I remember playing this fiddle from that batch, which is the fiddle I have now.

I've heard so many people say when they're looking at instruments and thinking about buying an instrument that with a good set-up, this one will just get better, or you play that for a while and it will open up. Sometimes that's true, but the really good ones, the ones that have the sound you hear in your head, that's immediate. You know instantly. There's no "Oh yeah, if it had this or after that." This fiddle was one of those. I played it a bit and told John I had to have that fiddle.

He said, "You can't have it. I built it specifically for this guy from Alaska and he sent me the wood to build it, so I can't send him anything else." I said "Well, okay," and I didn't think any more about it.

John sent the fiddle to that guy in Alaska and the guy sent it back! He didn't like it. John said "Man, this dude has been wearing me out." One day the guy would say

he loved it, the next day he would call and say he hated it and so on. John said "I just caught him on a day he hated it and I said box it up and send it back. I've got somebody who wants it." So that was my lucky day on that one.

**LL: That's a great story! Oh my goodness! It was meant to be.**

MC: I guess so! The long-winded explanation is to say I didn't choose that fiddle because it's a five string. I would play this fiddle if it was a four string. It's a great instrument and it has the sound I hear in my head. It just happens to be a five string, but I do like to use the C string every once in a while.

**LL: I see you play the mandolin like nobody's business, and I've discovered you play the banjo, too.**

MC: I'm a closet banjo player. I've got a pre-war, son! I started playing mandolin around age 9 or 10, and guitar when I was twelve, and banjo, all these other instruments. I rarely have the opportunity to play them live. It's kind of hard to stay up on everything. I enjoy playing them all. Banjo is probably the hardest instrument I've ever learned how to play other than the fiddle. It's such a different motion, with the thumb and finger picks.

When I was young and had more time, I was obsessed with the banjo. I would play along with the Jimmy Martin box sets and try to learn everything JD Crowe and Bill Emerson played. I got it down pretty good at one point. I would play banjo all day, go out on the road for three days, come back and pick up the banjo, and it was almost like starting over. Getting my speed back. That's still the thing, getting my right hand to keep up with my left. I can get down here on Pro-Tools and crank out a banjo track for something that isn't too ridiculously fast in a couple or three hours. If I were to actually play banjo with a band or guitar, if I was really going to do that, I would have to spend the time to get to the point where I could.

**LL: How many weeks a year are you out on the road, now that things have opened up since the lockdown?**

MC: It's hard to say, really. We haven't done a lot of touring (with Flamekeeper) where we're gone for weeks at a time. I've been doing more of that recently with Béla Fleck. As far as the band, mostly we've done three or four day runs. The guys have jobs and I have a lot of sessions here at the house. For us to stay out for a long period of time, it would have to make sense financially. A lot of what we do is weekend things with the exception of the dates with Béla Fleck.

**LL: What's it like to be on the road with Béla's show, "My Bluegrass Heart?"**

MC: It's really great! It's good in a lot of ways. Musically, that stuff has pushed me more than pretty much anything I've done in a long time. It's definitely something out of my comfort zone. It's not like learning a whole new style of music, but some of it is. It depends on the song and who played on it on the record.

My mandolin player, Nathan, has been going with me on a lot of the tours and took me to the rehearsals. A rehearsal with Béla Fleck is you show up around 9:30 in the morning, rehearsal starts around 10:00. There might be a lunch break in there, but you'll rehearse from about ten until six. It's not social hour and it's not hanging out and telling jokes and jamming. It's working on the music. That's why Béla plays to the level where he is.

**LL: Sounds like incredible focus.**

MC: The thing with Béla is there are things that have to be like the record in the performance, signature things that happen in the song that are required. Other than that, he told me I could play the solos how I want.

**LL: That's cool!**

MC: It is cool! I've tried to learn a lot of the music from the record, because they're cool solos and challenging to me. "Our Little Secret" kicks my butt about every other time I try to play it. It's not high-pressure; if I play the wrong thing, it's not the end of the world. There's that freedom.

Continued on page 12



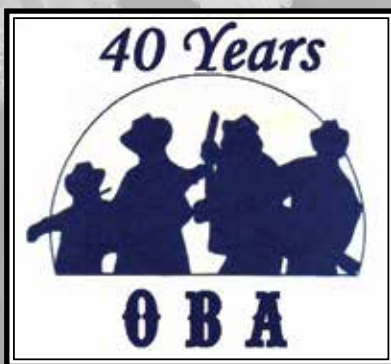


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# Introducing Douglas County Bluegrass Band

By Joe Ross

**D**ouglas County Bluegrass Band's mountain-styled "tight & twangy" traditional bluegrass sound features banjo, resophonic guitar, fiddle, guitar, bass and vocals. The group formed in 2022 after they all started coming out of the 2020 pandemic. The members are long-time jammers at the OBA Roseburg Chapter's regular Third Sunday bluegrass jam at Sutherlin Senior Center. The rest is history!

The band practices every other Wednesday at Abby's Pizza in Roseburg. They also hope to play at fairs, festivals, pubs, restaurants, coffeehouses and special events. Connect with band members to stay current on where they're appearing. Members are Liz Crain, Derek Fennell, Gene Hodson, Bill Kline and Jim Leininger. They plan to keep their brand of bluegrass fairly traditional. Let's meet each member of the band.

At age 12, Liz Crain recorded her first bluegrass song ("Sweet Little Miss Blue Eyes") on a 78-rpm vinyl record paid for by grandma. While a bluegrass multi-instrumentalist, she sticks to playing fiddle with Douglas County Bluegrass Band. She is the chairperson of the Oregon Bluegrass Association's Roseburg Chapter that hosts a monthly jam at Sutherlin Senior Center from 1 - 4:30 p.m. on the third Sunday of each month. She also plays guitar, mandolin, bass and banjo. In the 2010s, she played with Umpqua Valley Bluegrass Band. In the 1990s, she performed and recorded with the "Girls Can Jam" Bluegrass Band. The all-woman group released two

albums, "Cookin'" and "Wild Oregon Jam." She also played with folk group ERIDOR in the mid-90s. Liz also performed with The Slow Ponies, Shasta Ray's Downhome Band, Rolling Waves, Accordion Club of Roseburg and Soromundi. Liz is a rancher who spends her time with her two Icelandic horses when she isn't working up a new song to add to her extensive repertoire of music.

Gene Hodson has been playing music in the Sutherlin/Roseburg area for ten years. His interest in bluegrass started when he hooked up with the Colliding Rivers Band.

'50s-'80s light rock. The band had the same members for 25 years. Sometimes Gene's little sister, Ann, can be heard playing train whistle with the Douglas County Bluegrass Band.

Bill Kline began playing guitar and harmonica at college in the '60s and began singing and writing songs in the Air Force. During his career with GTE/Verizon and years raising three daughters, his music was limited to church. In 1997, Bill became focused on bluegrass, adding mandolin, banjo, and Dobro to his arsenal. He played in bluegrass, country

dance, and gospel bands, with fiddle and bass as the Grayson Acoustic Trio, in church, and as a soloist. Back in Texas, Bill was an active member of the Southwest Bluegrass Association, promoting a few concerts for them. Bill moved to Roseburg, Oregon from Texas in 2016, was a member of the Mountain Creek String Band



Gene plays bass for the Douglas County Bluegrass Band. He previously performed with Umpqua Valley Bluegrass Band for ten years and also with Mountain Creek, an acoustic variety show. Gene also played the doghouse bass for Oregon Oldtime Fiddlers of Roseburg for a number of years. Gene's interest in bluegrass has evolved over the years from childhood. He was born in Modesto, California and moved to the San Francisco Bay area where he lived most of his life. There he started his own "Country Fever Band." They played music from country standards and bluegrass to

and also performs light acoustic rock and country with Twisted Pick. In 2022, Bill began playing guitar for Douglas County Bluegrass Band, and his hard-driving traditional style fits right in with the band's sound. He also plays regular solo dinner music shows with country, pop and bluegrass in his sets. As a musician, Bill loves good vocal harmonies and appreciates the warm, family-type comradeship and highly professional talents of all his band members. Joining the OBA made him feel right at home in Oregon from day one.

# Introducing Douglas County Bluegrass Band

Douglas County Bluegrass Band's banjo player is Derek Fennell, who took up the banjo about nine years ago. Countless hours of practice, hard work and focus have turned Derek into the solid semi-professional banjo player that he is today. Now retired from the grocery store business, he makes his home in Sutherlin where he and his wife, Denise, enjoy gardening, food preservation and traveling. "I started with a Goldtone banjo. Then I tried Yates' Skillethead and Kettlehead banjos before settling on my Yates RB-75 for its crisp, clean tone. I also have a Gibson Earl Scruggs standard."

Jim Leininger, multi-instrumentalist and singer from Sutherlin, always brings an upbeat and eclectic mix of material to

jams. He and his wife, Jeanie, encountered a "welcoming experience" when they moved to Oregon. At jams, Jim finds the variety of music and many kindred spirits to be refreshing. He especially enjoys occasional visits to other jams out of the area where he's challenged by songs he's never tried. Each band member has an interesting back-story to our musical journey through life. Jim's started in the mid-'50s, learning Hawaiian songs on lap steel guitar (which proved convenient when he started playing Dobro a few years back). Piano lessons, cello in high school and college, the inevitable road to guitars, and the folk music of the '60s and '70s. Our stories, it seems, are often the same but played with different chords. Somehow we play our different chords in the same

key, and it makes us smile every time. Together, the Douglas County Bluegrass Band is a fairly new bluegrass band, but the band members bring many years of performing experience to the stage. For more info, call Liz at 541-679-0553 or Gene at 541-860-7616. Or e-mail LizCrain42@gmail.com. Look for a few videos soon on YouTube of them in full traditional bluegrass and gospel action.

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



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At the same time, you do have to get the music right, and Béla hears every little thing. If you mess something up, he may not say anything about it, but you know he heard it. I think he knows we are all aware of it.

I've played shows with him where I thought "Oh, God. Here we go. After this, we're gonna have some kind of a conversation. I don't know how I screwed that up." Nothing was said about it, he just goes on. He knows you're concerned about it and aware.

"Our Little Secret" has a lot of pizzicato in the intro. It's a very long, intricate series of notes that the fiddle plays while the guitar's playing another series of notes on the opposite beat, and the bass is playing other notes on another beat. So not only are you playing the notes, you're listening to what they're playing.

That's one intro in particular I've messed up. One time I came off stage and I said to Béla, "I'm sorry, man," and Béla said "Yeah, I've never heard it played quite like that before."

We played the Ryman show and the Carnegie Hall show back in January. At the Ryman show, I was sweating about "Our Little Secret" and thought, "Oh man, here it comes." And I love the tune, but there's a lot in it that has to be right. At the Ryman, I missed a couple notes on that intro. Béla didn't say anything. The next day we were playing Carnegie Hall. A little bit before the show, I get a text from Béla: "Hey Mike. I know we didn't get a chance to run 'Our Little Secret' today, but maybe you could run that intro a few times?"

I said "Yes, sir!" It's important. It has to be right.

**LL: So what's your mindset when there's a piece that you are still working on and you're performing it. How do you approach that?**

MC: I guess that depends on what day it is. A good thing about the Béla stuff is you rehearse it and you get it ingrained in your head. He told me we would play this stuff

over and over again until it becomes second nature. I try to treat it like that and not overthink it. As soon as I start focusing on "Watch these double stops" or "Hope they're in tune," I'll psych myself out. At some point, I have to say I've practiced this over and over, and whatever happens is gonna happen and I'm gonna play to the best of my ability. It's just gonna be what it's gonna be. You have to roll with it.

**LL: Kind of surrender to it?**

MC: Yeah, you do.

**LL: Béla's tunes seem like chamber pieces, in a way. "Vertigo" comes to mind. That tune does make you feel like you have vertigo.**

MC: Especially that second part. The first part's pretty straight, but the second part goes into another timing. Where it changes from B flat to C#minor to E flat—that's the vertigo part right there, for sure.

**LL: Tell me about your writing. You've written an instrumental about your hometown, "Henryville." I love that song, "Sunny Days." Did you write that one, too?**

MC: I didn't write that one. I've written lots of instrumentals, like "Henryville," and some stuff I've got coming out on my new album in March (2023), but "Sunny Days" I found when I was doing session work. Session work was the only thing that kept me sane during the lockdown. I'm thankful for that, because if I hadn't had that going on, I'd have probably gone out of my mind. There's a website called AirGigs.com, and the writer of "Sunny Days," Greg Poulos, hired me to record and produce that song. I played all of the instruments on Greg's recording, except for bass.

That song stuck in my head. I thought it was a relevant song for the times and also something that gave me a little bit of hope during all of that. I kept thinking about that song.

**LL: That song is so great. It just makes you happy. Let's go back to your writing. Where do your tunes come from?**

MC: A lot of times, they just happen. I've gotten little pieces of melodies stuck in my head and I try to record them. It doesn't happen that often. It's a weird thing. I get in this mindset of playing shows and I get into that. Or I play on a session and I get in that mindset. Lately, what I like to do before I play is sit and warm up a bit, play random things, and I can sometimes get little ideas from there. Sometimes I can finish something right away, but most of the time, it will be just one little idea and I'll record that. I might come back to it months or years later and think of something to go along with it. You try to capture that stuff whenever it comes because it might not be there again.

**LL: It seems like a mysterious process to me. Tell me about the tunes you've written for your new album, "For The Lovin' of the Game."**

MC: I've written two original instrumentals for that album. One's called "Five Points" and the other is called "Contact." I think it would be cool at some point to do an album of all original music.

**LL: Do you produce your own albums?**

MC: I do, and Jeff White has been my producer from the start. He produced my first album, called "Flamekeeper," in 2001. We co-produce. Jeff has taught me to trust my ear and my instincts. Jeff is not the kind of a producer that takes charge and says this is what we're going to do. He's always been one who listens, and he understands the music I like. We've both spent a lot of time in Indiana. He's familiar with the kind of bluegrass music I grew up on. We like a lot of the same artists and share the same approach. It's a good match in the sense that we have good respect for each other.

**LL: Sounds like a true partnership.**

MC: It's good to have his objective opinion. He makes things a whole lot easier.

**LL: I've noticed you played on the new Billy Strings album, "ME / AND / DAD."**

MC: Yep, it just came out. His dad (Terry

# Michael Cleveland

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Barber) is such a cool person, and I've played with Billy a couple of times, but to be in the studio and seeing him and his dad, that sealed the deal for me. I'm a fan. To be there with Ron and Rob McCoury and Mike Bubb, it was just like a big jam. Ron, Robbie and Bubb were constantly telling stories about Bill Monroe and all these other people. That's my favorite kind of thing. Any time I can be a fly on the wall and listen to guys tell stories like that, it's great.

Billy's dad reminds me of some of the great players I grew up around, who would come to festivals and just jam. They were equally as good as anyone on the road, but they all had families and jobs. A lot of people have said that Billy isn't bluegrass, but if you listen to that album, and from being around Billy, I can tell you he knows bluegrass. He knows Mac Wiseman, Jimmy Martin, Doc Watson and the deep catalogue.

**LL: I hear you're a jam-hound at festivals, that you love to jam.**

MC: I do love to jam, if I can. Sometimes now, that depends on what I have to do the next day. It used to not matter, I would stay up all night and have a workshop the next day at ten and I'd feel like crap. I can't do that anymore. I can stay up late with the best of them, but it's hard to go to bed and actually crash and stay asleep. Oh, yeah, I love to jam.

**LL: Jamming is such an intimate thing to do. You can sit down and jam with folks you've never met, and you share the same tunes and songs. What is it that makes**

***jamming so special?***

MC: I think it's the high of playing good music together. When you play something and it's right and it's clicking and everybody's into it, there's that energy that you only share in those times. It's that connection, I think. It's hard to put your finger on it. I've been in jams where I think this is the best music I've ever played. It just changes your whole outlook on how music can sound and what it is. I've met more people just jamming. I've happened into situations where a jam might start out one way and somebody leaves and someone else comes in and all of the sudden, it's a whole different thing. There's something about it, even if you don't know the other person or speak the same language, if you play good music together, that's a bond, like no other.

**LL: What insights would you offer the young musicians who are finding their way in bluegrass music? What advice would you give them?**

MC: I'll say a couple of things. This could be advice for kids or parents. I was never pushed to play music or forced to practice. I never did feel the kind of pressure I see a lot of kids under where their parents are shoving them up on stage and having them play with lots of different bands, and the kids are twelve years old. The one thing my dad told me when I was at my first fiddle contest was that they would support me, that they're happy I was doing the music thing, but that if music ever becomes something I didn't want to do or was not fun, to not feel like I had to do it.

I can't not play music. Music is almost like a religion to me. I think about music when I'm not playing music. It's all I've ever wanted to do. If there was something I was interested in, I'd have to learn all about it. When I did practice, I practiced a lot. I hear people say they have to put in three or four hours a day of practice. That's great, if that's what you want to do. At the same time, you've got to love it, and it's got to be fun.

*Michael Cleveland's new album, "The Lovin' of the Game," will be released in March, 2023. You can hear Michael Cleveland and Flamekeeper at the 2023 Florence Winter Music Festival on January 28, and at The Old Church (with opening act Sunny South) in Portland on January 29. You can learn more about Michael Cleveland and Flamekeeper at [www.michaelclevelandfiddle.com/press/](http://www.michaelclevelandfiddle.com/press/).*

# Winter Music Festival Brings All-Star Bluegrass Line-up to the Oregon Coast

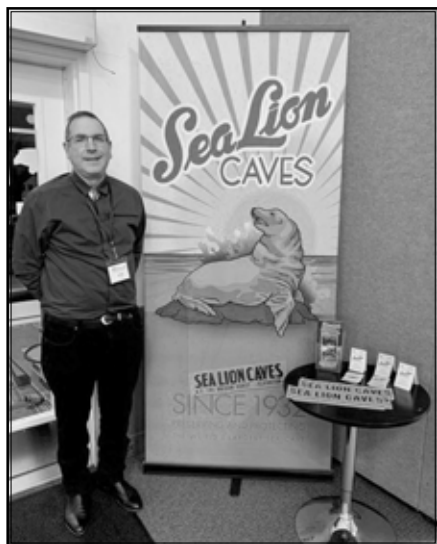
By Linda Leavitt

**A**t the end of January 2023, Oregonians will have the remarkable opportunity to hear a stellar line-up of bluegrass music at the Winter Music Festival, located in the state-of-the-art, world-class listening room, the Florence Events Center (FEC).

The festival begins January 26 with a day of free events, including jams at the Siuslaw Library and the Lighthouse Inn, followed by an open mic night at the FEC called "Take The Stage." Seventeen workshops (free to ticket holders), more on-site jamming, and concerts happen Friday, Saturday and Sunday. The line-up on Sunday features folk acts that include Phoenix Rising and Hank Cramer. The line-up on Friday and Saturday features regional and national bluegrass acts.

The Oregon Bluegrass Association will offer an instrument check on Friday and Saturday from 10 a.m. to 10 p.m., so bring your instruments! Exhibitors will be on hand Friday and Saturday, and food vendors will be on hand throughout the weekend.

The Winter Music Festival has evolved from a folk festival into a full-fledged, high-caliber bluegrass music festival. This year, the line-up features Grammy-award-winning Michael Cleveland & Flamekeeper, Josh Goforth, Jake Blount, The Slocan Ramblers, the trio Dan Cray, Bill Evans



Festival Chair Kirk Mlinek

and Wally Barnick, local favorite Never Come Down, and AJ Lee & Blue Summit.

The festival is directed by Kirk Mlinek, who has made good on his promise to bring more bluegrass to the show. I spoke with Mlinek and several festival board members about their love for music, how they became involved in the Winter Music Festival, and about the process of creating a more musically expansive and bluegrass-focused festival.

Kirk Mlinek hails from Kansas. He started playing guitar during high school. Later he experienced a "life-changing event" when he heard Doc and Merle Watson and T. Michael Coleman while attending school in North Carolina. About twenty years ago, Mlinek picked up the guitar again, started taking flatpicking lessons,

**The Winter Music Festival has evolved from a folk festival into a full-fledged, high-caliber bluegrass music festival.**

and studied bluegrass music for two years at South Plains College in Texas.

When Mlinek and his wife, Donna, retired in Florence, they became aware of the current festival's precursor, the Winter Folk Festival. Mlinek says "I wanted to find a way to give back to the community and thought this music festival would be a good place to start." In 2017, Mlinek showed up at a festival organizational meeting and the board of FACE (Florence Arts, Culture and Entertainment) asked



FACE president, Rachel Pearson

him to take on a leadership role and chair the festival committee. "They also asked me to take on the role of president, so now I had two jobs that I knew nothing about," said Mlinek.

Fortunately, other board members took Mlinek under their wing and taught him everything they knew about running the festival.

How did Mlinek decide to point the festival in the direction of bluegrass? He says change became possible because the festival had reached a plateau. The board was skeptical yet open-minded about bringing in bluegrass acts. Mlinek was able to bring in Jeff Scroggins and Colorado and Laurie Lewis and the Right Hands. The festival nearly sold out that year, and that experience was the springboard to doing more. The committee, which includes Rachel Pearson, Dina Pavlis, Bonnie McDuffee, Ken & Enid Dybert, Dolly Brock, Diana Luellen, Tina Grant, Janet Wellington, Tina Grant Leonard and Donna Mlinek, decided to go in more of a bluegrass direction for the festival in 2023.

Dina Pavlis is the energetic social media marketing whiz on the Winter Music Festival committee. Pavlis enjoys music and has tinkered with the banjo. When she's not working with the festival, Dina hosts the radio show "Beyond Your Front Door."

# Winter Music Festival Brings All-Star Bluegrass Line-up to the Oregon Coast

She's the author of "Secrets of the Oregon Dunes," a volunteer guide for the U.S. Forest Service, and on top of all that, she is a professional dog trainer.

Festival workshop coordinator Janet Wellington has volunteered for the festival since the beginning. Wellington was instrumental in bringing Michael Cleveland & Flamekeeper to the festival. She's found inspiration in Cleveland's story since seeing his documentary, "Flamekeeper," and asked the festival committee if they "could make this work somehow." Wellington is a fan of folk, Americana and bluegrass. She loves banjo and was in the San Diego Bluegrass Club before she moved to Florence. She organized the Florence ukulele club and teaches the folk jam at the festival. She enjoys seeing "the awareness change when her students have their lightbulb moment." Her favorite thing about creating the festival's workshop schedule is she gets to enjoy the workshops herself. She's

especially excited about the workshops on singing and songwriting. Janet encourages festival-goers to participate in the workshops and to bring their instruments to the festival.

Committee member Rachel Pearson also serves as the president of FACE, the non-profit organization that runs the Florence Events Center. Pearson's devotion to FACE and to the Winter Music Festival springs from her desire to provide a "secular gathering place where everyone is welcome," and to further the Events Center mission as the "showplace of Florence." Pearson's parents instilled a "huge love of music" in her. She loves the joyful feeling of sharing music in community. During the 21 years Rachel has been involved in FACE, she's served as producer, fundraiser, and organizer of various events, including free children's concerts that have featured bluegrass luminaries such as Greg Black and Annie Savage. Pearson has worked with Kirk Mlinek to

book bands since he came on board with the festival. Her favorite festival moments have been watching children see musical instruments for the first time, watching children grow up at the festival and return with their own children, and hearing the Kathy Kallick Band join with John Reischman and the Jaybirds at the end of a festival evening, seeing all of the performers on stage singing together. Pearson said "Moments like that make all of the work over the year worth it."



*Janet Wellington leads a folk jam at the 2019 Winter Music Festival*



*Festival volunteers Dolly, Donna and Dina*



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# Eddard Hargadine: One of a Kind

by Claire Levine

*Edward Earl Hargadine, who many of us knew as Eddard, died on September 21, 2022, at the age of 79.*

**M**any of you may not have known Eddard. He was never in a bluegrass band. Outside of band scrambles, he hadn't performed on stage for years, and he never toured. But Eddard holds celebrity status in the minds and hearts of anyone who ever met him. That encompasses much of the Northwest bluegrass community.

At festivals, he was always at the center of a jam, until the jam broke up late at night, after which he could be found in a one-on-one with some other night owl who loved to exchange quirky, obscure or just plain great songs. On a given night you might have heard him sing "He Went to Sleep and the Hogs Ate Him" followed by Cole Porter's "Begin the Beguine."

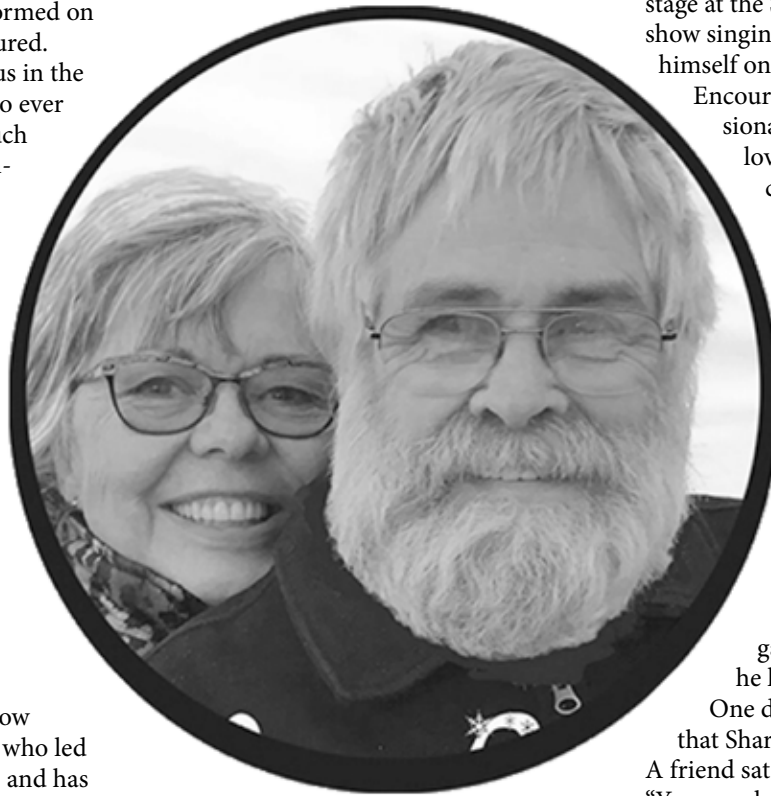
And those of you who had the pleasure of knowing Ed also know his younger sister, Shari Dolan, who led her own country band for years and has a voice as big as Texas. You also probably know Ed's sweetheart and duet partner, Vicki Vance. Because of Ed, both have been drawn into bluegrass music and are welcome members of the community.

## Growing up in Carson

Ed grew up on 88 acres of property near Carson, Washington that his father had bought for \$500. Before the family moved into a house their dad built on the bluff over Highway 14, they lived in a converted gas station near the Columbia River. Ed later moved back into that house and kept it for the rest of his life, and that original 88 acres remains with the family today. Even as a child, Ed was selfless and caring. His little sister Shari remembers him as her protector, her advisor and her steadfast guide throughout life.

From the time Ed came barreling down

a hill to roll a tiny Shari off the railroad tracks as the train approached, Shari said, "He was always watching out for me." Ed graduated from high school in Stevenson and completed college in Central Washington with a BA in Psychology.



*Vicki and Ed*

## Love over money

After moving back to the Carson area, Ed worked in a variety of jobs. His most enduring occupation was as a plumber. He was a very good plumber, but a very poor businessman, because, as his friends knew, Ed really didn't care about money. As Shari said, "He cared more about people. He would never charge enough. He'd buy the parts, and if the customer couldn't pay him back, that was fine with him."

## A life of learning and music

From the time he was little, Ed always had his head in a book. He was a life-long learner who wanted to know everything about things that interested him – and he

was interested in virtually everything. He also knew how to fix everything, and he always enjoyed it, as demonstrated by the volume of well-used tools he left behind.

From an early age, Ed's great love was music. As a young boy he was annually on the stage at the Skamania County Fair talent show singing ballads and accompanying himself on the ukulele.

Encouraged by his father, a professional musician, Ed developed a love of music and of learning that continued throughout his life.

Shari remembers him making up tunes on the piano that sounded like jazz to his little sister. He later learned Flamenco guitar and fingerpicking. And he played in a rock band for a while.

He was a talented singer and songwriter who remembered more songs than most of us will ever hear in our lives.

Shari tells of a time when Ed gave up playing for a while after he lost fingers on his left hand.

One day, Ed came to listen to a jam that Shari's band was leading in Carson. A friend sat down next to him and said, "You may have lost your fingers, but you are still a musician."

After that, Ed challenged himself to pick up where he left off. He relearned every guitar chord to accommodate his damaged hand – and since he knew every conceivable chord to begin with, this was quite the accomplishment.

Eddard's musical knowledge was vast. He could play and sing everything from simple folk tunes to complicated jazz songs. And he was always eager to share his music and his musical knowledge. He once told Shari, "When you're in a jam, you find the person with the least amount of skill, and you gear your song choices to that person, so that you're never playing over anybody's head."

# Eddard Hargadine: One of a Kind

## Meeting the art teacher

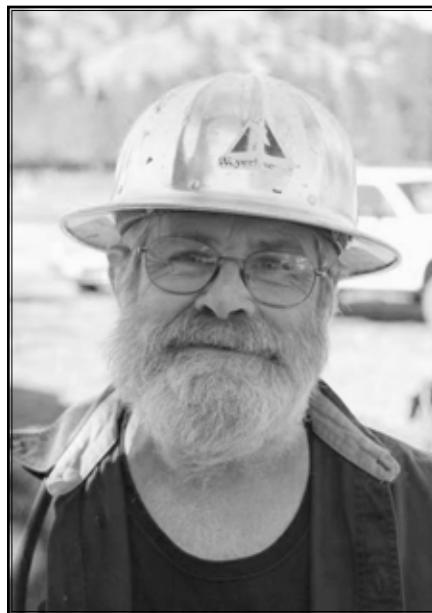
The last 20 years of Ed's life were enriched and strengthened by his partner, Vicki. Vicki met Ed in 2002 at a meeting of the Public Utility District that Vicki's friend dragged her to. They became companions in life, love, art and music.

At any bluegrass festival, you could easily find them. "Look for the orange flag," Vicki would say in her cheerful voice. Everyone was welcome in their jam tent. In college, Eddard was an accomplished oil painter, carrying on another family tradition. In his later years, inspired by Vicki, an artist and art teacher, he combined his knowledge of electronics with his love of beauty, creating dazzling computer-generated artworks.

Ed earned his favorite nickname courtesy of his niece, Spring. When little Spring saw her uncle playing at a coffee shop, she – who could never quite master the words "Uncle Ed" – was so excited she squealed, "That's my Knucklehead." He loved it! Ed was truly exceptional in so many ways. He was honored by many for his brilliance and talents. But he was most loved for his kindness to others. He will be deeply missed by those who had the great pleasure of knowing him.



*Siblings Shari and Ed*



One of my favorite Eddard stories is when I was attending the Wenatchee River Bluegrass Festival. Chris Luquette and I were picking a tune on our Martin D-18 A 1937 re-issue guitars. Chris had picked his up several months earlier, and we were giving them the business.

Eddard stepped up and put his head between our guitars and listened for two or three minutes. When we were done picking that particular song, Eddard lifted up his head, shook it, and said as he straightened up, "It's like being attacked by helicopters!"

Chris and I laughed so hard at that. It was so Eddard to say such a thing. His thinking plane was just so much higher than the average person's.

I'll miss those random, yet right-on-point observations. Rest easy, my dear friend. You've written so many chapters in so many lives, it would take several libraries to hold all the books.

*Steve Blanchard*

# Down The Bandcamp Rabbit Hole

by Scott Candey

**A**s detrimental, if convenient, as technology can feel as it permeates our lives more and more by the day, it does have its benefits. It has opened new avenues for aspiring artists and turned over old logs to reveal some we may never have otherwise discovered. New artists can access potential listeners like never before, and forgotten or unheralded artists have a second chance to find an audience.

Bandcamp has been around for over a decade and has gradually become a diverse and reliable music source.

While services like Amazon or iTunes remain more prominent, Bandcamp lets artists and labels set their pricing. The money you spend goes directly to an artist or label minus a small but reasonable transaction fee. Releases are available digitally, and if there are physical media like vinyl or CDs, artists can sell those too.

Because artists set the pricing, rates can range from “Pay What You Want” to what you might expect to pay elsewhere.

Another element that sets Bandcamp apart is how you can search. Projects from all over the world are easily searchable by genre, subgenre, instrument, etc. For music fans with a voracious curiosity, this is a beautiful thing. It feels closer to in-store browsing because the possibility of stumbling on something interesting is much higher than in other digital stores. In addition to new music, it is becoming more common for long-out-of-print releases to get reissued digitally and find a home on Bandcamp.

From the Pacific Northwest, you can find projects like Never Come Down, Sunfish Duo, Rowdy Mountain, Fog Holler, Kristen Grainger & True North, and many others. I recently found a release from

Daniel Ullom, a mandolinist from Puyallup, produced by Tatiana Hargreaves. It's outstanding. I first found projects there like Po' Ramblin' Boys, Mile Twelve, and Wood & Wire a few years ago, which have since raised their national profiles. But where Bandcamp may resonate most for the ever-hungry music fan is the obscurities you can find.

The first that comes to mind is a project from Georgia I stumbled on a few years ago called Hog-Eyed Man. Their approach

is not unlike the early Folkways days of the New Lost City Ramblers, Alan Lomax, and others scouring Appalachia in search of songs to preserve. There are classics sprinkled throughout their albums, but the tunes that history has been less attentive to make up most of the recordings.

Beyond that, you can find record-

ings of up-and-comers, regional players, fiddle contests, family bands, and plain old campfire pickin'. The Field Recorder's Collective has dozens of obscure releases, many from family archives. The recording quality can vary, but it adds to the atmosphere. It's not only a wonderful window in time, but if you are scouting for tunes, you may find something you've yet to hear, preserved in these recordings.

Jalopy Records features old artists like Roscoe Holcomb and Clarence Ashley alongside upstarts like Nora Brown, whose soulful clawhammer and voice are born of another time. June Appal Recordings offers another rich broth of regional players and rarities. Goodtimes Music has brought out reissues from the likes of Charlie Monroe, Ralph Stanley, and Grandpa Jones.

In addition to established players like Tristan Scroggins, Joe Walsh, or Sarah



Jarosz making recordings available, here are several less visible, similarly talented pickers. A particular favorite of mine is the Casey Campbell Mandolin Duets Volume One that came out a while back. Casey recruited a murderer's row of mandolin players to duet with him, and it's a fun listen. Some artists release things digitally that they wouldn't necessarily put on a label-backed studio album. I stumbled upon Wood & Wire through one of these kinds of releases. They had a couple of EPs called The Woodshed Sessions that were digital only, playing around a single mic, killing it for fun.

If you are curious about new songs and players, this article has yet to scratch the surface of what you may discover. If you are an artist, this path is open to you to make your music available for little to no cost. That can create opportunities. As someone whose appetite for music has remained unsated for my entire life, digging through Bandcamp has been an endlessly enjoyable rabbit hole. Find Bandcamp at: <https://bandcamp.com/>

*Scott Candey has lived in the PNW for nearly 20 years and for the last few of those he's tried to play the mandolin.*

**Bandcamp has been around for over a decade and has gradually become a diverse and reliable music source.**

# 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](http://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 23.  
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 23 by March 1 to [president@oregonbluegrass.org](mailto: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? \_\_\_\_\_

This is an application for:  
 Waller Award  
 Candey Award

*(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)

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

## Thank You and Good Luck!



# WINTERGRASS

MUSIC FESTIVAL

# Feb. 23-26, 2023

Hyatt Regency & Westin Hotels  
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*Torch & Twang*  
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Tommy Emmanuel CGP (fri/sat)  
Jerry Douglas Band (fri/sat)  
Dan Tyminski featuring Gaven Largent (th/fri)  
Henhouse Prowlers (th/fri) • Hawktail (th/fri)  
Darrell Scott Bluegrass Band (fri/sat)  
Danny Paisley & the Southern Grass (th/fri)  
PASdeCINQ (Anger, Haas, Haas, Hakanson, Gareis) (th/fri)  
Sonny Landreth & Cindy Cashdollar (sat/sun)  
Fiddlers Four (sat/sun) • Bella White (th/fri)  
Jacob Jolliff Band (th/fri) • The Deslondes (fri/sat)  
Cedric Watson & Dirk Powell (sat/sun)  
Tray Wellington Band (sat/sun)  
The Cactus Blossoms (th/fri)  
Joe Craven & Joe Troop (sat/sun)  
Mollie O'Brien & Rich Moore (sat)  
Slocan Ramblers (sat/sun)  
Ben Hunter & Joe Seamons (sat/sun)  
Miles & Karina Band (sat) • Anna Tivel (th/fri)  
Allison de Groot & Tatiana Hargreaves (th/fri)  
Never Come Down (fri/sat)  
Caleb Klauder & Reeb Wilms Country Band (th/fri)  
Julian Smedley & Alison Odell (fri/sat)  
Runaway Train (fri/sat)

## Thursday February 22, 2023 Wintergrass Intensives

Songwriting - Darrell Scott  
Bass - Paul Kowert • Mandolin - Dominick Leslie  
Fiddle - Brittany Haas • Cello - Natalie Haas  
Dobro - Bob Evoniuk • Guitar - Jordan Tice  
Improvisation - Joe Craven  
Film Scoring - Dave Keenan & Nova Devonie  
Banjo - Tray Wellington  
Using Bluegrass to Bridge Cultural Divides - Henhouse Prowlers  
Never Too Late Academy for Adults (Saturday) - Tom Petersen & Cliff Perry

Thursday - Sunday Youth Education  
Pintgrass, Youth Academy, & MOX, Youth Orchestra Gathering  
details at [wintergrass.com](http://wintergrass.com)



[www.wintergrass.com](http://www.wintergrass.com)

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





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BLUEGRASS  
ASSOCIATION**

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**BAND SHOWCASES AND OPEN MIC 6:00 PM  
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CHICKEN \$#!T GAMBLERS

THE MUDDY SOULS

THE MILLER TWINS

FOG HOLLER

THOMAS MCGRAW

ROCKRIDGE

MEGANEIL

RICH LANDAR & JULIANA TRIVERS

DENNIS CHRISTENSEN & FRIENDS

LONESOME TOWN PAINTERS

**February 23 - 26, 2023**

# My Favorite Albums of 2022

by Dennis Christensen

2022 was an encouraging year for bluegrass fans. Many of our favorite performers were finally able to wriggle free of the hold that 2020 had on live music. More shows, more touring and more festivals meant more opportunities to reunite with not only friends, but with that spark that drew us to this music initially. 2022 was also another solid year for recorded music, with promising new bands releasing debut albums, established young stars adding more great works to their growing catalogues, and living legends proving they can be just as vital as ever.

Two disclaimers are in order. First, I consider myself NO authority on this subject, or really ANY subject outside Ernest P. Worrell movies and Portland Wrestling (1986-1991). I am just a bluegrass nut with a lot of time for listening, too many opinions, and an unrelenting zeal for pontificating on things I probably shouldn't (knowwhatImean?). So please, take the following 'reviews' with the grain of salt they are worth. Second, though I thought I understood the assignment (expose myself to as much new music as possible), and while I would like to claim that equitable time was devoted to each new album, that would be a dishonest assessment. While I enjoy all the flavors of bluegrass, it seems the most traditional types are where I always land. As Mo Pitney once sang, "I like the old stuff." And while I am clearing the air, there is really just one release that has managed to commandeer most of my attention since the day it dropped.

## In Dreams I Go Back

Seth Mulder and Midnight Run (Mountain Fever Records)

I cannot get enough of this band. They live in my earbuds. They own my commute to the office, and almost every other second that I find myself alone in the car. (When I'm not alone they are forced to compete with Weird Al Yankovic.) They hold the championship belt over all other contenders on my Spotify feed. The videos of their live sets have seen me through too many hours of "working" from home (and not enough hours of working on the elliptical). When my eight-year-old hollers "Siri, play 'Polka on the Banjo'" he gets irritated when Mr. Scruggs' banjo is kicking off and not that of Colton Powers, and the version he is accustomed to hearing.

Since discovering Seth Mulder and Midnight Run, and their 2021 album *Traveling Kind*, (which I reviewed at this time last year for *The Bluegrass Express*) I have soaked up every bit of their content I can find. When they announced an agreement with Mountain Fever records to release a new album, I squealed. When they dropped a series of enticing singles just to tide us over, I played them relentlessly. I awaited the release of this album with an anticipation I've not experienced since my impressionable early teen years when three hours of pulling weeds from the flower beds of the elderly ladies at church would earn me enough money to walk myself up to Tower Records in search of the latest Clint Black cassette.

*In Dreams I Go Back* is a tight 32.5 minutes of trad-grass perfection. It is a perfect follow-up to *Traveling Kind*, as it stays true to the Midnight Run sound that we are comfortable with and builds upon it by expanding the repertoire of songs: Digging for deeper cuts with their selection of cover songs and adding a few originals. The lead-off tune *One More Night, Take me Back to the Carolinas* and the spooky-sounding instrumental *Bull Head Swamp* are all written by Mulder, as is *Your Love*, a tune that is destined to become a bluegrass standard and has been a favorite of mine from their live performances but had not existed on a record until now. The bulk of the lead singing is again divided between Mulder and guitarist Ben Watlington, who always seems to shine on the old country crooner ballads, as he does here on *George Jones' A Picture of Me Without You*. Another standout track is *The Mountains are Calling* which features Colton Powers on lead (briefly) during the chorus and is probably the strongest single released from the album.

*In Dreams I Go Back* has delivered. This is undoubtedly one of the best young bands in the bluegrass game. At a time when the young stars are thought to be taking the genre to new and heightened places, here is proof that still, lurking below the surface, lies an undercurrent of young folks looking to keep the traditional grass alive and infused with new energy. Seth Mulder and Midnight Run are doing precisely that.

## Never Slow Down

Po' Ramblin' Boys (Smithsonian Folkways Recordings)

Another highly anticipated release was delivered to us courtesy of the Po' Ramblin' Boys. After their 2019 release *Toils, Tears and Trouble* garnered just about every piece of acclaim awarded to bluegrass artists, the momentum of this band seemed unstoppable. However, practically everything stopped the following year, and us PRB super-fans were left with not much in the form of new content for a couple of years. After breaking from their deal with Rounder Records and finding a new home on Smithsonian Folkways, the Boys are back and have brought with them a fantastic new album to share.

From the drop of the needle it seems apparent that a new sound and possibly even a new era is being established for the Po' Ramblin' Boys. For the first time on one of their recordings, we are treated to the vocal stylings of fiddle player Laura Orshaw, who on the chorus of the very first song can be heard high atop the vocal stack, well above the heights typically claimed by banjo-man and high-tenor Jereme Brown. Her voice is a welcome addition and adds an exciting dimension to an already versatile group of vocalists (more on Ms. Orshaw later). In fact, of all their many available vocal combinations, the one heard here on *Missing Her Has Never Slowed Me Down*, featuring guitarist Josh Rinkel on lead with Brown and Orshaw on harmony, might be my favorite. Orshaw is given multiple opportunities to shine on

# My Favorite Albums of 2022

this record and delivers every time, leading such songs as Where Grass Don't Grow, Old Time Angels, and the Hazel Dickens-penned Ramblin' Woman. But it is Rinkel who stands out to me. Once again some of the most interesting songs on a Po' Ramblin' Boys record are not standards, but Rinkel's own compositions. And he sings them with a soulful sincerity that just about makes your own heart break, hearing about his heartbreak. When Are You Gonna Tell Me is perhaps the best example of what Rinkel brings to this band, as he deftly handles familiar country music sound and subject matter to remind us that straight-up country music always has a place in a traditional bluegrass band. He can also step right into the Carter Stanley role of a duet as in Little Glass of Wine that is sure to satisfy all the purists. Another notable aspect of this record is that we hear much less lead singing from mandolin player C.J. Lewandowski than expected. In fact, only two of the 11 tracks on this album feature C.J. in the lead role, a ratio that is much higher on previous PRB recordings. I suppose this is strictly a case of a band that is teeming with talent, and I chalk it up to one of those "good problem to have" situations, like when an ace pitcher only sees the mound for one inning in an all-star game. So if you put this record on and are expecting to hear just another Po' Ramblin' Boys album, you may be surprised but, I hope, pleasantly so.

## Lost & Alone

Junior Sisk (Mountain Fever Records)  
I like predictability. There is comfort in predictability. And over time, comfortable predictability can morph into tradition. And there are few things more predictable and traditional than a new album from Junior Sisk. Lost and Alone is pure, hard-driving bluegrass from Sisk and his touring band which features gorgeous harmony and duet singing from Heather Berry-Mabe, blistering intricate work from mandolin player Jonathan Dillon and from banjoist Tony Mabe. From the opening number, The Lonely Side of Goodbye, right on through, this record moves at a great pace. The first released single, Patches of My Heart, a lovely duet, saw a good amount of airplay, but the tune that comes directly after it, I Wanna Be Where You Are, is the first one

that really caught my ear. However, there are times when the traditional way of doing things no longer seems entirely proper. The only real "skippable" song on this album, The Battle She Just Couldn't Win, is attempting to be a light-hearted account of a serious situation, handled with all the sensitivity one might expect from a novelty tune from the 1950s (you know, the way we USED to sing about folks suffering the disease of addiction). But this song happens to be bookended by my two favorites on the album: Take My Ring From Your Finger, a great old Louvin Brothers number that is right at home as a bluegrass tune; and the Paul Williams-penned Nobody Cares, which is a fine example of this band's ability to take an older song, in this case from the Lonesome Pine Fiddlers, and apply their brand of polish and precision to really make it shine. All in all, great stuff as expected from Sisk and Co.

## Crooked Tree

Molly Tuttle and Golden Highway (Nonesuch Records)  
See the review by Joe Ross in the Summer 2022 issue of The Bluegrass Express.

## ME / AND / DAD

Billy Strings (Rounder Records)  
It has been a blast watching Billy Strings' ascension these last few years. It seems every time I scroll my Instagram feed, I see more evidence of Billy checking off an experience that can be found on my own bucket list. At the top of my list has always been "acquire enough 'juice' in the music business to convince a label to let me record an album with my Dad." That's the ultimate dream. ME / AND / DAD is a fun down-home collection of well-chosen bluegrass and country classics. It serves as almost a tribute album to Strings' stepfather Terry Barber, with Barber himself fully participating, singing harmony with Billy on many songs and even lead/solo on a few. It is inspiring that this is the album Strings has chosen to make at a point in his career where his star is rising and the eyes of all the bluegrass/jamgrass world are upon him, as are those of an increasing number of folks outside the genre.

I sincerely hope this album does not go overlooked and that all the folks that purchased a copy of Revival will buy this one as well. This record deserves to be on the shelf of every fan of Billy Strings.

## Solitary Diamond

Laura Orshaw (Dark Shadow)  
2022 was a big year for Ms. Orshaw, who gained some well-deserved attention for her contributions to the Po' Ramblin' Boys, but this year also saw the fiddler/vocalist release a debut solo album. Solitary Diamond is an exploration of all things bluegrass and country. Like taking a journey from the present to the early days of recorded rural music and stopping briefly at every point along the way, weaving seamlessly through standard bluegrass (After You, I'll Be Hurtin' Either Way), honky-tonk country (Lonely is My Name), old timey mountain ballads (Veins of Coal), and just plain country as in On Her Own. A personal highlight, On Her Own features the tragically underrated Trey Hensley, and is a throwback to mid-sixties Nashville duets. Hensley's husky but buttery baritone is the perfect complement for Orshaw's piercing, twangy tenor. The first time I heard this song all I could think was "I was never fortunate enough to hear a young Patty Loveless sing a duet with Keith Whitley, but IF it happened I imagine it would have sounded like this."

The fiddle playing is extraordinary. Many songs feature twin and even triple fiddles as in I Can't Settle Down, where Orshaw is joined by Brittany Haas and Jenee Fleenor for a rambling song that serves to get folks moving as much as its subject. In fact, there is no shortage of quality guest pickers here. Ronny Bowman, Josh Rinkel, Reed Stutz and others are on board to lend a hand. Solitary Diamond proves that Orshaw is more than just part of a great ensemble; she deserves to be regarded as a force on her own.

*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.*

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[www.menucha.org/programs/bluegrass](http://www.menucha.org/programs/bluegrass)

# New OBA Member Bands

## Hot Copper Kettle

Hot Copper Kettle explores sweet harmonies in a mix of old and modern bluegrass, folk, Americana, and originals from the southern Oregon mountains. The five band members all contribute vocals and include Ceridwyn Ames (banjo), Heidi Martin (guitar), Dan Popelka (guitar), Bob Rawlings (bass), and Walter Sydoriak (mandolin).

[thehotcopperkettle@gmail.com](mailto:thehotcopperkettle@gmail.com)



## MegaNeil

MegaNeil is a folk country duo based in the Columbia River Gorge. Neil Mangrum and Megan Alder play dueling acoustic guitars with swing and bluegrass influences, bringing a fresh groove to Americana songs. Neil's Nashville roots and fast flat picking plus Megan's soulful voice and fearless improvisation creates the dynamic duo that is MegaNeil.

[booking@meganalder.com](mailto:booking@meganalder.com)



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# Oregon Bluegrass Association

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(503) 206-4911 - [charliew3@nwlink.com](mailto:charliew3@nwlink.com)

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1-800-440-8301 - 2265 Country Club Road, Woodburn, Oregon 97071

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Pat Connell 971-207-5993, Patrick Connell 541-261-3609, [pdxconnell@gmail.com](mailto:pdxconnell@gmail.com), [www.areportland.com](http://www.areportland.com)

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[www.woodworksolutions.com](http://www.woodworksolutions.com), [jack@woodworksolutions.com](mailto:jack@woodworksolutions.com)

### **Medical Information Integration, LLC**

Tony McCormick, CTO

[info@mi-squared.com](mailto:info@mi-squared.com)

### **Hankins Home Inspections**

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503-985-7869

### **Nechville Musical Products**

Tom Nechville 612-275-6602

<https://www.nechville.com>, [tom@nechville.com](mailto:tom@nechville.com)

### **Preston Thompson Guitars**

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325 East Main Avenue

Sisters, Oregon

### **Artichoke Community Music - Nonprofit music store, instruments, classes, and events.**

503-232-8845

2007 SE Powell Blvd

Portland, Oregon 97202

[www.artichokemusic.org](http://www.artichokemusic.org)

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](mailto:membership@oregonbluegrass.org).

# OBA Supporting Performer Directory

OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performer directory.

## **Ash Creek**

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

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

## **Chicken S#!t Gamblers**

A six-piece bluegrass and folk music group of veteran band pickers, happy to be back touring, recording, and performing.

<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](http://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](http://www.thecountyfools.com)  
[thecountyfools@gmail.com](mailto:thecountyfools@gmail.com)

## **Dogwood String Band**

Contemporary bluegrass-fueled Americana

**Woody Wood**  
[dogwoodstringband@gmail.com](mailto:dogwoodstringband@gmail.com)  
[dogwoodstringband.com](http://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](mailto:victor.reuther@gmail.com)**  
**Telephone: (707) 832-9262**

## **Fog Holler**

Virtuosic instrumentation and keening brother duo harmonies define modern bluegrass band Fog Holler. With inspiration ranging from The Stanley Brothers to Buck Owens to Primus, Fog Holler's original music is truly a new shade of grass.fogholler.band

**fogholler.band**  
**[fogholler@gmail.com](mailto:fogholler@gmail.com)**  
**425.281.2592**

## **Free Range**

The Free Range duo performs on guitar, dobro, banjo with lots of harmony singing, drawing on influences ranging from Bill Monroe to Jim Croce. Their goal is to make every song really fun to hear.

<https://freerangepickin.net/>

## **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](mailto:thehardlyheard@gmail.com)**  
**[www.facebook.com/thehardlyheard/](http://www.facebook.com/thehardlyheard/)**  
**[www.reverbnation.com/thehardlyheard](http://www.reverbnation.com/thehardlyheard)**

## **Hot Copper Kettle**

Hot Copper Kettle explores sweet harmonies in a mix of old and modern bluegrass, folk, Americana, and originals from the southern Oregon mountains. The five band members all contribute vocals and include Ceridwyn Ames (banjo), Heidi Martin (guitar), Dan Popelka (guitar), Bob Rawlings (bass), and Walter Sydorik (mandolin).

[thetopperkettle@gmail.com](mailto:thetopperkettle@gmail.com)

## **The Jamblers**

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

**[www.jamblers.com](http://www.jamblers.com)**  
**[www.facebook.com/jamblers](http://www.facebook.com/jamblers)**  
**Gene Greer, [info@jamblers.com](mailto:info@jamblers.com)**  
**503-702-1867**

## **Kathy Boyd & Phoenix Rising**

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

**[www.phoenixrisingband.org](http://www.phoenixrisingband.org)**  
**[KBPR@gmail.com](mailto: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](mailto: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](http://www.lostcreekmusic.com)**  
**[lostcreekmusic@gmail.com](mailto:lostcreekmusic@gmail.com)**  
**971-678-2337**

## **MegaNeil**

MegaNeil is a folk country duo based in the Columbia River Gorge. Neil Mangrum and Megan Alder play dueling acoustic guitars with swing and bluegrass influences, bringing a fresh groove to Americana songs. Neil's Nashville roots and fast flat picking plus Megan's soulful voice and fearless improvisation creates the dynamic duo that is MegaNeil.

[booking@meganalder.com](mailto:booking@meganalder.com)

# OBA Supporting Performer Directory

## ***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](http://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](http://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](mailto:acousticmuddysouls@gmail.com)  
[www.themuddysouls.com](http://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](mailto: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](mailto: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](http://rowdymountain.bandcamp.com).

**971-347-6050**  
[rowdymountain@gmail.com](mailto:rowdymountain@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](http://www.SlipshodMusic.net)  
**Steve Blanchard, 503-730-0005**  
[Steve@SteveBlanchardMusic.com](mailto:Steve@SteveBlanchardMusic.com)  
**Matt Snook, 541-805-5133**  
[BohemianBanjo@gmail.com](mailto: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](http://www.SteveBlanchardMusic.com)  
**503-730-0005**  
[Steve@SteveBlanchardMusic.com](mailto: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 [davescafos@yahoo.com](mailto: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](mailto:tjenkins@uoregon.edu)  
**Booking:** [themillertwinsmusic@gmail.com](mailto: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](mailto:truenorthband@comcast.net)  
[www.truenorthband.com](http://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 Elliot, mandolin and lead harmony vocals.

**Contact: 909-913-3668**  
[andspence@gmail.com](mailto: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](http://www.whistlinrufus.com)  
**Pat Connell**  
[whistlinrufus@comcast.net](mailto: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 147<sup>th</sup>. 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*

**HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday, 7-9 pm (weather permitting)**  
Intermediate/advanced bluegrass music jam. Bluegrass traditional acoustic-only instruments (guitar, mandolin, banjo, fiddle, dobro, bass). No music stands, paper, electronics--playing by ear and memory encouraged. Armless chairs provided; bring your own if you prefer. McMenamin's Rock Creek Tavern, 10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124. Check with organizers if you want to play bass or a non-traditional instrument.  
*Nancy Christie, nancy.d.christie@gmail.com, 503-348-5374*  
*David Ball, davidball354@gmail.com, 503-369-3430*

**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.*

**BEND: Pine Forest Grange Community Jam. Every 2nd and 4th Tuesday 7-9 pm, 6:30**  
Acoustic instruments only, no amplification. Instruments must be tuned. Everyone must be supportive of all other musicians' efforts. The Pine Forest Grange has ample room for jamming and listeners. Pine Forest Grange is a drug, alcohol and tobacco free facility.  
*63214 Boyd Acres Rd, Bend, OR 97701*  
*http://pineforestgrange.org/*

**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, gridders, gamblers, rounders, sinners, stompers, hooters 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*

# Scheduled Jams: Oregon and SW Washington

**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*

**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*

## Saturday

**PORTLAND: Taborgrass classes and jams meet on the 3rd Saturday of each month, taught by Kaden Hurst and Patrick Connell plus guest teachers.**  
Waverly Heights Congregational United Church of Christ,  
3300 SE Woodward St., Portland, OR 97202.  
No registration required; drop-ins welcome. Multnomah County COVID masking rules will be followed.  
12:00 - Doors Open. 12:15-1:15 - Song Class.  
1:30-2:30 - Tune Class. 2:45 - 3:45 - Jam Class.  
12:00-4:00 - Open jamming.  
One class \$10, two for \$15, three for \$20!  
Jamming only: \$5 suggested donation.  
*Email: taborgrass@gmail.com*  
*Taborgrass on Facebook*

**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, 1-4pm Starting January 2023, the jams will be on the 2nd Saturday of the month through May 2023.**  
Hosted by WAMA (Washington Acoustic Music Association) at the Hope Grange, 118 Antirrim Road, Winlock, Washington. Great for all levels and especially good for total beginners.  
*For Information: wamamusic.com/slow-jam or email info@wamamusic.com*

If you have jam updates or additions, you may update your listing via the public calendar at [oregonbluegrass.org](http://oregonbluegrass.org) or email [vcalendar@oregonbluegrass.org](mailto:vcalendar@oregonbluegrass.org).

# Snowflake Reel

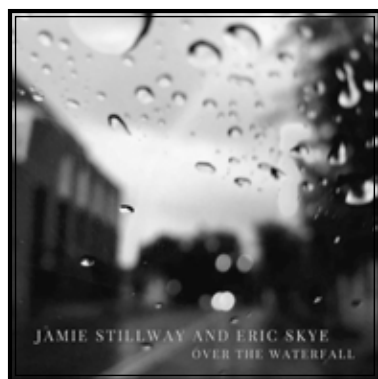
Arr. by Eric Skye

D A

D A D

D Bb

D A D



Eric's new album with Jamie Stillway, "Over The Waterfall," will be released January 13.

Learn more about Eric Skye and his Thirty Day Fiddle Tunes Challenge at <https://eric.skye.com/fiddle-tunes> and on YouTube at <https://youtube.com/@EricSkyeMusic>.

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



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# Oregon Bluegrass Association



*A subscribing member of the OBA according to expiration date.  
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## Oregon Bluegrass Association

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Visit [www.oregonbluegrass.org](http://www.oregonbluegrass.org)  
for information on OBA activities,  
local jams, festivals, concerts,  
Chick's Kids and more

**THANK YOU  
FOR JOINING  
THE OBA!**

### THE OBA NEEDS YOU!

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

- \$30 Individual Membership
- \$75 Individual Three-Year Membership
- \$50 Supporting Performer Membership
- \$125 Contributing Business Sponsor  
The Oregon Bluegrass Association is a 501(c)(3) non-profit

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Amount: _____
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