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\$5⁰⁰



INSIDE THIS ISSUE!

A Conversation With Rock Ridge,
Scenes from winter festivals,
2023 festivals and jam camps & more.



Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass *Express*

Talkin' Northwest Bluegrass *A Conversation With Rock Ridge*

Interview by Rick Moore

Four exceptional musicians joined forces in 2019 to meld their talents, resulting in the new configuration of the Rock Ridge bluegrass band.

Their hard-driving sound is deeply rooted in traditional bluegrass shaped by bluesy country and folk influences. The band features Dale Adkins on banjo and guitars, Suzanne Adkins on bass, Josie Grant on guitar, and Rick Grant on mandolin. Their instrumental expertise supports soaring lead and harmony vocals, and indeed, Rock Ridge views themselves as a vocally oriented band in the classic tradition but with a contemporary vibe.

Dale, Josie, Rick, and Suzanne have delighted fans for years as members of other bands and individually, honing their craft through decades of live performance and studio work. Evolving from the original Rock Ridge band from the late 2000s, the current group's signature sound is an inspiration to many musicians and listeners

in the Northwest and beyond. The band members met through their musical connections in the Willamette Valley and now reside in Sisters.

the players on "The Flood." The album was recorded, mixed, and mastered at Dale's Big Owl Studio and its production style and quality are seamless.



I had the pleasure of sitting down with Rock Ridge at the beautiful home of Rick and Josie in Sisters to talk about the band, the Northwest bluegrass scene, and their new album.

Rick Moore: It's great to have Rock Ridge on the Northwest music scene! The sound you have is so dynamic and inspirational for the bluegrass community. You all have been in other bands or played as individuals on projects that have inspired a lot of musicians and listeners for many years. That experience shines through on

your new album "The Flood" and in your videos. What was that moment when you knew that you had a band here?

Suzanne Adkins: Rock Ridge had been around for a while in Northern California with the original members Hal Horn, Jon Schaffer, and Victor Skidanenko playing with Josie and Rick. When we met, it

Continued on page 5

OBA Membership & Ad Information

Membership Information

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

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

Website

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

www.oregonbluegrass.org

Article and Editorial Submissions

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

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AD RATES AND DIMENSIONS

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Half Page Vertical	3.75 x 9.5	\$90.00	\$80.00
Quarter Page	3.75 x 4.5	\$60.00	\$50.00
Eighth Page	3.75 x 2.25	\$40.00	\$30.00

WEBSITE RATES AND DIMENSIONS

Size	Dimension	Cost	With Print Ad
Leaderboard	728 x 90 px	\$50.00	\$30.00
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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.

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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Southern Oregon's Hot Copper Kettle



Michael Cleveland - Winter Music Festival (Photo by Linda Leavitt)



Jered Widman Band at WinterGrass



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Bluegrass Express

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

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President's Message

I'm freshly back from Wintergrass and the first order of business is to offer my humble and profound gratitude to everyone who made the OBA events an unbroken stream of successes.

First, at the top of the list, is our coordinator for this event, Linda Leavitt. Linda, you again showed us how it's done, managing a million details in not one but two venues—the Jam Suite and the Juniper Room showcase stage—always with a smile and never losing track of the big picture.

Next, I want to send my personal thanks to Patrick Connell, who gave the bands on the showcase stage the best possible sound the entire weekend.

Speaking of the bands, each year I'm astonished by the incredible talent that resides in our OBA member bands and our colleagues from neighboring States and Provinces. We are mindful that the bands' donated performances represent considerable cost and effort on their part, and we are delighted to give them a chance to play for the enormous Wintergrass audience.

Finally, we salute Anna L Berry, Gary Hilbers, Rick Moore, Susan B. Moore, Jon Meek, Kerry Calahan, Kianna Jo from Fog Holler, Daniel Fish, Sarah F. Ells Fish, Arthur Turlak, Tom Nechville, Maggie Barclay Jackson, William Rausch, Seth Wiggins, Dennis Christensen, Sara Christensen, Nate Hendricks, and the others, whose forgiveness I ask for missing your names, who logged countless hours staffing our two rooms, setting up, tearing down, and all the volunteer tasks that escape our notice but are so essential to making the OBA presence at Wintergrass such a success.

Please be sure to stay well and keep in touch.
Until we meet again, my wholehearted thanks for your support,

Chris
Chris Knight
OBA President



*The Oregon Bluegrass Express is made possible by generous funding by
The Oregon Arts Commission and from donations by our members*



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
Every day, all day

Albany/Corvallis - KBOO

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

Astoria - KMUN 91.9 FM

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

Bend - KOOV 88.9 FM

"Juniper Roots" 8-10pm Wednesday

Columbia Gorge - KBOO

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

Corvallis - KOAC 550 AM

Syndicated public radio with some
bluegrass included in regular programming
541-737-4311

Eugene - KLCC 89.7 FM

Local broadcast 541-726-2224
Mixed format "Saturday Cafe"
Saturdays 11am - noon
"The Backporch" 9 - 10pm Saturdays

Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays
"Acoustic Junction" 5 - 7pm Saturdays
"Miles of Bluegrass" 7 - 9pm Mondays
www.krvm.org 541-687-3370

Hood River - KZAS

"A New Kind Of Lonesome"
7-9pm Mondays

Pendleton - KWHT 104.5 FM

"Bushels of Bluegrass" 9 - 11pm Sundays
contact Phil Hodgen 541-276-2476

Portland - KBOO 90.7 FM

"Music from the True Vine"
9am - noon Saturdays

Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F
Additional Bluegrass Programming
Streaming and Schedule: www.kyacfm.org

Salem - KMUZ 88.5 & 100.7

"Smokin' Jamgrass" 1st & 3rd Sundays,
2-3pm
"Ken 'til 10" 6-8am M-F
Simulcast with KYAC.
kmuz.org, all bluegrass

was fortuitous. Dale and I help produce a festival in Fossil, Oregon [Wheeler County Bluegrass Festival] and we were trying to find some new and different bands to play. Dale said one day, "I met this band a long time ago named Rock Ridge." We looked them up on the internet and were excited to learn that not only were they still an active band, but they were now based in Oregon! We contacted them to play at Fossil in 2019 which they ended not being able to do because of another conflict. But once we all realized they were in Oregon we wanted to get together with them. We asked them if they wanted to be considered for Fossil in 2020, so they were lined up to play the following year.

Josie Grant: We [original Rock Ridge] decided not to do the 2020 Fossil festival due to the travel distance for Hal and Jon; Hal had recently moved to Fresno. Then Suzanne said, "Well, we could do it!" And there it was. We started getting together after that. Of course, the 2020 festival was later cancelled due to COVID-19, but by that time, the seed was planted.

RM: Did you get together and jam?

SA: Yes! Having them play at Fossil didn't work out but I said, "Let's get together and jam sometime because we're so close together." I felt like we had good chemistry. All my favorite bluegrass songs were the ones they like to play. Josie would come up with a tune, and it was like "I love that tune." That has never happened before, where we were aligned in terms of what kind of music we liked. We all love the bluesy groovy bluegrass.

At that point it was jamming, but we liked the same stuff. Dale and I thought it would be fun to be in a band with them, but they already had a band, so we didn't say anything. But it turned out not to be practical to have two [original Rock Ridge] members in California.

RM: Did you know what sound you wanted, or did it evolve organically?

Dale Adkins: I think it was a shared vision in the sense that we had common material that we were listening to. We never talked much about that part of it. It was inherent in the direction that we were going. Like the way Josie plays guitar is reminiscent of modern bluegrass. It evolved in a natural way. This is what we came into the game with and the direction that we kept going.

To play bluegrass
all day without
anything else to
do—that was
super fun!

SA: It was a little bit more visceral for me, in terms of Josie's guitar playing. She bellies up and does it in a way where I thought, "That's what I've been wanting!" Dale, of course, is fantastic at that, but not many other guitar players play rhythm guitar with that kind of driving energy, and it makes a huge difference.

RM: When did you start performing?

SA: I feel like we never did because we were gearing up and then COVID hit. The band had done a few small showcases and a concert or two, and then everything shut down due to COVID. For a while, we didn't have any contact with each other, but we were all being extremely careful with our social distancing, so we made the decision to share our COVID bubble so we could get together and jam. At that time, Dale and I were living in Sunriver, and Rick and Josie were still in the Salem area. But luckily, Rick and Josie made the excellent decision to relocate to Central Oregon and moved to Bend in 2020!

RM: Did you envision all living here in Sisters?

SA: Absolutely not. We all leap-frogged around! It's a long story how we all ended up being neighbors in Sisters, but it's worked out great having such proximity. I had recently gotten my real estate license when we were building our home in Sisters. Rick and Josie weren't crazy about their Bend neighborhood, so I had the honor of selling their Sisters home to them, and they had the honor of being my first-ever real estate sale. And now we get to be neighbors!

RM: How did you decide on your performing repertoire?

SA: Good question. Once COVID hit, we knew we were not going to be performing for a while, but it didn't change our intentions. We wanted to have fun and we liked playing together. We knew we wanted to perform but the obvious thing to do next was to make a record.

JG: We pretty quickly put two sets together and those have evolved. It was a blend of stuff that we had all done in the past with some new things.

Rick Grant: We went to Weiser in 2021; it was all jamming.

DA: Weiser was big, I attribute a lot of our record direction as starting at Weiser.

RG: That's when it started to feel really good!

DA: We knew we were going to do the record; it was a matter of the preparation for it. There was something formative about that Weiser experience. To play bluegrass all day without anything else to do—that was super fun!

RM: What were the most important elements for developing your sound?

JG: Early listening! I learned about bluegrass through learning a Nirvana song, "In the Pines" [Nirvana performed the song in a 1993 MTV Unplugged appear-

Rock Ridge

ance as “Where Did You Sleep Last Night,” crediting Leadbelly]. A friend pointed out that it was actually a Bill Monroe song. He gave me all this great music to listen to, Bill Monroe, Flatt & Scruggs, Stanley Brothers, The Bluegrass Album Band. That was in 1996. It was fun and was the music I wish I had known about a long time ago because I was always trying to learn how to play guitar, learning Led Zeppelin songs, etc., but never getting to play with other people.

SA: I think the key elements of our sound come from the way we each naturally play. With Josie, she’s got an incredible driving guitar style and it’s perfect. And Dale had been working on his banjo chops because we didn’t have any other banjos to play with.

DA: It’s a funny thing about the banjo because the guy that played banjo with me stopped [playing]. In general, there are not a lot of banjo players in the Northwest right now and that’s why I started playing.

RM: Was the instrumentation on the “The Flood” album developed at places like Weiser when you were creating repertoire?

SA: Dale’s style is bluesy and it’s perfect for the kind of material we all love. It’s got a good groove and it’s energetic. With Rick, the key to making that all work is a good chop on the mandolin, and he has good bluesy instincts as well. Not everything we play is bluesy but that’s the stuff we love.

RG: We talk about the groove all the time, it’s endorphin! Like at Weiser, all of sudden the groove started happening.

RM: Rick, how do you layer in the mandolin with the other instruments and the vocals?

RG: I probably get a little busy, but I try to fill in between the phrases. There’s a lot of eye contact and after a while you just do it.

RM: Dale and Rick, if you hear some counter melody in your head, do you add

that or is there a no-noodling rule?

DA: My goal on the banjo is that it’s a drum in the sense of being between all the spaces, but I’m trying to keep it in time. When someone’s singing, I try to play simply and usually just a straight roll.

JG: You do infuse some soaring gorgeous notes behind the vocals! That’s fun to sing with.

I got bored playing bass; I needed more notes! My formative influences were more like David Grisman and Tony Rice.

SA: The great thing about the banjo is it provides that chugga, chugga, chugga that is important.

RG: His [banjo] rolling has to be in sync, and then the stuff I’m doing has to be in sync.

JG: It’s the engine. If it doesn’t sync, it’s chaos. This [guitar rhythm playing] synchronizes with Dale’s roll on the banjo. That sync is established with the bass and the chop and I try to infuse forward momentum and drive with dynamics and rhythmic variations that often play with what the banjo is doing. We all play with synchronized dynamics, moments of quiet and moments of power. It’s the goal and it’s a work in progress. It’s all just a master study of my favorite players.

DA: We never really have talked about this because you all understood the roles in a

bluegrass band. The guitar is playing the downbeat/off beat, the banjo is filling in all those pieces, the mandolin is playing the offbeat, and the bass is playing the downbeat. Everything’s pretty much covered. If one of those gets off, you have chaos. It sounds easy, but it’s not. And then we have to agree on which part of the beat we’re going to play on. We had this discussion last night [on the song “Sleeping Cold”]. Josie says “Can we hold back on the back side of the beat?” It was countryish and needed us to settle back and make that adjustment.

RM: Did you have those country influences, or jazz and rock as kids?

JG: Rick reluctantly has country influence from his childhood! But yes, absolutely rock for me and I unconsciously gravitated toward anything with a twang.

RG: I got bored playing bass; I needed more notes! My formative influences were more like David Grisman and Tony Rice. I discovered Emmylou Harris and Ricky Skaggs in my early 20s. I didn’t really start playing mandolin until almost age 30. I ended up buying a used David Grisman album because

Tony Rice was on it. The original David Grisman Quintet album-I wore it out!

SA: I was into blues guitar, traditional blues, the real old stuff when I was in college in Charlottesville, Virginia. Then I got into playing at old-time jams. But I didn’t get into bluegrass until about the same time as Josie, in the mid-1990s. I was exposed to it since I lived in Virginia, but I didn’t get into it until I lived in Eugene.

DA: But you listened to Norman Blake and other stuff out there.

SA: Oh, yeah, Doc Watson and Norman Blake. I think one of the first songs I learned on the guitar was “Slow Train Through Georgia.”

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JG: Rick and I love Alison Krauss and Union Station. That was a goal for us—to have a band that had diversity of singers, styles and material. Like Suzanne wrote an incredible song [“Forget the Hard Times”]—it’s a love song. It’s fun to do some different things but within a bluegrass context.

DA: I played and listened to a lot of rock and roll in high school, because that’s what my peers were doing. I grew up playing music with my family. My dad and his brothers played music from the 1930s to the 1950s like Eddy Arnold and Roy Acuff. But I spent most of my time listening to and learning from Doc Watson and Tony Rice.

RM: How does that fit in with other bluegrass music in the Northwest?

SA: The Northwest music scene is different from what it was back in the 1990s and 2000s where there were a lot of traditional-sounding bluegrass bands. A lot of younger people are playing more of an old-time or jamgrass aesthetic. There are not a lot of traditional bluegrass bands right now in the Northwest in general. The hard-core traditional players would never identify us as a traditional bluegrass band, but we certainly have those influences in our play. I would say we sound more like modern, second-generation bluegrass bands. We would like to think that we are a good addition to the Northwest bluegrass scene because it doesn’t seem like many current

bands are playing the type of repertoire and with the same bluegrass “flavor” as others out there.

RG: But we learned it [traditional bluegrass]—you have to!

RM: What promotional platforms have you found to be the most successful?

JG: We used CDBaby for digital distribution. It’s on all the platforms: iTunes, Amazon, Spotify etc.

of festivals to apply to. She’s been reaching out to radio stations and trying to get the record on the air. Radio stations like KBOO [Portland] and KYAC [Mill City] have been great at playing the new record.

RG: The new paradigm is completely immersive. Suzanne and Josie are putting things out and trying to get views and all that. Anybody that’s starting out, you can’t just make an album and expect things to happen. You have to be putting out stuff all the time.

RM: Do you see expanding your touring outside the Northwest?

JG: Yes. We applied to a festival in Connecticut and we’d love to get over to the UK and play. And meeting people that love the music is so exciting.

RM: If you could play one location or festival, where would you go?

JG: An intimate pub in Scotland!



DA: YouTube has been big. We posted a YouTube video that is doing well. There are about 40,000 views!

SA: It’s mysterious, and honestly, we don’t have it figured out yet. It’s difficult for artists to make money on their recorded music anymore and you don’t make much money streaming. But it’s good advertising and we think of it more as a vehicle to tour. I have no idea what to expect in terms of sales from selling it online.

JG: Suzanne and I have built a spreadsheet

SA: Let’s see, my Holy Grail of festivals...I wouldn’t mind Telluride.

DA: I enjoy festivals but I love smaller house concerts and stuff like that. Or Ireland, and one of my favorite shows I’ve ever done was in Scotland!

RM: Other thoughts for regional musicians trying to promote themselves?

DA: The whole musical landscape has changed and what you did 10 years ago in

Rock Ridge

terms of marketing yourself has completely changed. We're all trying to catch up and Suzanne and Josie have done a great job of trying to navigate the new landscape in a good way. I think what we have learned by launching a new band configuration, post-COVID, is that you have to make video content and embrace lots of social media. This has been a learning experience for all of us!

JG: It's cool to be able to reach as many people as you can now.

RG: But then again Josie walks in this morning and says "We need a new video up today!"

JG: I said, "Are you gonna get on that?" Rick had to be out of town the next day, so he did it!

SA: We're doing this for fun because we enjoy it and are fortunate that we get to. It would be nice to have more of a presence here locally. My advice to other local/regional musicians is to shamelessly copy what other groups are doing who seem to be promoting themselves well. Just look at [Oregon band] "Never Come Down" for a great example of making use of social media and video.

RM: Your new album was released February 24th and there was a pre-release on the AirPlay Direct website. Songs "The Flood," "Farmers Lament," and "Sleeping Cold" were released as singles.

SA: Gareth Jenkins [KBOO Community Radio] turned us on to AirPlay Direct a couple years ago. It's specifically geared towards getting music out to radio stations. We signed up and are using it as a vehicle for distribution to radio stations as well as promoting ourselves.

RM: The song "The Flood" leads off the album, reimagined from when Suzanne originally wrote it. How did that come about?

SA: I wrote "The Flood" in a songwriting class at the Puget Sound Guitar Workshop

about 25 years ago. I took the songwriting class to do something outside my comfort zone because I never imagined writing a song. It was in a minor key and I played it finger-picking style on a guitar and it was dramatically melancholy. It had a lot of different chords in it. It laid around for years and it's been rearranged multiple times, but it's finally the way I want it. I think it has evolved into a kick-butt bluegrass song.

I wrote "The Flood" in a songwriting class at the Puget Sound Guitar Workshop about 25 years ago.

RM: Did that become the album title when you were envisioning it?

SA: No, we were like, oh, what should the title be, I don't know..."The Flood!" [dramatically]. Josie wanted it to be "The Flood" and I thought, well...

JG: I love that song!

RG: Once we heard it, we knew we were going to record that one.

JG: We tried it with me singing the lead and then Dale, and thought "Bump it up!" It's at the top of both of our ranges and we had a lot of fun arranging that song, actually all of them. We enjoy collaborating on the song arrangements.

RM: You each contributed songs to the album and they blend nicely. Did you choose those knowing they would fit so

well? Or did you already have the "top 13" songs in mind to record?

DA: We recorded in halves. The first half was stuff we knew pretty well that was going to be pretty easy to make happen. That's pretty common on recordings. We recorded it all live. Then for the second half of the record we thought, "Okay, this is what we have, now what do we need?" There was a lot of work in finding and arranging the songs, and figuring out how we're going to sing and what key they're going to be in so that they're going to work. I'm proud of the way that we put it all together. There was a tremendous amount of work that went into developing the second half of the record so that it fit together as a cohesive unit. It's a good project, I think.

JG: The song order on a record is important. We do "The Flood" and follow it up with "Lonely River" [James King performed]. It's a duet but an intense driving bluegrass song. I think we have a lot of contrast happening on the album. There's a lot of diversity in song style.

RM: How did you decide on the instrumentation?

SA: We're a four-piece band and one thing that was a good move was adding two fiddle players [Chad Manning and Greg Spatz]. I think that took a good record and made it outstanding.

DA: I played tenor guitar on a couple songs and I played [standard acoustic] guitar on two songs. I played a Web Pierce-style backup on the country tune [with Dale's 1930s Regal Jumbo acoustic guitar on "Sweetest Waste of Time"]. And I tune the tenor guitar like an octave mandolin. That's a pretty common sound; it just doesn't have the double strength thing. I think it projects a little bit better because of that. There are two times when I really like the tenor guitar. One is when I want an old nasty kind of sound like a blues player from the 1930s. On "Sleeping Cold" that's the tenor guitar that's real slinky. It's easy to

Continued on page 14

Southern Oregon Voices: *Hot Copper Kettle*

By Joe Ross

Presumably inspired by the song “Copper Kettle” (written by Alfred Frank Beddoe, and recorded by Bob Dylan, Joan Baez and many others), a band in southern Oregon is capturing an idyllic and rustic backwoods experience in their bluegrass music. In the song, moonshine from one’s still represents joy and pleasure, but the song also provides rural social commentary about government over-reach, taxation and social injustice.

Hot Copper Kettle took seed from various rootsy music ideas in 2021 in Talent, Oregon. The members had been playing in other bands and informal sessions for years. It seemed timely to join together to sprout into a band. The joy, friendship, hours of practice and rehearsal, and dedication to developing tunes with care all shine through the music. Founding members Ceridwyn (Keri) Ames on banjo and Heidi Martin on guitar weave uplifting harmonies. Both also write songs for the band. Walter Sydoriak on mandolin adds a third voice. Bob Rawlings sings bass and plays bass. Dan Popelka on flatpicking guitar and vocals fills out the bluegrass sound.

Keri has been a bluegrass enthusiast for a long time and has been focusing on the

banjo for about four years. She has played guitar for many years as well. Growing up in Ashland, Keri has played in Wildwood Station, High Bushy Tails, and now Hot Copper Kettle.

Heidi has been singing and playing folk and bluegrass guitar for over 25 years. She hauled her guitar all over Europe, busking

1970s in New Mexico in a family of musicians. He has performed on many recordings and in many bands, including the 1982 Strawberry Festival band contest winner, The Generic Bluegrass Band. The Celtic band Bonnie Bedlam performed for sold-out concerts for nearly a decade in the 1990s. Now living in Ashland, Walter still plays in numerous Celtic and other ethnic sessions in addition to folk and bluegrass.

Bob grew up in Pueblo, Colorado. He studied music at the University of Northern Colorado and University of Denver, and then the Berklee College of Music in Boston. He lived for 20 years in the San Francisco Bay area as a working musician and teacher, often hosting folk and bluegrass get-togethers and performances. Bob has musical fingers in many genres on several instruments, from jazz to

bebop to swing. Now retired with his wife to Ashland, he has been a busy musician throughout the Rogue Valley ever since.

Dan was born and raised in La Crosse, Wisconsin into a musical family and has lived in the Rogue Valley since 2013. Having played many instruments throughout his life, his primary focus is on the guitar



Walter Sydoriak-mandolin, Heidi Martin-guitar, Ceridwyn Ames-banjo, Dan Popelka-guitar, Bob Rawlings-bass

in Paris and Prague. Settling down in Talent, she is a mother and teacher, songwriter and performer. “What is palpable is that we really like and respect each other,” Heidi offers. “When we’re playing music together, we’re in our happy place and having a blast!”

Walter began playing mandolin in the



Southern Oregon Voices: *Hot Copper Kettle*

which he has been playing for over 20 years. His musical interests are broad and wide-ranging, and he loves to see, as well as play, live music. Where there's a show, you will probably find Dan. However, his love for bluegrass is deep and his guitar playing reflects his love of the genre and the community within it.

While Hot Copper Kettle band members come from a variety of musical backgrounds, their acoustic sound is what brings it all together. Keri states, "Bluegrass music today encompasses a wide range of styles, and it's hard to say exactly what kind we play. From the old public domain songs that we've melded into our sound, to the standard early bluegrass songs, to more modern covers of various kinds that we have morphed into our own acoustic numbers, we're always on the lookout for sounds that inspire us."

The band is clearly a team effort when you see them perform. "We like to toss the virtual hat from member to member," explains Keri, "each contributing a song or tune to the overall set list. We take the responses from our audience to inform our future directions in music. What we enjoy most about the band and bluegrass music is the camaraderie that it lends and we feel shines through our songs."

Hot Copper Kettle has a vision for their music and where it might take them. "While it might be nice to think that we can accomplish great things with it," declares Keri, "what we're striving for right now is to blend our unique individual sounds into a united whole. We're a fairly new band, though we have all been playing for many years. We're each growing and exploring how to achieve a comfortable, exciting, tight sound with

each other. We're reaching out to various venues so that we can share our evolving music with a wider audience."

The band is also excited about writing and arranging some original songs. "Luckily, we all love performing, and it's a real treat for us after all the hours of practicing. Audiences have been receptive and seem to enjoy us, mostly because of the banjo, of course," Keri laughs. "We enjoy playing at wineries, festivals and parties. Maybe a little later on, we'll try to achieve our first million dollars on a world-wide tour!"

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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choke the string and bend it. I can bend it a whole step without working hard. Then on some of the sweeter songs, I think it can sound good. It's just a little bit different than a [standard acoustic] guitar; it doesn't have the same texture.

RM: Did the vocals easily lay right on the songs, or did you go through a lot of arranging or scripting? They sound so flawless!

DA: It was a lot of work! Josie has incredible ideas vocally that we incorporated. There was a lot of stuff that I ended up singing that I would not have if she hadn't [had those ideas]. Things that Josie heard were fabulous. Like on "Sleeping Cold" there's this ascending line in the third verse that is super cool.

She said, "What if we did this?" I realized "Ooooooh, that's a great idea, yeah!"

RM: Did you go into the studio to capture those vocals or did you write them out first?

SA: We don't write anything out.

JG: We talk about it. What's fun about working with Dale and Suzanne is that we all throw out ideas and then we try it. There's a high level of willingness to try new things.

RM: Dale, a hallmark of the album production style is that the blend of the instruments and voices sound as one. Like Rick's harmonies on the songs where you sing are so well blended. How did you accomplish that?

RG: There are some strange things in there. Dale would say, "Just close your mouth and hum!" The whole thing's about the blend.

RG: I listen for the overtones.

DA: Josie and I spent a lot of time trying to shape our mouths in a similar way and there's a bunch of examples of this on the record like, when we say "smile" on "Forget the Hard Times."

JG: She completely matched the way I said it, super cool. Dale would send me a version of the lead and I would work with

it. Do my best to blend with him, pay attention to all these subtleties in his vocal to make him sound good.

RM: Was it one or two takes down for each track in the studio, or was the studio more experimentation?

DA: It was a learning experience! We experimented with all kinds of things, vocally and instrumentally.



SA: It's a good point. At the heart of it we're a vocally driven band and we work hard on vocals. I hope that comes through, because to me that's the thing we do best.

JG: Record yourself, fix the things that are broken.

SA: Work towards that "buzz." When you're singing bluegrass you should feel that buzz in your head, and that's when you know you're getting it.

SA: I feel like another important point is that this band, and also the recording process, is all of us letting go of ego. You make a lot of sacrifices for what's going to sound the best for the song that you're doing. A good example is "Forget the Hard Times." I wrote that song, but I decided that I'm not going to sing it because it's going to sound better if you guys sing it. Those are the kinds of sacrifices you make for the best outcome. We did that a lot.

Rock Ridge

JG: It seems like we all recognize the strongest way to present a song.

DA: Like “The Flood” [song]. You sang it for a while; I sang it for a while. I would have rather had you sing it, but it worked out that we agreed, “Okay, you [Dale] sing it.”

SA: I remember why – because when Josie sang lead we couldn’t have a high harmony. It didn’t sound as good without a high harmony, so somebody besides Josie had to sing it.

RM: Are there another “13 songs” for a future recording?

RG: Josie loves doing new stuff!

JG: Yeah, I’m already working!

SA: It’s great, she’s the material finder and she finds good stuff.

JG: And Dale has written a bunch of cool songs and Rick’s always churning out new stuff. Rick and Suzanne have started writing together, excited for this.

RG: I’ve been churning stuff forever. I have another one in my head!

RM: What was the inspiration for “Farmer’s Lament”? It’s a fantastic song.

RG: My family is in agriculture and they work 24/7 with cattle and sheep in Harlan, Oregon. They came from Harlan, Kentucky. They were all trappers and they moved out to Harlan, Oregon in the mid-1800s. We still have the property and all our family have their property there.

RM: Can we look forward to more song-writing contributions from you all?

SA: I hope so. I feel empowered by having two songs that I’m proud of. “Forget the Hard Times” happened so fast. We were driving to the Valley and I wrote it in the car.

DA: You cranked that one out!

JG: I remember it was Thanksgiving and I went on a long run. Suzanne sent me the lyrics and I was bawling! The lyrics were so beautiful!

DA: That’s another one where Suzanne wrote it, then Josie and I started singing and we changed a little bit of stuff here and there, but there was a lot of stuff that

there, we tried to turn on the click. We accomplished the job but it didn’t groove.

SA: I liked that track!

JG: But it doesn’t have the breadth.

RM: Was all your recording done live and then vocal tracks added?

JG: Yeah, we’d be in different rooms and play it live.

DA: We overdubbed the solos and vocals.

SA: We did well playing live together.

DA: We tend to be pretty steady as a band. We made a YouTube video about two years ago [“Lonely River”] and I took about 20 seconds from one take and put it in the other and it lined up perfectly!

RM: What was the most challenging part of the production process?

DA: Mixing was tough. It was a difficult space, the control room. I couldn’t hear well and I was hearing things that didn’t translate. It got better once we moved to the new house [in Sisters].

RM: What’s something fun and interesting about Rock Ridge that folks might not know?

SA: I think it’s kind of amusing that we all live six doors down from each other now! It happened sort of accidentally.

RG: No it didn’t! [laughing].

DA: Makes rehearsing a lot easier!

JG: In California, Rick and I lived on five acres, our dog could run around and it was quiet. Dale and Suzanne were building out here in Sisters, and I did the guitar camp through Thompson Guitars where Dale was teaching. This place was for sale so during the break I came out here and I thought...hmm! We were wanting to

I think it’s kind of amusing that we all live six doors down from each other now! It happened sort of accidentally.

Suzanne wanted, so we all worked together to figure out how this was going to go.

JG: Again, drop the ego and listen to each other. And try to make it what she wanted. We infused ideas. It’s a nice collaboration.

RM: Suzanne, your bass playing is driving but also pulsing and playful, keeping everything grounded.

SA: I think I have a good sense for rhythm, a good sense of timing. I call myself a meat-and-potatoes bass player. It boils down to a good sense of timing, listening well to what’s going on around you, and either leaning in or backing off without changing tempo.

DA: The one song that we didn’t use was because Suzanne wasn’t there when we tracked it. We tracked it to a click track and threw it out. It didn’t feel right. Everything else we tracked live with Suzanne playing bass and then when she wasn’t

Rock Ridge

return to a bit more space and no HOA.

DA: I always wondered if the Guitar Camp had any impact!

JG: Yeah, it did! And Skillethead was playing at the farm stand. It felt so warm and fuzzy after that Guitar Camp.

SA: Tom [Nechville] and Linda [Leavitt] are here, and you [interviewer Rick Moore] and Sue.

JG: Tom and Linda hosted a nice jam and it seemed like such a nice community. There was another place for sale but this one worked better for us and here we are! We love it here. It's so quiet and beautiful.


SA: Josie's also a fine artist, you know, animal paintings. She's quite talented!

RM: Josie, how does your fine arts background inform your approach to music?

JG: Music and painting both take a ton of practice to maintain and grow skills. When painting, you're using value, color, and brushwork to create form and atmosphere, which when you get it right, comes to life! The vocals are how we deliver someone's beautiful songwriting for people to listen to, your version of it. When you're arranging a song you use all of the instruments and voices to bring it to life. When mixing, Dale has to listen and place the sounds in space as well as adjust the sound quality of each piece. Everything has to be in its place and vocal flourishes/dynamics (brush strokes) or instrument fills bring the song to life. We talk about the placement of notes and how important they are to get the right feel. A lot of smooching things around and then suddenly there it is! Kind

of true for any art form. I love animals and painting their portraits honors them as important members of the family.


Bluegrass fans will be excited to see Rock Ridge live this summer at the Wenatchee River Bluegrass Festival in Cashmere, Washington, June 15 through 17; the Wheeler County Bluegrass Festival, June 30 through July 2 in Fossil, Oregon (Dale and Suzanne help produce the festival); and the Columbia Gorge Bluegrass Festival in Stevenson, Washington, July 28 through 30. Rock Ridge also gave a memorable live performance on February 25 as part of the Oregon Bluegrass Association Showcase at Wintergrass in Bellevue, Washington. You can find other great videos on the band's website at rockridgebluegrassband.com, along with contact/booking information and fabulous band photos by Josie.



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OREGON BLUEGRASS ASSOCIATION

Album Review - Rock Ridge: The Flood

by Gareth Jenkins

Rock Ridge is a hard-driving traditionally based bluegrass band that is blessed with outstanding vocalists and superb instrumentation. Their latest release, *The Flood*, is filled with great material and dynamic performances.

Each of the Rock Ridge members is a veteran musician, having played in some of the best bands on the west coast. During that time they each gained a deep experience and appreciation for bluesy vocal-based deep-groove bluegrass music. They bring all the chops and lessons they have learned to this band and to this recording.

Now based in Sisters, Oregon, Rock Ridge has been working on their sound for quite a few years and were ready to make their move in 2020 with a full schedule of live shows, only to have COVID-19 hit and force them to postpone. In the interim they have continued to work hard and have jelled into a band that is ready to make waves in the bluegrass world.

I have enjoyed the opportunity to observe them at festivals, jam sessions and in other settings over the past few years and have been greatly impressed by how their sound has tightened and become even more exciting. I was recently afforded the opportunity to listen to some of the earlier mixes of *The Flood* in Dale Adkins' Big Owl Studio and it was apparent from each experience what a special band this is and what a special recording *The Flood* is.

To make a truly memorable recording that rises above the available mass of recordings, a band needs to have—of course—a finely tuned facility with their instruments (both stringed and voice). They also need to have great material, and that rarest of all factors, a cohesive group personality that can perform together at the highest level while also drawing in the listener. This only comes from experience and the awareness of the importance of “listening.” They don't simply play a part, but listen

and react to each other in a way that helps create their joyful group energy, tasteful instrumental interplay, and their vocal blends.

At the forefront of the Rock Ridge sound are the voices of Josie Grant and Dale Adkins. Whether singing lead, harmony or in tandem, they have that vocal blend that makes a song take wing and makes the listener sit up and take notice. Josie, besides being a powerhouse vocal talent, plays driving rhythm guitar while Rick Grant plays mandolin and adds strong vocals to the mix. Suzanne Adkins is a rock-solid hard-driving bass player who also adds harmonies while Dale provides his expert banjo, guitar and tenor guitar playing while also serving as the recording engineer. The final touch is provided by their wonderful guest fiddlers, Chad Manning and Greg Spatz.

The Flood is a blend of songs from the bluegrass songbook as well as from other artists the band members admire. However, many of the best songs come from their own formidable songwriting talents. The title track was written by Suzanne Adkins and was earlier heard on the wonderful 2019 release *Mackenzie-Adkins* (with Kate Mackenzie). It is a song that will garner a great deal of radio play and is also the first single released from *The Flood*. Suzanne also wrote another one of the standout tracks, *Forget the Hard Times*, which features the beautiful duet singing of Dale and Josie. Dale contributed two songs to the recording, one of which, *Climb That Hill*, was recently covered by Kenny and Amanda Smith, while Rick wrote *Farmer's Lament*, the second single released, sung beautifully and soulfully by Josie with Dale on the harmony vocal.

The other material includes personal favorites such as Cullen Galyean's *Lonely River* featuring Dale on lead vocal and Josie on tenor with some tasteful driving banjo work by Dale and mandolin by Rick.

Johnny Williams' *What Will Become Of Me* has Josie providing a powerful lead vocal and some spirited fiddling by Chad Manning. There are also songs from John Pennel (*Foolish Heart*, made famous by Alison Krauss and beautifully sung by Josie, Rick and Dale), Ronnie Bowman and Tim Massey (*Enough On My Mind*), Ralph Stanley (*Your Worries and Troubles are Mine*) and Kirk McGee (*Blue Night*).

There are many great performances on *The Flood* but two of the strongest tracks are sourced from the amazing Australian duo of Shane Nicholson and Kasey Chambers and their recording, *Rattlin' Bones*. They are *Sweetest Waste Of Time*, a slower-paced duet by Dale and Josie; and the superb *Sleeping in the Cold*, a haunting bluesy number which is another perfect vehicle for an exquisite yet powerful duet by Dale and Josie, and sweet tenor guitar playing by Dale.

The Flood is a rare gem of a recording that reflects this band's talents and their deep love of this music. *The Flood* will bring a smile to your face, keep your foot tapping and will, as with all really good recordings, bring you back time and time again, discovering new things with each listening. This is mature, heart-felt dynamic music by a talented and exciting band that you need to know about. Keep an eye on Rock Ridge because they could be going places.

Gareth Jenkins lives near Sisters, where he builds guitars. You can hear Gareth every third Saturday on Music From The True Vine on KBOO-FM radio, 90.7, or listen online at kboo.fm



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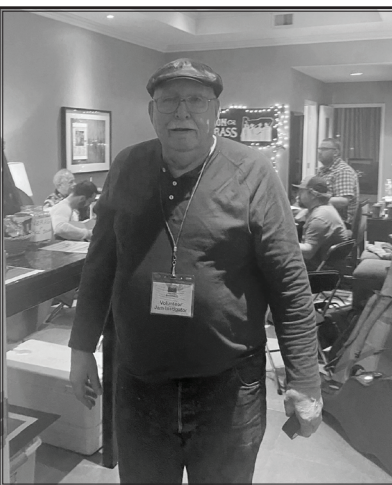
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Henry Strid and Tom Nechville
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Joe Suskind (Photo by Linda Leavitt)



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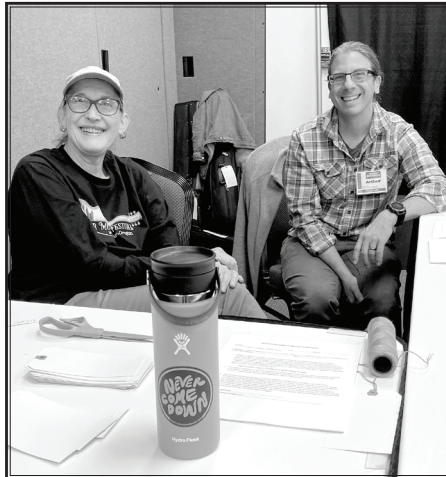
Never Come Down (Photo by Linda Leavitt)



Misty Payne meets Michael Cleveland



Henry Strid and Nate Hendricks at the
after hours Lamplighter jam



Sue Moore and Arthur Turlak at the OBA
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Jake Blount (Photo by Linda Leavitt)



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Introducing Big Ponderoo Music and Art Festival

Sisters is a tiny Cascades mountain town in the heart of Central Oregon that has hosted the annual Sisters Folk Festival for 25 years. During that time, the non-profit Sisters Folk Festival (SFF) has cultivated a strong, loyal audience and has expanded its mission to give back to local schools and to engage “community members, artists and businesses with cultural events year round,” including concerts throughout the year, after-school music clubs, the Americana Song Project, creativity classes for children and a high school luthier program that is one of two school-based guitar-building programs in the country, co-founded by Bend luthier Jayson Bowerman.

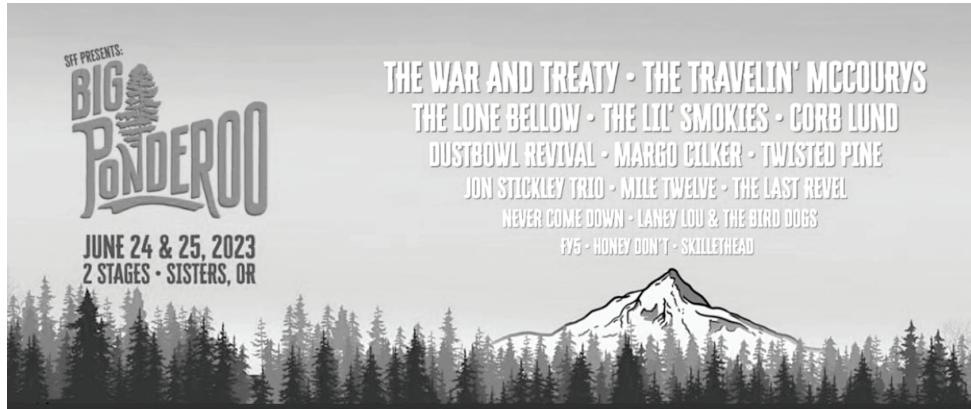
Sisters Folk Festival has historically included some bluegrass programming, including Po’ Ramblin’ Boys in 2022. After executive director Crista Munro, formerly a co-director of the Pagosa Springs Folk ’N Bluegrass Festival, came on board in

2019, she and creative director Brad Tisdell decided to plan more bluegrass events, including a jam camp and festival that includes more bluegrass bands. Last year, with the help of an IBMA grant,

deroo, and features more bluegrass acts that will perform at the Sisters Artworks Building and on the grounds of Three Creeks Brewing. The 2023 line-up includes The Travelin’ McCourys, Mile Twelve, FY5 and two Oregon Bluegrass Association member bands, Skillethead and Never Come Down. There will be a guitar workshop Saturday, June 24, and on Sunday, June 25, a banjo workshop. All workshops happen from 12 noon-1:00 p.m.

at The Barn on Main Avenue, and are followed by jamming from 1:00-3:00 p.m., so bring your instruments!

Festival-goers can also check out the Ponderoo Arts Experience, which is designed to “bring creative people together to create a community art piece,” emphasizing process over product, according to Tisdell. For more information about Camp Ponderoo and Big Ponderoo Music and Art Festival, visit bigponderoo.com.



SFF held its first bluegrass jam camp, taught by Colorado band FY5. This year, FY5 returns to teach jam classes at Camp Ponderoo, June 18-21. The jam camp includes daytime instruction, evening jams, and a band scramble finale at The Barn, a local venue. Camp Ponderoo offers a “pay-what-you-can” option and encourages campers with means to “pay it forward to support others in need.”

This year, the Big Ponderoo Music and Art Festival (June 23-25) follows Camp Pon-



Field Trip: Westport Folk and Bluegrass Festival, Ireland



When Uri Kohen, the founder and creative director of Ireland's Westport Folk and Bluegrass Festival, books bands, he makes sure to check out bands from Oregon. In previous years, Kohen has brought the Horsenecks and iconic Portland band Foghorn to Westport. This year, Oregon Bluegrass Association member band Fog Holler heads to Westport, the largest bluegrass festival in Ireland, now in its 17th year.

The line-up at Westport this year also includes other US bands: The Kody Norris Show, Bill & The Belles, Melody Walker & Jacob Groopman, Demolition String Band, and The Pond, along with bluegrass bands from the UK, Czech Republic and Spain. There are also old time and traditional Irish bands in the line-up. For more information, visit westportfolkbluegrass.com.



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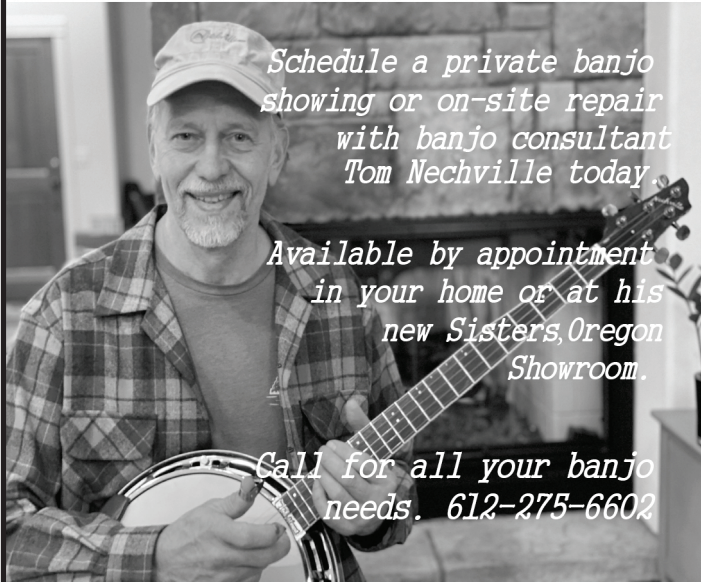
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<https://www.nechville.com>, tom@nechville.com

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Portland, Oregon 97202

www.artichokemusic.org

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obaexpressads@oregonbluegrass.org

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2023 NW Festivals And Jam Camps

April 21-23

Preston Thompson
Northwest Flatpick Camp
Sisters, Oregon
christine@pktguitars.com

May 14, 9 am - 6 pm

Steeplegrass Reunion Picnic
(Mother's Day—bring a mother song.)
Lewisville Park, \$10 donation
Battle Ground, Washington
Rich Powell,
backupfile5923@gmail.com

June 1-4

Bluegrass In The Gorge
Bluegrass Camp
Laurie Lewis & Friends
menucha.org/programs/bluegrass

June 1-4

Goldendale Pickers Festival
See Facebook page.
Ekone Park Goldendale, Washington
\$10/weekend for camping

June 1-4

Pickin' on the Clearwater Festival
Orofino, Idaho
LewisClarkBluegrass.com

June 8-12

Sacajawea Bluegrass Festival
Sacajawea State Park
Pasco, Washington
contactmctama@gmail.com

June 11-14

California Bluegrass Association
Summer Music Camp
MusicCamp@CaliforniaBluegrass.net
(followed by)

June 15-18

Father's Day Festival
Nevada County Fairgrounds
Grass Valley, California
californiablugrass.com

June 16-18

Wenatchee River Bluegrass Fest.
Chelan County Expo Fairgrounds
Cashmere, Washington
(509) 548-1230
wenatcheeriverbluegrass.com

June 18-21

Camp Ponderoo, Sisters, Oregon
Bluegrass & Jam Camp
bigponderoo.com
(followed by)

June 23-25

Big Ponderoo, Sisters, Oregon
Music & Arts Festival
bigponderoo.com

June 16-18

Cowichan Valley Bluegrass and
Old-Time Festival
Vancouver Island, British Columbia
cowichanbluegrass.com/

June 24, 10 am-6pm

Siskiyou Folk and Bluegrass Festival
Lake Selmac, 24 mi. SW of Grants Pass,
Oregon. Check their Facebook page.
ivrotary@cavenet.com

June 30-July 2

Wheeler County Bluegrass Festival
and Jam Camp - Free
Fossil, Oregon
wheelercountybluegrass.org

July 7-9

Lost River Bluegrass Festival
Merrill, Oregon
lostriverfestival.org

July 7-9

Bluegrass From The Forest
Shelton, Washington
Bluegrassfromtheforest.com

July 13-15

ManniFest Music Festival
Horseshoe Bend Ranch
Centerville, Washington
Mannifest.net

July 21-23

Darrington Bluegrass Festival
Darrington, Washington
darringtonbluegrass.com

July 27-30

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

August 4-6

Winlock Pickers Fest
Winolequa Park
Winlock, Washington
winlockpickersfest.com

August 11-13

Mt St Helens Bluegrass Festival
Toledo High School
Toledo, Washington
Washingtonbluegrassassociation.org

August 11-13

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

August 12-20

Centralia Old Time Music Campout
1300 K St.
Centralia, Washington
centraliacampout.com

August 24-27

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

September 2-3

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

September 7-10

American Banjo Camp
Port Orchard, Washington
americanbanjocamp.com

September 22-24

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

September 29-October 1

Eagleview Pickout and Musical Family
Reunion, Eagleview Campground
12 miles west of Sutherlin, Oregon
Facebook: UmpquaValleyBluegrass
rossjoe@hotmail.com

September 29-October 1

Sisters Folk Festival
Sisters, Oregon
sistersfolkfestival.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-bluegrassClayton 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

The County Fools

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

www.thecountyfools.com

thecountyfools@gmail.com

Dogwood String Band

Contemporary bluegrass-fueled Americana
Woody Wood

dogwoodstringband@gmail.com

dogwoodstringband.com

Fire & Stone

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

Facebook: <https://www.facebook.com/fireandstoneband/>Email: victor.reuther@gmail.comTelephone: (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 bluegrass.

fogholler.band

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

www.facebook.com/thehardlyheard/

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).

thotcopperkettle@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

www.facebook.com/jamblers

Gene Greer, info@jamblers.com

503-702-1867

Kathy Boyd & Phoenix Rising

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

www.phoenixrisingband.org

KBPR@gmail.com

503-936-8480

The Lois & Clark Expedition

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

Contact lleavittmusic@icloud.com or

(503) 807-9477.

Lost Creek Bluegrass Band

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

www.lostcreekmusic.com

lostcreekmusic@gmail.com

971-678-2337

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

Midshelf

Danceable Jam tunes, original acoustic rock, blues and bluegrass standards.

[info@midshelfstringband.com,](mailto:info@midshelfstringband.com)

www.midshelfstringband.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

Misty Mamas

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

The Muddy Souls

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

Never Come Down

Earnest songwriting, dedication to craft, and genuine care for the music. Joe Suskind: Lead Guitar/Vocals, Crystal Lariza: Rhythm Guitar/Vocals, Kaden Hurst: Mandolin, Brian Alley: Banjo, Ben Ticknor: Bass.
Booking: nevercomedown.band@gmail.com
Brian Alley 303-330-8414

Rock Ridge

Rock Ridge specializes in deep groove bluesy driving rhythm, stellar vocals, and stunning instrumentals. Their repertoire includes traditional and contemporary bluegrass, originals, old-time country, and gospel. Members include: Dale Adkins, Josie Grant, Rick Grant and Suzanne Adkins. Reviewers say: "This is good, straight-ahead bluegrass!"
Contact: Josie Grant at 530-520-6480
rockridgebluegrassband@gmail.com
https://rockridgebluegrass.com/home.

Rowdy Mountain

A throwback to the heyday of bluegrass music, Rowdy Mountain brings the heat with the raw, down from the mountain sound that originally gave bluegrass its wheels back in the 1950s, 60s and 70s. Featuring energetic and fresh classics alongside stirring and relevant originals that honor the time-tested tradition, Rowdy Mountain is the real deal. Listen for yourself at rowdymountain.bandcamp.com.
971-347-6050
rowdymountain@gmail.com

Skillethead

Setting roots in the high and dry Central Oregon desert, Skillethead calls forth the best of bluegrass old and new. The bluegrass universe is expanding, and Skillethead is on that ride!
skilletheadmusic@gmail.com
skilletheadmusic.com

Slipshod

Matt Snook (dobro and banjo) and Steve Blanchard (guitar and mandolin) offer listeners a broad and diverse range of music, including originals, familiar melodies and dynamic instrumentals. Check out this dynamic duo on their website, Facebook and YouTube.
www.SlipshodMusic.net
Steve Blanchard, 503-730-0005
Steve@SteveBlanchardMusic.com
Matt Snook, 541-805-5133
BohemianBanjo@gmail.com

Steve Blanchard

Steve Blanchard is well known as an acoustic flatpicker guitarist, singer and songwriter with a career spanning over four decades. His musical style includes bluegrass, cowboy/western, folk, and Americana. No matter what the style or venue, you're sure to feel Steve's love and passion for his music.
www.SteveBlanchardMusic.com
503-730-0005
Steve@SteveBlanchardMusic.com

Sunfish Duo

Sunfish Duo will take you back in time with traditional harmonies and simple melodies from the roots of Bluegrass, Country, and Old-time music.
https://soundcloud.com/sunfishduo
https://www.facebook.com/fishandells/

Sunny South

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

Dave Elliot at davescapos@yahoo.com

Thunder Ridge

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

Contacts for Thunder Ridge:

John Montgomery: 479.653.5687

Drew Tucker: 971.300.2455

Chuck Holloway: 651.461.4867

Timothy Jenkins Band

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

True North

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

Wailing Willows

Traditional bluegrass. Andrew Spence, banjo, guitar, primary lead vocal. Hal Spence, guitar and tenor, Andrew's dad, bringing family-blend harmonies. Kim Jones, bass fiddle, lead and harmony vocals. Dave Elliot, mandolin and lead harmony vocals.
Contact: 909-913-3668
andspence@gmail.com

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Nat O'Neal, Patrick Connell, Zach Banks. Three- and four-part vocal harmonies, exciting instrumentation and contagious fun are part of the Rufusian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.
www.whistlinrufus.com
Pat Connell
whistlinrufus@comcast.net
971-207-5933

Scheduled Jams: Oregon and SW Washington

Though we try to stay up to date, times and locations change - always call first!

Sunday

CLACKAMAS/HAPPY VALLEY: String Along Jam - 2nd and 4th Sundays 2:15 pm to 5 pm
Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located off Sunny-side Rd. at SE 147th. Look for the signboard on the sidewalk near the Library.
For information: Charlie, mels677@aol.com
On hiatus until further notice.

CORVALLIS: EZ Jam – Every 1st and 3rd Sunday 2 – 4 pm
A friendly jam for beginning and intermediate players. Meet at a private residence.
For information and directions: Call Christine Robins (541) 738-2610

ROSEBURG: OBA Roseburg Jam - 3rd Sunday 1-5 pm year round
The Sutherlin Senior Center, 202 E. Central Ave., Sutherlin, OR 97479
Bluegrass Jam - all levels encouraged.
For information: (541) 679-0553
lizcrain42@gmail.com

SISTERS: Strings in Sisters – 3rd Sunday of the month 1:30 pm – 3:30 pm
Sisters Library, 110 N. Cedar St. 97759 All welcome. No charge.
For Information: Phil Minor 541/719-0497 or Bruce Barnes 541/728-3190

SISTERS: Second Sunday Bluegrass Jam, Beginners Jam 2-3; Regular Jam 3-5.
(No jam in April, August and December.)
Nechville Banjos West, 411 East Main Avenue, Sister, Oregon. Beginners should know the I, IV, V & vi of major keys, should be able to keep time, and should know at least one song or tune by heart to call in the jam. Traditional acoustic bluegrass instruments only: Guitar, banjo, mandolin, fiddle, dobro & upright bass.
lleavittmusic@icloud.com or tom@nechville.com.

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, grinders, 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

PHILOMATH: Bluegrass Jam. Every 2nd Wednesday every month, September through May.
7:00 PM. \$7 Adults, \$5 Youth. Listeners welcome! Mary's River Grange, 24707 Grange Hall Road, Philomath, Oregon.
Contact Yvonne MacMillan, mt_girl_yvonne@yahoo.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.*

Scheduled Jams: Oregon and SW Washington

Saturday

REDMOND: Bluegrass Jam - 3rd Thursday
Redmond Library 6 pm - 8:00 pm (set up/prep at 5:30).

827 SW Deschutes Ave, Redmond, Oregon.
97756. All levels welcome.

Regularly scheduled the third Thursday of every month. At this writing, the library does not have any COVID protocols in place. Please feel free to contact me with any concerns you may have. As the weather warms, we may consider moving to an outdoor venue.

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

GRANTS PASS: Acoustic Bluegrass Jam - 3rd Thursday 6pm-8:30 pm

Wild River Pub meeting room,
533 N.E. F Street

For information: Gary or Debbie Antonucci
hugoants@msn.com

MEDFORD: Bluegrass Jam - 1st and 3rd Thursday 6:30-8:00 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

BEND: Regularly scheduled the second Thursday of every month. 6:00-8:00 pm.

Maggie's Garage, 65061 Highland Rd., Bend, Oregon 97703. Space is well ventilated and the doors will be open completely if weather allows. All levels welcome.

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

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, April 15 and May 13, then on hiatus until Fall 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 or email vcalendar@oregonbluegrass.org.



House Of Dorrigo (Played with artificial harmonics)

John Reischman
Transcribed by Lluís Gómez

Introduction

The musical score for the introduction is written for a single melodic line in 4/4 time. It consists of seven staves of music. The first five staves (measures 1-16) feature a rhythmic pattern of eighth notes with artificial harmonics, indicated by a lightning bolt symbol. The notes are grouped into pairs and triplets, with fingerings 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3. Chord changes are marked above the staff: D (measures 1-4), B- (measures 5-8), G (measures 9-12), D (measures 13-16). The sixth staff (measures 17-19) is marked with a box 'A' and shows a sequence of notes with fingerings 0, 7, 7, 7, 7, 9, 9, 0, 9, 7, 7, 7, 7, 9, 0. The seventh staff (measures 20-23) continues with notes and fingerings 9, 7, 9, 0, 9, 7, 9, 0, SL, 2/3, 0, 0, 0, 2, 4, 2, 0, 5, 4, 4, 2, 0, 0, 0, 0. The eighth staff (measures 24-27) contains two first endings. The first ending (measures 24-26) has notes 2, 3, 0, 0, 0, 0 with fingerings SL, 2/3, 0, 0, 0, 0. The second ending (measures 27-29) has notes 2, 3, 0, 7, 5, 7, 9, 0 with fingerings SL, 2/3, 0, 7, 5, 7, 9, 0.

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House Of Dorrigo

2 8

26 G (D/A) D B- A

30 G (D/A) D A

34 G/B (A/C#) D G A G/B Po

38 G A G/B A D

The musical notation consists of four systems of guitar tablature. Each system shows a five-line staff with fret numbers (0-12) and chord names above. System 1 (measures 26-29) has chords G, (D/A), D, B-, and A. System 2 (measures 30-33) has chords G, (D/A), D, and A. System 3 (measures 34-37) has chords G/B, (A/C#), D, G, A, G/B, and Po. System 4 (measures 38-41) has chords G, A, G/B, A, and D. The piece ends with a double bar line and a repeat sign.

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NOTE:
 CHORDS ON B PART ARE BASED ON REISCHMAN'S PLAYING,
 FOR EXAMPLE ON MEASURES 26, 30 AND 34
 YOU CAN PLAY JUST THE D CHORD.



Lluís Gómez from Spain is an internationally recognized musician and educator who plays banjo, violin, and mandolin, and directs the bluegrass festival "Al Ras" and the Barcelona Bluegrass Camp. He will be the banjo instructor at the International Workshop of Acoustic Music in Virton, Belgium (www.musiqueacoustique.org).



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