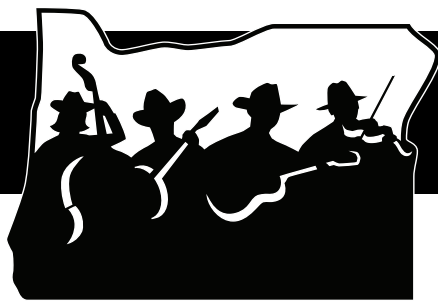


Vol. 35 No. 3
July, Aug, Sept
2015



INSIDE THIS ISSUE!
Jack Dwyer, Annual Meeting,
Theory of Bluegrass, Sound
Advice and More....



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Bluegrass Express

JACK DWYER

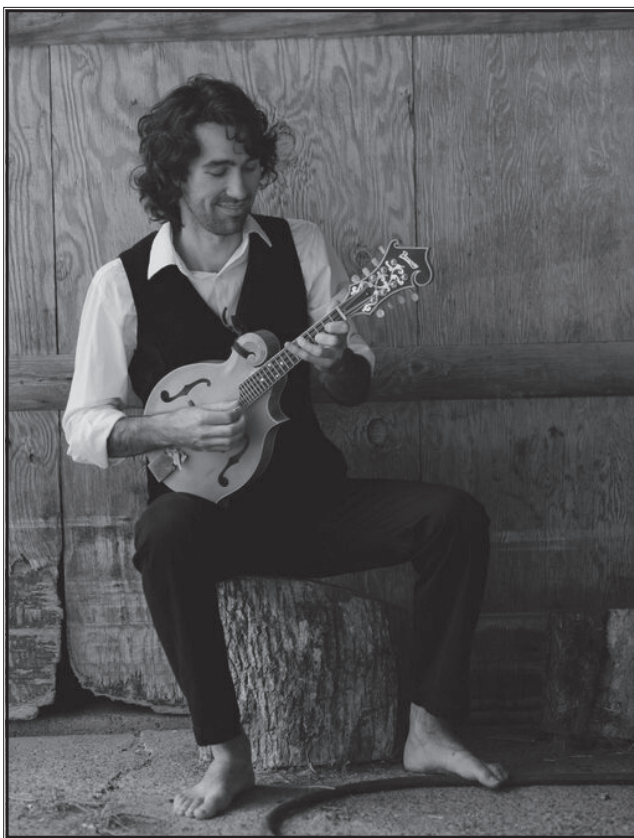
And the Bluegrass Family that Built his Musical Home

by Genavie Thomas

Have you ever wished you had been born into a family that played bluegrass music as a band that sang in harmony and traveled together in a van stuffed with music gear? Can you imagine the fun adventures, the pleasure meeting and playing with new and old friends, the beautiful places you would see, spiced with plenty of logistical adversity to keep it real, and that you became a seasoned musician by your mid-twenties because you had actually spent those formative teen years practicing hard, booking gigs, performing on stage and collecting money at the end of the night?

Jack Dwyer will tell you that he's happy to have learned all the practical skills needed to front and hold together a family band, along with sleeping in, skipping school, and making road trips. This includes the joys of finding good food, good camping places, lucrative busking spots, but also in Jack's case, it provided incredible opportunities to study and play with musical heroes and legends all along the way—some famous, all of them generous.

To appreciate Jack's music is to see his incredible natural talent and ability as a standout soloist and ensemble player in multiple genres, and to understand it



in the context of this theme of growing within a musical family deeply rooted in bluegrass. One might assume that a family bluegrass band must develop

from the dreams of adventuresome parents, dedicated to shaping the lives and talents of their children, but as Jack's unassuming parents Bill and

Mindy related, the inspiration and driving force of The Dwyer Family Band was always Jack. They say the band sprang from Jack's love of his close musical family and his drive to lead that multi-talented family into the greater world. The Dwyer Family Band had a lot of fun, they worked really hard, they played a lot and they inspired many with their love during those years.

While home packing gear in Portland for his annual Alaskan teaching and performance tour, Jack expressed gratitude for the generosity and inspiration of many influential older musicians he encountered on his path, not only as teachers and artists, but also for their friendship and good times. These enduring connections have continued to provide this 25-year-old multi-instrumentalist with opportuni-

ties and experiences a musician twice his age could envy. Jack would be the first to credit his skill to his teachers. As a dedicated musician, Jack has been

Continued on Page 7

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Steve Waller

November 30, 1945 - June 26, 2015

As the Express goes to print this quarter, we are shocked and saddened to hear of the unexpected death of Steve Waller, a founding member of the Oregon Bluegrass Association and president from 1983-1987, a Northwest bluegrass pioneer, and a good friend and mentor to many.

From Joe Ross:

"Just heard the sad news that our wonderful friend Steve Waller passed away last night after a massive heart attack. Originally from Sale Creek, TN, Steve was the mandolin player with the Sawtooth Mountain Boys, a group he and Mike Eisler formed about 1970 while both were at Oregon State University. A pioneer to Oregon bluegrass music, Steve lived "a beautiful life" and will surely be missed by many around the world. Rest in Peace, Buddy!"

The Express invites everyone who knew Steve to submit your favorite memories, stories and photos of Steve for the Fall edition of the Express.

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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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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 \$25 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, as well as other options. To join, complete the application on the back cover and mail with 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:

John Prunty
Christine Weinmeister
Expressnews@oregonbluegrass.org

Advertise in the Express!

Your Express advertising will reach over 500 households of bluegrass enthusiasts, while helping the OBA to continue publishing this valuable resource. We appreciate your support of the Oregon Bluegrass Association. For information about placing an ad for your music-related business please contact Pat Connell via email at: obaexpressads@comcast.net or (971) 207-5933.

AD RATES AND DIMENSIONS

Published quarterly:

Winter (January, February, March)

Mailed on January 2

Reserve by Dec. 1, Copy deadline Dec. 15

Spring (April, May, June)

Mailed on April 1

Reserve by March 1, Copy deadline March 15

Summer (July, August, September)

Mailed on July 1

Reserve by June 1, Copy deadline June 15

Fall (October, November, December)

Mailed October 1

Reserve by September 1, Copy deadline September 15

SIZE	DIMENSION	COST	TWO OR MORE ISSUES
Full Page	7.5 x 9.5"	\$150.00	\$130.00
Half page horizontal	7.5 X 4.75"	\$90.00	\$80.00
Half Page vertical	3.75 x 9.5"	\$90.00	\$80.00
Quarter page	3.75 x 4.50"	\$60.00	\$50.00
Eighth page	3.75 x 2.25 (2 1/4)"	\$40.00	\$30.00

The OBA prefers to receive advertising payment in advance. For one year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may send a check payable to The Oregon Bluegrass Association and mail to PO Box 1115, Portland, OR 97207.

When submitting an advertisement to the OBA, please be sure the file is black and white, 300 dpi and in either PDF, TIFF, or JPEG. If you have questions about your file please email Christine Weinmeister at cjuliawein@gmail.com.

The OBA Board

www.oregonbluegrass.org

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The OBA holds board elections each April as individual terms expire. The Board of Directors invites you to join our monthly meetings. We welcome your visit and ideas, opinions and proposals. Or, just come to see what we're doing! We generally meet the second Tuesday of each month at 7:30 p.m. The location is subject to change. Call us or email any board member for time, location and directions.

President's Message

It is summertime and we get to fully appreciate why we live in Oregon with our well-earned greenery and beautiful scenery. I'm sure many of you have a lot of your weekends already worked out. The summer goes by so quickly and it's good to fill those weekends with music and being outside with friends.

Stacey Harnew kicked off Chick's Kids' season at Bluegrass from the Forest in Shelton in May, followed by the Sacajawea Festival in Pasco, Wheeler County Festival in Fossil, the Columbia Gorge Festival in Stevenson and the High and Dry Festival in Bend. If you see a festival that you're planning on attending and have a child or grandchild who may be interested in learning to play, just come to that festival and find the group. There is no charge. The Chick's Kids schedule can be found on their Facebook page, which is named Chick Rose School of Bluegrass.

We saw many OBA members at the festival in Goldendale on June 5-7. If this isn't a grass roots effort, I don't know what is. As many of you know, Fred Coates gathered \$10 from anyone who wanted to support a weekend of picking at Ekone Park to replace the existing festival, which was closing. There was, of course, lots of picking and the open mic turned into an all-day series of some really good performances. So thanks to Fred and Joanie Coates and Claire Levine for making it happen.

The two concerts that the OBA produced, Peter Rowan and Frank Solivan & Dirty Kitchen, and Russell Moore & IIIrd Tyme Out, went very well and point us in a new direction of bringing live bluegrass to Oregon as national bands pass through the state.

The OBA calendar on the web: If you know about or are involved in a bluegrass related event, we invite you to post it to the calendar at www.oregonbluegrass.org. We did have some problems with the calendar, but they are now resolved. It's easy and a great source of information for those looking for jams, performances, festivals and meetings.

I'm looking forward to seeing you this summer!

Chris Palmer

President, Oregon Bluegrass Association



What's Playing on the Radio?

Local Radio Bluegrass and Country Listings

Albany/Corvallis - KBOO

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

Astoria - KMUN 91.9 FM

Some syndicated programming
503-325-0010

"Cafe Vaquera"

Tuesdays 9-11pm, Bluegrass/Old Timey
Western/Folk with Calamity Jane
CafeVaquera@hotmail.com

"Shady Grove" Saturdays 7-9pm

Regular folk program

Monday thru Friday 10am - noon
with bluegrass included

Columbia Gorge - KBOO

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

Corvallis - KOAC 550 AM

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

Eugene - KLCC 89.7 FM

Local broadcast 541-726-2224

Mixed format "Saturday Cafe"

Saturdays 11am - noon

"The Backporch"

9 - 10pm Saturdays

Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays

"Acoustic Junction" 5 - 7pm Saturdays

"Miles of Bluegrass" 7 - 9pm Mondays

www.krvm.org 541-687-3370

Pendleton - KWHT 104.5 FM

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

Portland - KBOO 90.7 FM

"Music from the True Vine"

9am - noon Saturdays

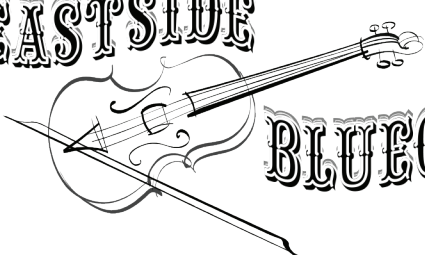
Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F

Additional Bluegrass Programming

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October 10th

Puddletown Ramblers
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Jack Dwyer's Bluegrass Family

by Genavie Thomas



driven to practice like an elite athlete and he has always been an outstanding listener. The magic part of this story is that Jack also has the ability to bring out the best in everyone that he plays with.

Jack talked about being introduced to music in Alaska, as part of a circle of nurturing folkie families and friends that continues to grow. His first and probably most influential music teacher was Mary Schallert of Anchorage, renowned performer and music teacher of many young players (including her own children), who have gravitated to music communities like Asheville, Nashville, Knoxville, and the Pacific Northwest, most notably Portland. Mary's genius as a teacher is getting kids into bands at the earliest opportunity to explore collaboration and connection. At the age of nine, Jack took to her program like a duck to water and astounded everyone with his immediate proficiency. Mary gave Jack a rock-solid grounding in backup rhythm guitar playing. As Jack tells it, stringed instruments beginning with the black Yamaha guitar his mom gave him made immediate sense to him, as did the fun of playing

with his friends. One thing he and a friend also discovered early on was that busking at the Saturday market was lucrative for two kids, one day bringing them close to \$200, a pretty good take for a nine-year-old.

Another early influence was his guitar teacher, the great Frank Solivan, frequent performer in the Pacific Northwest, now in Baltimore. Jack studied lead guitar for a year with Frank and the last lesson he had before Frank moved to Nashville was Jack's

first mandolin lesson. Frank showed him the basics, taught Jack the three chop chords and left town, leaving ten-year-old Jack to figure out how to make those big chords with his small hands. When Frank left Alaska for Nashville, he passed Jack on to Bernard Glansbeek, friend and performer

with David "Dawg" Grisman and crew during the 1970s in San Francisco.

Mindy remembers Jack being profoundly influenced by Grisman's DGQ2020 for a year, especially while sleeping with earphones. He started playing in a bluegrass band called Bluegrazz, fostered by Jason Norris, while getting lessons three days a week with Bernard, who could teach Jack a lot about playing Grisman. Jack said Bernard was a great character with a big long beard and ponytail and tattoos up and down his arms and usually two televisions playing two different San Francisco Giants games from his vast collection of games on VHS (all of them wins). Lessons would be frequently interrupted by Bernard pointing out a favorite play and narrating it. Bluegrazz, Jack's band of whiz kids, was well received at their many gigs, including large crowds at the Alaska Folk Festival in Juneau.

When Jack was 12 the family moved to upstate New York to a town where the nurturing world of the Alaskan



Jack and Katy performing with Molly Mason and Jay Ungar





Katy, Jack, Mindy and Bill Dwyer performing as The Dwyer Family Band.

music scene was replaced with tough classmates in a tough school, and—hard to believe— a place where playing bluegrass and Dawg-jazz wasn't considered cool (and something even to hide). Before connecting to a tight-knit music community just up the road in Woodstock, Bill would spend two hours each way driving Jack down to Manhattan where he could meet up with musicians and play music. During that interim isolation, Bill and Mindy were drawn into playing as a family, with Jack on mandolin and his sister Katy on fiddle, while Bill played guitar. Eventually Mindy picked up the bass and within a year the Dwyer Family Band had a solid bluegrass bass player. The family band played a local tavern gig for 60 straight Saturdays, drawing regular visits from local musicians such as the B-52s, John Sebastian, Artie and Happy Traum, Jay Ungar and Molly Mason. The Ashokan musical family embraced the Alaskans and the Dwyer Family Band quickly moved to regional hotspots and festival stages.

It was at a local jam in Woodstock where Jack caught the ear of some established players in attendance such as Eric Weisberg and his neighbor, the iconic Bill Keith, who subsequently

taught Jack his ideas about melodic banjo in three-hour lessons every Wednesday in Bill Keith's kitchen over the next couple years. Jack also played with other celebrated locals including Jay Ungar and Molly Mason, and The Mammals.

At the same time Jack was making a splash as a featured sideman in New York City. The young shredder was playing major venues like Joe's Pub, The Parkside, The Rodeo and other clubs in Manhattan and Brooklyn. He played mandolin at the Woodstock Film Festival's Concert in a band with Peter Rowan, Bill Keith, Jay Ungar, Larry Packer and Larry Grenadier (bassist, The Rolling Stones).

His musical notoriety at the tender age of 12 resulted in a front-page feature in the New York Daily News, with other concert postings in The New Yorker. However, despite getting "ink" that "musicians would kill for" (said Molly Mason), some of the attention was pushy, and pushing for fame wasn't comfortable for Jack, especially when he saw his face on all the newsstands in New York City. So when the booker for David Letterman called, the Dwyer

family decided not to go that route with Jack, subsequently solidifying the Dwyer Family Band.

Mindy found a forgotten crumpled notice in Jack's backpack about a Johns Hopkins University program in which middle-schoolers were offered a free class at a college of their choice and if they scored high enough on the SAT test. Thirteen-year-old Jack, having been in advanced placement classes since the first grade, had no problem scoring high enough to qualify. Bill walked him into prestigious Bard College across the river from where they lived, and Jack signed up for jazz big band on the electric guitar. His audition with a well-known cello professor sealed the approval from Bard College as the instructor ended up beaming and thrilled that Jack could join their music program. For two years Jack attended two music classes each semester, cementing his ensemble abilities for only \$50 a credit while he also started attending the local community college for math classes to get through his degree.

When Jack and his family moved to Port Townsend in 2005 during the 11th grade, he got over the culture shock of re-adaption to laid-back small-town life when he connected with the vibrant musical community there, playing clubs with various bands and his family band. After a two-month effort at public high school, he spent the next two years with the Running Start program, taking mostly creative writing classes with dedicated English teacher Dan Yezbick. Jack was also introduced to Brazilian Choro mandolin playing through Centrum in Port Townsend.

As exposure to global roots music increased with the internet, Jack systematically began to spend time listening to roots music from around the world. Bill describes coming into the house and Jack would have



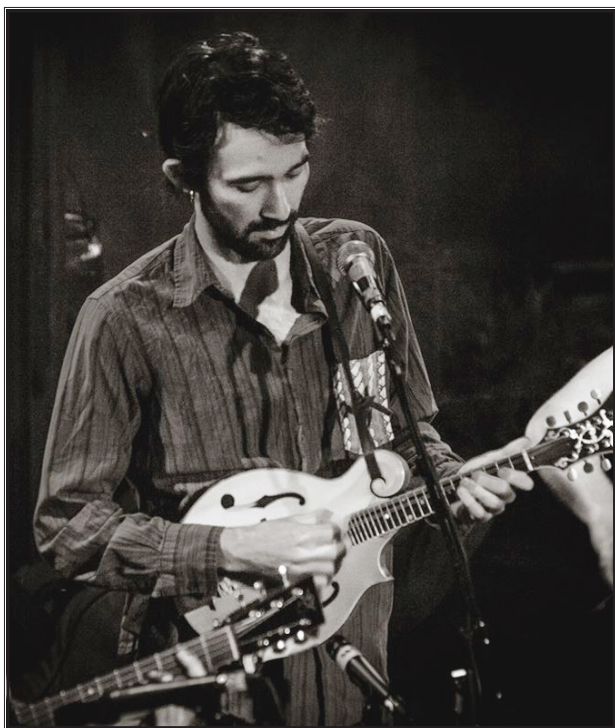


Photo by Eric Frommer

different music playing in five different rooms while he wandered around listening and absorbing. Jack describes his exploration of world music as structured study that greatly expanded his mandolin repertoire with complex traditional rhythms and scales. It also provided him an avenue to explore post-colonial cultural studies around the world.

His writing experience allowed Jack to enter the University of Washington at 18 and graduate a year and a half later at the age of 19 with a degree in creative writing. Teaching music lessons and playing gigs with the family in Port Townsend continued while Jack was at college in Seattle. Jack moved to Portland after graduation, and based on high praise and outside recommendations to the school, Jack at 20 was called by Lewis & Clark College and offered a job teaching music as an adjunct faculty member. Jack hung up on them the first time they called, thinking it was friends pulling a prank. He has been teaching Mandolin, Bluegrass Guitar,

Fiddle and Banjo classes for the last five years.

Jack plays out frequently under his own name in various configurations and collaborates with fellow Portland mandolinist Tim Connell in the world music duo Mando Planet. Jack also performs and records with veteran Northwest-based guitar picker Scott Law. These performances frequently involve other nationally known musicians including Sam Grisman, Luke Price, Andy Thorn, Larry Keel, and Darol Anger. Looking forward, Jack is interested in playing, in his words,

“anything I wants to play” but also expressing his own Jack Dwyer music, especially via songwriting. His love

of harmony singing in traditional bluegrass infuses his music. His recent CD, *The Jack Dwyer Band Live in Portland* is a really happy sample and a distillation in Jack's original songs of all the love and support along the way. The extensive thank-you messages Jack put in the liner notes say this is so.

He mentioned that it is harmony singing that expresses what he loves most and what first hooked him on playing when he realized as a kid that music is foremost for communication and connection. I guess if you're leading a family bluegrass band, you get pretty good at those things. It's easy to see there are many musical roads ahead for this fine and connected player, and it will be fun to see where Jack's music takes him. There will be more Jack Dwyer bluegrass too, because he grew up in it, he shreds, and as he acknowledged, bluegrass will always be his musical home.



Photo by Eric Frommer

Free

Free

Myrtle Creek Bluegrass Festival

When: Fri. September 11th 5-9pm

Sat. September 12th 10-5pm

Where: Millsite Park in Myrtle Creek

Umpqua Valley Bluegrass Band
Red Diesel

Mountain Creek String Band

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Lodging at Rose Motel adjacent to the Park

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More Information contact Mac Parker @ 541-839-6436

Jamming



Jamming



OBA Annual Meeting Report

By Christine Palmer

Once a year, the OBA invites all members to attend a get-together which includes jamming, good food, a drawing for prizes and a short meeting. The intent is to thank the members for their support, provide an opportunity to meet the board, make suggestions, and find out what the OBA has been up to during the year. The meeting was held on April 4 at Moreland Farmer's Pantry in the Sellwood area of Portland. Farmer's Pantry generously gave us the space and the consensus seemed to be that other than a bit of a lack of parking, it was a good fit. This year about 55 members attended and spent most of the day playing, visiting, eating and drinking. Lots of items were raffled including tickets to the Columbia Gorge Bluegrass Festival, the Huck Finn Jubilee Bluegrass Music Festival, and Bluegrass from the Forest, plus tons of CDs, Taborggrass t-shirts, strings, hats from Nechville, and more.

The agenda for the meeting included a report about the concerts that the OBA is hosting. The Peter Rowan and Frank Solivan & Dirty Kitchen concert on May 8 was filled to capacity. And since our intent is fulfilling our mission of preserving, producing and promoting bluegrass music, the roughly \$600 profit that the OBA made was ac-



Photo By Cleve Friedman

ceptable. Our next concert was with Russell Moore and IIIrd Tyme Out on June 18, which also did well. We plan to offer several of these concerts each year as artists come through Oregon. We use a formula that guarantees our expenses first, and then the band receives the majority of the gate.

The dates for the OBA Picker's Retreat at Zigzag Mountain Farm were announced: September 11-13.

Stacey Harnew-Swanson reported on the status of Chick's Kids. She's taking the program to many festivals this summer, but said that she really needs

more kids to participate, so if anyone knows of a child who wants to play, get in touch with her.

OBA honored several board members and volunteers: Stacey Harnew-Swanson and John McCoy received certificates of recognition for their work. Stacey was recognized for Chick's Kids and John for his work as our treasurer. Nancy Christie was thanked for her work as proofreader for the Express, a job she is extremely good at and has had for over seven years. Jim Miernyk was introduced as our new treasurer and he's already been acknowledged as a perfect fit. The board is in good shape with bright people who work hard all year for this organization. If you want to work on a committee, we have room on the Volunteer Committee, the Merchandise Committee and the Development Committee. Or you are welcome to volunteer a few hours at a concert or our merchandise booth at a festival.

Traditionally the Annual Meeting is held on the second Sunday in April which means next year (2016) that date will be April 10. We'll reconfirm the date online and in the Express.



Photo By Cleve Friedman

*The water is blue.
The grass is too.*

BlueWaters

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The Late Bloomer is a column curated by Linda Leavitt, devoted to the stories of musicians who have returned to or found the bluegrass community as adults.



I've always had a great love of many styles of music.

There was a baby grand piano in my parents' home. We also had a record player with one built-in speaker, and my parents owned about a dozen record albums by mostly Italian crooners with a smattering of Keely Smith, Nat King Cole and Harry Belafonte. We kids were given some piano lessons but of the three siblings, I remember that I was the least bored. My teacher wasn't at all impressed with my attempts to figure out how to play "Jamaica Farewell" and "Teenager In Love" by ear. But I sat on that stool and did *that* a lot more than I practiced simplified Chopin and Brahms.

My friends and I would take the bus to the beach in the early afternoon after summer school (usually required to make up Algebra or the like) and we'd all have these little transistor radios tuned to the same rock 'n roll station. Just AM radio but when you have a bus full of kids in their flip flops and 10 radios playing the same song, it sounded cool. We loved singing along to the music coming out of Detroit as much as the music coming out of Memphis. We were "equal opportunity teen-agers," oftentimes to the dismay of some of our parents. My mom, though, really dug rock 'n roll.

One singer, though, stopped me dead in my tracks. Ray Charles recorded albums entitled "Modern Sounds In Country And Western Music," Volumes 1 and 2. Near where I lived in Hollywood, there was a music store called Wallach's Music City on the corner of Sunset and Vine. In that store you could take vinyl LPs into a listening booth and play them before you bought one that was unopened (a rarity but it did happen!). A lot of hot summer days were often spent there. That store had it all – records, sheet music, instruments (1964 Martin D28 - \$500) and air conditioning! It wasn't long before I was listening to the records of people like Hank Williams, Jimmy Rogers, Ernest Tubbs, Buck Owens and Don Gibson. Though I dig all kinds of music, Country & Western became far-and-away my favorite.

Fast forward almost 50 years: In 2008 my daughter Nicole moved from L.A. to Portland. In August of that year I came up to visit her. Together with her family of three we ended up picnicking on the grass one Wednesday evening at Ladd's Circle.

I was captivated by the sounds, the smiles and the apparent camaraderie among the musicians. In a knee-jerk moment, I told Nicole, "if I ever move to Portland, I'm gonna take up the banjo."

I moved to Portland in June of 2009 and on February 7, 2010 I walked into a PCC

Beginning Banjo class taught by Mike Stahlman at Grant High School with my \$75 banjo in hand. To this day, Mike has been a great source of encouragement for me as I mosey or mostly slog down the muddy road of musical improvement.

This summer will be the third season I've played out with Jeff Dawson in a band called "The Righteous Roots." We play bluegrass, western swing, blues, swing and country. He hosts two nights a month at the Jade Lounge on SE 24th and Ankeny. One night showcases original songs by their songwriters (4th Sat, 6-8). His other event is called "Blues & Grass" and features local, mostly bluegrass musicians. That happens on the 2nd Thursday of each month from 7-8:30 with an open jam that starts between 8:30 and 9:00 and goes until 10:30.

Musically, these past five years have been among the most rewarding in my life, and I look forward to passing on the encouragement I've received from so many of you to newer musicians of all ages.

My seven-year-old grandson, Ethan, and my daughter, Nicole, come to Greg Stone's Taborgrass "happenin'" with me on Saturday mornings with their ukulele and fiddle, respectively. Ethan told me a few months back, "Papa, minor chords sound sad." Ahhhh ... Eureka !!!!





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2015 FESTIVAL CALENDAR



July 10th - 12th

14th Annual Winlock Picker's Fest
Winolequa Park

Winlock, WA

Marv Sobolesky

marv@marvsmusic.com

www.winlockpickersfest.com

July 16th - 19th

Northwest String Summit.

North Plains, OR

Join us at gorgeous Horning's Hide-out for our 14th year!

More detail at: www.stringsummit.com.

July 17th - 19th

Darrington Bluegrass Festival

Darrington, WA

Diana Morgan (360) 436-1179

www.darringtonbluegrass.com

July 23rd - 26th

Columbia River Gorge Bluegrass Festival

Skamania County Fairgrounds

Stevenson, WA

for more information please visit:

www.columbiagorgebluegrass.net

July 31st - August 2nd

Clatskanie Bluegrass Festival

Clatskanie, OR

Three days of great bluegrass music in Oregon's Coastal Range, near the Columbia River.

Contact Mac Wilcox via the website:

clatskaniebluegrassfestival.wordpress.com

July 31st - Aug 2nd

Pickathon

Happy Valley, Oregon

lineup and ticket info at:

www.pickathon.com

August 7th - 9th

Blue Waters Bluegrass Festival

Medical Lake, WA

www.bluewatersbluegrass.org

August 7th - 9th

Mt. St Helens Bluegrass Festival
Toledo, WA

Workshops, band scramble, free Sunday bluegrass gospel concert.

General (360) 785-3478

generalandbetty7@msn.com

washingtonbluegrassassociation.org

August 9th - 16th

The Centralia Campout

Centralia, WA

An Old Time Campout with square dances in the evening, meteor showers and lots of Jamming. No stage shows, performers, or scrambles.

Lots of friends, stories, tunes and songs. Potlucks and river picking.

Directions and more info at www.centraliacampout.com

August 14th - 16th

High and Dry Bluegrass Festival
Bend, OR

highanddrybluegrassfestival.com

August 27th - 29th

Bannock County Bluegrass Festival

Pocatello, ID

for more information visit:

bannockcountybluegrassfestival.com

August 28th - 31st

Idaho Sawtooth Bluegrass Association Fall Festival

Cascade, ID





2015 FESTIVAL CALENDAR



www.idahosawtoothbluegrass.org
Bill Estes (208) 615-1074

August 28th -30th

Eagleview Bluegrass and Folk Festival

Eagleview Campground (on the Main Umpqua River)
Sutherlin, OR

Gate opens 2pm Friday
\$20-30 sliding scale donation
Evening shows, potluck, campfire jam. On the beautiful Umpqua River. Fishing and hiking, plenty of camping.

Joe Ross (541) 673-9759
rossjoe@hotmail.com

September 5th -6th

Tumbleweed Music Festival

Howard Amon Park
Richland, WA

17th annual festival
Three Rivers Folklife Society
Music, dance, workshops, open mic, storytelling.

(509) 528-2215
mail@3rfs.org
www.3rfs.org/tmf

September 11th -13th

Oregon Bluegrass Association's 8^h Annual Bluegrass and Old Time Picker's Retreat

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Zig Zag, OR

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www.oregonbluegrass.org

September 11th -13th

Sisters Folk Festival **Sisters, OR**

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www.sistersfolkfestival.com

September 11th -13th

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www.americanbanjocamp.com

September 25th -27th

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Tygh Valley, OR

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Information: Contact Debra Holbrook 541-489-3434

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September 28th -30th

Newport Music Festival **Newport City Park** **Newport, WA**

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OBA Roseburg Chapter & Umpqua Valley Bluegrass Band invite you to camp, jam, swim, potluck, hike & enjoy the shows with us!

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3 pm Friday 'til Noon Sunday AUGUST 28 -30
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Sound advice: Hints and tips on sounding your best with Mark Gensman, Ground Zero Sound

Hey there, bluegrassers, it's festival season once again. I hope you attend your favorite festivals this season. We need to support live bluegrass music by getting out of the house and hanging out with your like-minded friends. Without the festivals, we would be missing a large part of the bluegrass experience

As I am getting ready for my first festival of the summer, I had a thought (a rare occurrence). I have been a professional musician for over fifty years. I have been paid to play my instruments and contribute what I can to a musical entertainment group or event and I have loved every minute of doing so.

After all those years of being a player, it dawned on me that for the last 16 years or so, I have been paid to listen. Running sound and operating a recording studio require a different set of skills compared to playing in a band. It turns out they are completely different skills and not all that common. Running sound and a recording studio actually have nothing whatsoever to do with being a professional musician.

During World War II, fighter pilots would suffer from a malady called "target fixation" and sometimes it became a deadly mistake. They concentrated so heavily on the target they were chasing that they didn't see the other fighter coming in behind them. I find that a lot of musicians have much the same problem.

When playing in a band, each member concentrates on their own part. That is not a bad thing in itself. However, sometimes that means not listening to what the rest of the band is doing or how the overall song sounds. I have had bands in the studio ready to record a song, only to find out someone is playing the wrong chords or the wrong bass part, or similar issues.

I can play back the recorded song for the band in the studio, ask the group how they think it sounds, and frequently the musicians will tell me they are happy with how it came out. In reality, there may be problems with some portion of the song. On occasion, nobody hears the problem. Why? Because of "target fixation." Each player concentrates on their own part and simply doesn't hear the part that is incorrect. Normally, the player who is making the mistake actually learned the song wrong and has always been playing the wrong chord or part. So to them, the song playback sounded just fine.

This is an example of why most professional recording engineers and producers recommend against a self-produced recording. A second set of ears that can listen to the song as a whole and knows the goals of the band may be necessary and at least helpful.

I consider a recording project to be similar to a sculpture. The artist knows ahead of time what he

wants the lump of clay or piece of rock to look like and then starts to create it from the raw material at hand. That is sometimes a difficult goal for musicians.

The overall sound, the fit and finish of the parts, the lead and harmony vocal parts and how they sit in the mix, the volume of each element, and the overall volume of the song itself are all important and require someone with the skill to be able to hear the entire song and all the parts at the same time. Again, that's more difficult than it appears and I have the homemade CDs to prove it.

I have heard self-produced CDs that didn't sound bad. I have also heard self-produced CDs that make me wonder if the band had any clue at all what they were doing and why didn't someone listen to the finished product before sending it out into the world?

Imagine that same sculptor concentrating so hard to get the eyes right on the statue but not noticing that the nose looks like a potato. That's "target fixation" and when it comes to listening to a band recording consisting of hundreds of different elements, someone with the ability to hear them all in context with each other is not just important, it's critical.

So, even if it's simply to get another opinion, hiring a good listener can be a critical difference between a well-balanced recording and a complete homemade mess.

If you have any questions about anything involving recording, mastering, audio software, duplicating, mics, speakers or sound reinforcement, please feel free to contact me at

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Big Sky Country

The Wyoming prairie is what they call big sky country. In many areas there are no trees or hills to block the horizon, and ground squirrel mounds are a primary topographical feature. From atop his mound, a far-sighted squirrel can see clear to Montana.

Some time ago, a few of these squirrels noticed some biologists hunkered down behind a blind, camouflaged with prairie grasses and watching them through high-powered binoculars. Warily, and with the safety of their burrows just a few yards away, they went about their business and tried to ignore the scientists.

After all, there were more interesting things happening in the world. The flat monotony of their prairie now had a new feature: a post with several small platforms situated at different heights, each of them covered with delicious squirrel food! Dining out at the feeding station was definitely easier than foraging the old way, and the squirrels soon knew the way to the station by heart. They would come out of their burrows, follow a well-worn path

in a more-or-less direct route to the station, and then back home again.

Then one morning the squirrels came out for breakfast, followed their well-beaten path...to find the station gone! They scurried back and forth (which is what squirrels do) desperately seeking the free food. Several of them retraced their

low habits instead of seeing the bigger picture had blinded them to the fact that the station was now... right over there.

Study Methods Shape Your Play

The point here is not to make fun of squirrels, but to see the power of

habit. Sure, they could see from their burrow entrance that the station had been moved, but stronger than their ability to directly observe the world was their tendency to follow a habitual path they had previously learned. Mammals are creatures of habit.



Nikki Clevenger

steps back to home, turned around and again followed the memorized path, only to discover that yes indeed, the feeding station was gone. It was later that morning as they sat forlorn atop their mounds, gazing off toward Montana, that they noticed that the feeding station was not gone at all, but had been moved during the night to a new site ten yards away. Their tendency to fol-

And Mammals-R-Us. As musicians, we should be careful how we practice, because our practice will, as our teachers hope, influence how we play.

I meet many pickers who know that they should 'learn their scales,' but are not sure just what this means, or why to do it, or how to use what they've learned. This can lead to frustration, wasted time – or worse, bad habits! – and the feeling that music theory is worthless.

For instance, you can find many books which present the major scale as it sits along the first string, with instructions about how to play this scale up and down the string, then along the second string, etc. But how many times does anybody actually play a tune this way? If you get good at it, how would you work this into a tune?

I knew a banjo player who followed this route, and while picking occasionally he'd throw in part of a scale that fit the key and timing, but had no relationship to the tune. It just sounded like he put a scale exercise into the song, and was... less than musical.

Sometimes, people trained in this linear way of thinking about scales will try to pick out a new tune, and they'll go up and down a string, picking out the melody as they go, apparently never noticing that nobody picks this way. This is a symptom of the squirrel syndrome – we are creatures of habit and we play the way we practice.

Finding The Obvious

I don't think there is any particular technique or persnickety theoretical concept that pertains to this idea. It is more a matter of realizing what our blind spots are, and occasionally stepping back to see how they are affecting our playing. So, let's go back to the home mound and look for what's outside

of our well-traveled familiar paths. I'm sure there is a lick, no matter what instrument you play, that you'd like to avoid. You know the one. You can play it without thinking, and so you do. It fits, sounds bluegrassy, and doesn't catch the attention of the bluegrass police. But when you play it, you realize it just sounds tired, and may not match the melody at all.

As musicians, we should be careful how we practice, because our practice will, as our teachers hope, influence how we play.

Here is one way to break out of that habit. The next time you find yourself playing that lick, stop. Stop and go back to the beginning. First, find the melody of that part of the song. Try playing that instead. Melody plain and simple. Then start to polish it for whichever instrument you're playing. Add grace notes, pulloffs and hammers, slides, bells and whistles. Bury it in a banjo roll or cross-picking. When you do

this, remember that fidelity to the melody is the key. Instead of letting the roll take its liberties with the melody and timing, twist the roll until you can match the melody exactly. It can be done, and when you find it, you'll have a picking pattern you have never seen before.

Next, pull it out of the song entirely. Turn it into a new lick: separate the right- and left-hand moves, play it over different chords and in other keys. Soon you'll have turned your dissatisfaction with an old cliché into a sparkly new addition to your repertory that is all your own and fits the songs that you like, not just what is in the book or online tab list. The secret is to question your old habits, and look for the melody, which is right over there...

Matt Snook teaches banjo and Dobro in Coos Bay, Corvallis, and Portland, Oregon.

Send messages to Matt@greenbeard.us

PS: All "Theory of Bluegrass" articles will be available on the OBA website. To make things interesting for both beginners and advanced pickers, the Express columns will bounce back and forth -- going back to cover some basics, then forward to cover some technical detail that hopefully will captivate the advanced player.

(Editor's note: No squirrels were harmed in the making of this column.)



Summer Fun in Southern Oregon

OBA's Roseburg Chapter continues to grow. Besides the regular stalwarts at our Third Sunday jams, old friends and new folks always pop up in the circle, audience or while traveling to bluegrass events. It's certainly a pleasure when folks like Jan Cartwright or Ron Preston (OBA Secretary) come considerable distances to pick a few tunes and deliver items for the OBA mercantile table. Our Chapter officers also enjoyed a nice dinner on June 18 with Chris Palmer (OBA President) and Chuck Palmer (OBA Membership Coordinator) when they passed through town en route to a Father's Day Festival in California. The stability of the Roseburg Chapter is largely due to the energy and commitment of our Chapter President and Treasurer Liz Crain, as well as her enthusiastic board that includes Gene Hodson (Vice President), Francis Stephenson (Secretary) and Lois Eagleton (Member-at-Large).

Meet Liz Crain

Liz's background in music goes back several decades. At age 12, she recorded her first bluegrass song ("Sweet Little Miss Blue Eyes") on a 78-rpm

vinyl record paid for by grandma. A multi-instrumentalist with many music interests, she plays fiddle with the Umpqua Valley Bluegrass Band and Shasta Ray's Down-home Band, bass with The Slow Ponies, and mandolin with Rolling Waves. She also sings with Soromundi, a choral group in Eugene. When jam time rolls around at the Evergreen Grange Hall, she's the first to arrive and last to leave. In the 1990s, Liz performed with the "Girls Can Jam" band. The all-woman group released two albums, "Cookin'" and "Wild Oregon Jam." She also played with the folk group ERIDOR in the mid-90s. When not performing, Liz spends time with her two horses.

Southern Oregon Festivals are Family Reunions

In 2015, OBA's Roseburg Chapter is supporting two Douglas County bluegrass festivals. Over the past nine years, Eagleview Bluegrass Family Reunion (near Sutherlin) has grown from a one-day jam to a three-day pickers' festival. The beautiful group campground right on the main Umpqua River is reserved from **August 28-30** for a real fun, bluegrassin' time under a full moon. The down-home, friendly event is more of a bluegrass family reunion similar to what Bill Monroe used to sing



OBA Roseburg Chapter Officers and Helpers

about in "Uncle Pen." Besides Friday and Saturday potlucks, there's also fishing, swimming, hiking, jamming and a Sunday gospel show. Organized as a cooperative in true non-profit bluegrass tradition, donations are collected from attendees to pay for campground rental, picnic supplies and band travel. The gate opens at 2 p.m. on Friday. There are plenty of places to camp in the main campground and overflow area.

Hosted by Umpqua Valley Bluegrass Band, the Eagleview Festival showcases Oregon bluegrass and old-time music. Oregon Oldtime Fiddlers' Association kicks things off on Friday evening. You'll also hear shows from Corral Creek Bluegrass, Long Mountain Revival, Red Diesel, Antonucci Collective, Brian Oberlin, Sequoia and possibly Booher Family. Promoting Oregon bluegrass in a fun way is the vision, and there are many videos and photos on the Internet from previous years' festivals. Info: rossjoe@hotmail.com 541-673-9759 or Facebook (umpquavalleybluegrass)

The Roseburg Chapter is also excited to announce that a bluegrass festival will again happen in the quaint little hamlet of Myrtle Creek. Many folks



OBA Roseburg Chapter President Liz Crain

remember the Myrtlegrass Festival that brought in many great bluegrass bands from 1991-97. Mac Parker (banjo picker with Umpqua Valley Bluegrass Band) has coordinated with City administrators and the Lions Club to host an event from **September 11-12** on the beautiful Millsite Park stage. Shows run from 5 – 9 pm on Friday, and 10 am – 5 pm on Saturday. More information is forthcoming about the free event (donations welcome) featuring Kenny Bob & Rob, Red Diesel, Mountain Creek String Band and Umpqua Valley Bluegrass Band. Info: macnora@yahoo.com 541-863-4680 or 733-6877 or Facebook (umpquavalleybluegrass)

Attend a Summer Music Camp

West Cascades Fiddle Camp & Workshop will be held **July 20-23** at Westridge Middle School near Oakridge. This camp is organized by the Oregon Old-time Fiddlers' Association. Classes include all levels of fiddling, clawhammer banjo, flatpicking guitar, rhythm guitar, mandolin and upright bass. Twenty 90-minute workshops are also planned during camp. More info about the instructors, classes, workshops, and registration form can be found on their website. Registration is only \$70 (youth) or \$100 (adults), and dry camping is available at the site. For students 18 years and younger, there are scholarships available for full tuition refund. Info: fiddlecamp.org

Creekside Strings will host two summer fiddle camps in Ashland. The curriculum emphasizes the fundamentals of ear training, scales & bowing technique, rhythm & chopping, improvisation, harmonizing and notation. Finnish Fiddle Camp (**July 13-17**) will explore the rich fiddling traditions of Finland. Quebecois Fiddle Camp (**July 27-31**) will delve into the beautiful combination of French and Celtic music. Camps run from 10:30 a.m. – 2:30 p.m. and cost \$220 per camp (\$400 for both). Info: creeksidestrings.org or duane@creeksidestrings.org or 541-324-6851

Where's Everyone Playing?

Rather than provide a long list of where all the Oregon bands are performing this summer, I'd encourage each of us to simply adopt and follow a few favorite local bands, get on their e-mail lists, visit their websites, periodically check OBA's on-line calendar, and tune into NWBluegrass (on Yahoo or Facebook) to find out where shows are. If we bluegrass fans don't make an effort to support live music, then who will?

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macwlx@clatskanie.com
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Ask Aunt Pearl: Minding Your Bluegrass Manners

By Linda Leavitt

Dear Aunt Pearl,

I love every song I hear! So many songs, so little time! Every time I hear a new song I like, I feel inspired to call that song in the next jam in which I find myself. Despite my enthusiasm, my new songs are not always well received. I am wondering whether it is all right to call a song I don't really know.

Signed,

Losttha Lyrics

Dear Ms. Lyrics,

It sounds to old Aunt Pearl like you may already know the answer to your question. Do you get a queasy feeling in your stomach when folks look at you cross-eyed at a jam when you cannot summon the lyrics or chord progression of a song?

The surest solution of course is to learn one song or tune at a time, until you can sing and play that song with your eyes closed, or at least until after you have had a swig of something stronger than sweet tea. Don't bring out that song or tune to a jam until you know the music and lyrics so well that someone will later say, "whoa ... that's HER song."

Know the lyrics, chord progression and the key in which you sound best singing

that song. If you sound best singing that song in B flat, then so be it. Don't worry about the worried looks on the faces of fiddle players. You just make sure to sing that song in the key you sound best, with the bulk of the song smack dab in your sweet spot. Learn to count off the song, and decide whether you would like to start with strumming the root or with a little chord turnaround. Make the song or tune yours! And remember ... one song or tune at a time.

Love,

Aunt Pearl

Dear Aunt Pearl,

Last year at Tygh Valley, this feller came into our jam, set down his jug of wine, and commenced to sputter some kind of song-ish thing he called "Don't Taze Me Bro." He claimed that song was by Bill Monroe. That song went on and on and on. No one knew the song and afterward everyone just got up and wandered off. I am wondering why the jam got so small after that feller stopped singing, and whether Bill Monroe, the father of Bluegrass, wrote that song or not.

Signed,

Moody Jammer

Dear Moody Jammer,

That jam probably shrunk on account of the forceful introduction of a wholly unwanted song to a bluegrass jam. I swear on my momma's grave that Bill Monroe absolutely did not pen "Don't Taze Me Bro."

I believe you may have instead heard the famous strains of "Take Me Home, Country Roads," which was not written by Bill Monroe, but may have been covered by Doc Watson.

Bottom line: don't drink and try to drive a bluegrass jam.

Love,

Aunt Pearl



Oregon Bluegrass Association



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Add your business name to this list: If you are a bluegrass-friendly non-music-related business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A non-music-related business cannot advertise with the OBA, but a Contributing Business Sponsor can get the recognition and promotional benefits of underwrite-style sponsorship. For \$100 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 Chuck Palmer by email at: membership@oregonbluegrass.org.

503-691-1177



KBPR135@gmail.com

Catch fire with the band at the following performances:

July 4th ~ Oaks Park 4th of July Celebration ~ Portland, OR

July 20th ~ Music Mondays ~ Gresham, OR

July 28th ~ Woodburn Summer Nights ~ Woodburn, OR

September 13th ~ Celebrate Boring ~ Boring, OR

September 17—18th ~ George Bluegrass Festival ~ George, WA

September 25-27th ~ Tygh Valley Bluegrass Festival ~ Tygh Valley, OR

November 14th ~ Eastside Bluegrass ~ Portland, OR

December 4th ~ Clatskanie IOOF Performing Arts Center ~ Clatskanie, OR

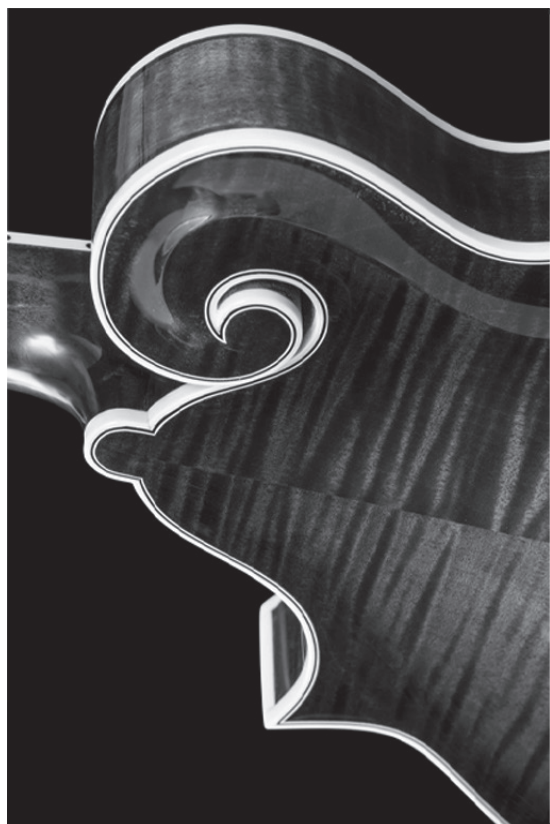
December 12th ~ Emerald Valley Opry ~ Eugene, OR

We just might see you at a private event too!

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www.phoenixrisingband.org



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jayson@bowermanguitars.com



Scheduled Jams:

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

Sunday

KLAMATH FALLS: Bluegrass Jam - Sunday after the first Friday of the month from 1 - 5 pm
Mia's and Pia's Pizzeria and Brewhouse, 3545 Summers Lane, Klamath Falls, OR 97603
For information: Ben Coker (541) 783-3478 ben-fcoker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October - April: 12:30-4:30PM
Portland Audubon Center, 5151 NW Cornell Road, Portland
All levels of bluegrass players are welcome and we frequently break a small group off for faster picking. Small donation of \$6.00 requested to help cover room rental.
For information: Rich Powell powellR5923@q.com

PORTLAND: Turn Key Bluegrass Jam - Every Sunday 2pm to 5pm
Biddy McGraw's Irish Pub, 6000 N.E. Glisan St. (60th and Glisan)
Ready to go and everyone gets a turn. The Turn Key Jam (formally Off Key) is a welcoming jam that is attended by an established group of intermediate players. All levels of players are encouraged, including beginners and advanced players. It's a comfortable, safe place for all to play music together.
Great menu at Biddy's including a \$6 Irish breakfast brunch Sunday until 3 p.m. www.biddymcgraws.com.
For information: Contact Jeff at msglimbaugh@comcast.net or 360/256-8123. Feel free to leave a message.

CLACKAMAS: Sunnyside Library String Along Jam - 2nd and 4th Sundays 2:15 pm to 5 pm
Sunnyside Library Community Room, 13793 SE Sieben Park Way, Clackamas, OR 97015. Located on circle behind Albertsons off Sunnyside Rd. at SE 148th.
For information: Charlie mels677@aol.com or LeaAnne Idenb@juno.com

ROSEBURG: OBA Roseburg Jam
3rd Sunday 1-5 pm year round
Evergreen Grange, 5361 Grange, Rd. Take Exit 119 off I-5. Just past the 2nd stop light, turn left on Grange Rd. The Grange is down 1/2 mile on the left.
Bluegrass Jam - all levels encouraged.
For information: (541) 679-0553 lizcrair42@gmail.com

WILLIAMS: Pancakes & Jam
2nd Sunday of every month except July and August
Pancake Breakfast: 8:30-11am,
Bluegrass Jam: 11 am- 1 pm.
Williams Grange, 20100 Williams Hwy.
For information: Steve Radcliffe (541) 479-3487 steveradcliffe@peak.org

Monday

Portland: Rambling Bluegrass Jam - Every Monday night all year (except Christmas Day if that falls on a Monday) 6:00 to 9:00 PM
Open jam in semi-private banquet room with lively tempos and jammers eager to try new material.
Papa's Pizza Parlor 15700 Blueridge Dr. Beaverton, OR 97006
Phone: Pizza Parlor (503) 531-7220

For information email: rambling@ramblingbluegrass.org or website <http://ramblingbluegrass.org>

Tuesday

ASHLAND: Bluegrass Jam - 2nd Tuesday - 7-11pm
Caldera Taproom, 31 Water Street, Ashland. For Information: Call Glenn Freese (541) 482-8984
For information: justapicker@charter.net

Jon Cooper DUNDEE: Bluegrass Jam: 1st and 3rd Tuesday Each Month, 7-9 pm
Held in the lounge of the La Sierra Mexican Grill, 1179 Hwy 99W, Dundee, OR, 97115
Features bluegrass/old country music. Beginner to intermediate jam, all levels welcome.
For information: Steve Edward - stephene47@frontier.com, (503) 985-1945, Tracy Hankins - hankinstracy@gmail.com, (503) 720-6629, Ron Taylor - ron@taylorpaintingofportland.com, (503) 625-7254

EUGENE: Bluegrass Jam
Every Tuesday 9:00 pm - 1:00 am.
Sam Bond's Garage, 407 Blair Blvd, Eugene
Established in 1995, the venue of this year 'round jam offers good food and micro brews.
For information: Chuck Holloway & Sean Shanahan. Call (541) 431-6603.

HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday 7-9pm
McMenamin's Rock Creek Tavern
10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124.
Established, open intermediate and advanced Bluegrass only jam.
For information: timhowell74@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam - Every Wednesday 6:30-9:30 p.m.
Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217)
For information: janeromfo5@gmail.com

EUGENE: Jam
Each Wednesday from 7:00 pm to 9:00 pm
Music Masters Studios in South Eugene located at the shopping center at 40th & Donald
All skill levels are encouraged. Good players stop in frequently and sit right in with newbies. Some old time and old country tunes filter in with the bluegrass.
For information: Sean McGowan (541) 510-1241 <http://www.musicmastersstudio.com/>

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays year round from 7 p.m. to 9:00 p.m.
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 hinklebrown@bendbroadband.com



OBA Bluegrass Express - Summer 2015

GRANTS PASS: bluegrass-folkgrass-gospelgrass-mountain-musicgrass - 3rd Thursday 6pm-9pm
Wild River Pub meeting room
Acoustic-bluegrass, folk, western, Americana roots & more!
For information: (541) 471-2206 - Brinkerhoff and Antonucci

VANCOUVER: Bluegrass Slow Jam
Every Thursday from 6:30-9:30
Barborton Grange, 9400 NE 72nd Ave, Vancouver WA 98665
Please note this is a slow jam, with the belief that bluegrass is a non-competitive participation sport. All talent levels are invited to participate. No amplified instruments. Listeners welcome. No charge, but there is a donation jar for those who would like to support the Grange for allowing use of their facility.
For information: Chuck Rudkin pbr@comcast.net

Friday

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

Saturday

PORTLAND: Taborgrass Bluegrass Class & Jam - Every Saturday Through May. Starts up again September 6, 10-1 for the beginning class and jam; 1-4 for the intermediate class
St. David of Wales Episcopal Church 2800 SE Harrison Street Portland, OR 97214
For all instruments. No registration required. Drop-ins welcome.
Cost is \$10 per session. Knowledge of basic chords and the ability to execute the chord changes is required.
For Information: www.taborgrass.com

DALLAS: Acoustic Gospel Jam
All levels welcome. Every Third Saturday 7:00 - 10:00 pm
Guthrie Park in Dallas.
For information: Sally Clark (503) 623-0874 or email Jim dusterjim@hotmail.com

WINLOCK, WA: Slow Jam - Second Saturday of the month beginning at 1 pm, October through May.
Held at the Hope Grange in Winlock, Washington.
Great for all levels and especially good for total beginners.
For Information: see website - winlockpickers.com or email winlockpickers@gmail.com

VANCOUVER, WA - Old Time Country Jam - Every 2nd and 4th Saturday 6:30-10:00 pm
2500 N.E. 78th Ave., Vancouver, WA. 98665 at the Vancouver Masonic Center
All are welcome to join the fun as a musician, singer, or to just listen and or dance.
Contact info: Dean Roettger (360) 892-0769 or (360) 627-1228 email vip1x1@yahoo.com

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

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OBA Supporting Performer Directory

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

A Sudden Tradition

A Sudden Tradition is a five-member Portland-area Americana band, performing bluegrass, folk, old time, country, standards, contemporary, and original songs. Our mission is to bring musical joy to your gathering. Upbeat and family friendly-- light-hearted and just plain fun-- that's what you get with A Sudden Tradition!

www.ASuddenTradition.com
Dennis Zelmer 503-893-4569
Suzanne Chimenti 503-957-6161
info@ASuddenTradition.com

Back Porch Revival

Gene Greer – guitar/harmonica, Tony McCormick – banjo, Dan Anolik – mandolin/harmonica, Aron Racho – guitar and more, Bruce Peterson – bass and guitar.

Blues inspired folk, country, blues, honky-tonk and original songs. Back porch music that hits the ball out of the park!

www.backporchrevival.com
Gene Greer
info@backporchrevival.com
503-641-4946

Back Up and Push

Dan Kopecky --mandolin/vocals, Robert Brownscombe –bass, Susie Anderson – fiddle/vocals, Tom Gall -- guitar/vocals, Patrick McLaughlin – banjo.

5 piece bluegrass band from Welches, OR. We play a mix of traditional bluegrass, southern blues and a few cowboy tunes. Available for festivals, shows, parties, dances, barbecues or whatever!

backupandpush.tripod.com
Patrick McLaughlin
patrickmw@aol.com

Bethel Mountain Band

Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen (Front) - Jerry Schrock, Will Barnhart, Craig Ulrich

Hello bluegrass lovers of the Willamette Valley! Please visit our website to learn more about us, our music, our schedule, and the annual "Bluegrass in the Orchard Grass" event.

bethelmountainband.com
Jerry Stutzman
info@bethelmountainband.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

Corral Creek

Corral Creek Bluegrass Band is a local band that formed 10 plus years ago and works to bring bluegrass style music to Oregon area folks. The programs presented by Corral Creek are family shows and include toe-tapping fiddle, banjo, mandolin, standup bass and guitar in the old style before instruments were plugged in.

Ron@taylorpaintingofportland.com
or find us on Facebook.

Eight Dollar Mountain

Darrin Campbell, Stuart Green, Phil Johnson, Peter Koelsch, Mark Lackey.

Eight Dollar Mountain rises from the Cascade-Siskiyou Mountain region of Southern Oregon and brings you fine string music from the long standing traditions of excellent bluegrass.

www.eightdollarmountain.net
Mark Lackey

Fadin' By 9

What happens when you bring together a bass-playing attorney, guitar-strumming bilingual reading specialist, fire-on-the-fiddle volcanologist, and a banjo-picking elementary school principal? Correct if you circled "c) Fadin' by 9". With hot pickin', tight harmonies, and a mix of "bluegrassified" rock, folk, and bluegrass covers & originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

www.fadinby9.com
Dave Irwin
dave-irwin@comcast.net
360-903-0131

Home Grown

HomeGrown has presented their music in a variety of settings ranging from Bluegrass festivals to concert halls. Their music ranges from intense Jug Band dance tunes to foot tapping porch tunes to sweet melodic waltzes.

www.homegrownoldtime.com/in
Bill Nix
billnix1@msn.com

Hudson Ridge

Mary Luther- lead vocal and bass, Jerene Shaffar-vocal, mandolin and bass, Shelley Freeman- bass and vocal, Kevin Freeman, lead guitar and vocal, Bob Shaffar-fiddle and dobro, Fred Grove-rhythm guitar.

Hudson Ridge has a sound all its own. Love of harmony and the desire and ability to "Ridgetize" their own blend of Americana, Bluegrass, and traditional Country music gives this band a truly unique sound.

www.hudsonridgeband.com
Mary Luther
mluther56@gmail.com
541-404-9281

Kathy Boyd & Phoenix Rising

Phoenix Rising appears fresh and new as the result of its members performing together in various combinations over the past 30 years. This particular combination has now gathered together in full force, bringing together the best of bluegrass, cowboy, folk, country, Americana and some incredibly talented songwriting to bring you a sound that is clean, hard driving and uniquely their own.

www.phoenixrisingband.org/
kathyboyd@phoenixrisingband.org
503-691-1177

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stocck, Holly Johnson

The Loafers are an acoustic quartet, based in the Portland-Metro area, specializing in bluegrass, jazz, and old time instrumentals, with a few good classic vocals thrown in for good measure. We are a new group with some old names, and a couple new faces.

Dave Elliot
503-663-3548



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Long Mountain Revival

Long Mountain Revival's main emphasis in the group is sharing the Gospel through song. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where Gospel Bluegrass music is desired.

www.myspace.com/lmrevival
Jon Clement
jonmando@embarqmail.com
541-292-6907

Lost Creek

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. Have a listen and see what's new ... thanks for stopping by.

For Information:
www.lostcreekmusic.com
Band@lostcreekmusic.com

Lucky Gap String Band

Chas Malarkey, Bob Llewellyn, Jerry Robbins, Mike Harrington, Linda Sickler

Good Old-Time Traditional Americana and Bluegrass on the Oregon Coast. High Energy, Tight Harmonies, and Fun-Loving Personalities compliment any Party, Dance, Wedding or Special Occasion.

Chaz Malarkey
Malarkey@charter.net
541-265-2677

Mischief

Based in the Pacific Northwest, Mischief is father/daughter duo Matt and Anna Snook with Jim Brockill. We've 70+ years of experience playing bluegrass and acoustic music. Be amazed: trio harmonies and instrumentals with banjo, Dobro, guitar, mandolin, octave mandolin, and fiddle.

Matt@greenbeard.us
541.805.5133

Misty Mamas

This band – together since 2005 – has made a real name for itself in the Vancouver/Portland acoustic music

scene. Collectively these women have decades of experience playing and singing in harmony. 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. Family friendly, the band can include interactive songs that engage the younger set.

Carol Harley
Carol@mistymamas.com
www.mistymamas.com

Money Creek Mining Co.

LuAnn Price, Michael Johnson, Steve Leming, Dave Toler and Steve Bickle

Money Creek plays stirring mountain ballads and burning banjo tunes. Known for their precise harmonies, rarely do you find a group of singers with their unique blend. Join Money Creek on a musical American journey of triumph, sorrow and just plain fun.

www.moneycreekbluegrass.com
LuAnn Price
moneycreekbluegrass@hotmail.com
425-346-6136

Mud Springs Gospel Band

We Play all gospel music with about a third of our songs being originals, since 1985. We have recorded five albums, including a Christmas Album last December. We love to share songs and stories about the amazing love our Lord has for all of us perplexing people.

www.mudspringsgospel.com
Don Mobley – donmobley@mac.com – 541-815-5079

George Klos – klos@crestviewcable.com – 541-475-6377

Puddletown Ramblers

Puddletown Ramblers is a regional bluegrass band that performs original songs, good old time traditional bluegrass, acoustic, old country and Americana music. We are based in Portland, Oregon and perform all over the Northwest. Our blend of harmonious voices will shake that tender chord in your heart and leave you wanting to hear more.

Dave Peterson, Tom Martin, Joe Martin, Walter Jacobson, Fred Schultz.

Dave Peterson
puddletownramblers.com
david@puddletownramblers.com

Rose City Bluegrass Band

Gretchen Amann, Charlie Williamson, Peter Schwimmer, Spud Siegel

The Rose City Bluegrass Band performs an eclectic blend of Bluegrass and Americana. Who doesn't love great banjo, fiddle, guitar, mandolin and bass backing up 3 part harmonies? We excel at playing and delighting folks at corporate and civic events, weddings, family gatherings, private parties, restaurants and taverns.

www.rosecitybluegrass.com/ind
Charlie Williamson
charliew3@nwlinc.com
503-206-4911

Roundhouse

Donn Whitten, Kim Jones, Ron Leavitt and Joe Denhof

Roundhouse was formed with the goal of providing a variety of musical genres to diverse audiences: something for everyone. Toward this end Roundhouse performs bluegrass, southern rock, doo-wop, gospel, country, blazing instrumentals and original compositions. Roundhouse instrumentation includes guitar, mandolin, banjo and bass.

www.roundhouse-band.com
Kim Jones
roundhouseband@qwestoffice.net
503-838-2838

Shasta Ray Band

The band's founder and leader is Shasta Ray, born in New England. His travels and experiences are reflected in his song writing. About 30% of what the band plays are Shasta Ray originals. The band is referred to as a truly "Community Band"...a "Bring a town together Band." The music played is a real slice of Americana including bluegrass, folk, country, sing-a-long gospel, and old time favorites.

Liz Crain
downhomeband@yahoo.com
541-537-1031



Go To www.oregonbluegrass.org For more info & links

Please contact membership@oregonbluegrass.org if you are interested in receiving a Supporting Performer Membership form.

Slipshod

Slipshod formed in 2012. These musicians enjoy entertaining audiences with both their humor and musical skills. 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. Their harmonies and unique vocal interpretations add to their precise instrumental talents.

If you're looking for a fun, energetic band for your next event, party or festival, consider Slipshod. Check out this dynamic duo on their web site, Facebook and YouTube.

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

Sleepy Eyed Johns

Ian Joel - banjo; Mark Klassen- guitar;
John Melnichuk - fiddle; Chuck
Davidshofer - bass; Billy Wyatt -
mandolin.

Sleepy Eyed Johns – Stump-pulling
bluegrass, from the roots.

Ian Joel
se6bq5@teleport.com
503-281-7666

Steer Crazy

Rick King -- Guitar, Glenn Denison --
Mandolin, Tim Dawdy -- Steel-Guitar &
Dobro

A New Brand of Western & American
Music. Musical fun and close harmonies
that require no complicated explanation.
Nice guys singing and playing great
music.

[http://www.facebook.com/
Steercrazyband](http://www.facebook.com/Steercrazyband)
Tim Dawdy
beardvc@pacifier.com
360-904-0347

The Wild Wood

Coalescing from Portland's thriving
music scene, The Wild Wood is a
constellation of accomplished young

stars who have been attracted toward
one another as much by each other's
shine as by the affinity they share with
traditional Folk music. The Wild
Wood resonates with that part of us
which is rooted in a simpler way of
life while delighting us with dynamic
arrangements, emotional vocal
harmonies and virtuosic solos by two
national champions. Josiah Payne –
Mandolin, Belinda Underwood – Bass,
Michael Money – Guitar, Kian Dye –
Fiddle

<http://www.thewildwoodmusic.com/>

Wayward Vessel

Ken Chapple (guitar), Julie Schmidt
(fiddle), Josiah Payne (mandolin) and
Belinda Underwood (bass).

Wayward Vessel is an adventurous
alternative acoustic ensemble exploring
the boundaries of bluegrass and folk
music. With superb musicianship and
lush, natural vocal harmonies, the band
creates a unique
palette to portray their rich library of
original and traditional music.

www.waywardvessel.com
info@waywardvessel.com

Whiskey Puppy

Rachel Gold (guitar), Justin Auld (banjo
and fiddle) and Gabe Adoff (Bass)

Whiskey Puppy plays boot-stomping,
mule-slapping traditional bluegrass
and old time music. The Portland, OR
trio brings energy, humor, and skillful
musicianship to little-known songs and
tunes searched out from the repertoires
of the early Southern string bands.

<http://www.whiskeypuppy.com/>
Rachel Gold
rachelgold145@gmail.com
503-227-0647

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Nat
O'Neal, Patrick Connell, Zach Banks,
John Meek.

Whistlin' Rufus has delighted family
audiences throughout the Pacific
Northwest for several years. Three and

four part vocal harmonies, exciting
instrumentation and contagious fun
are part of the Rufusarian bluegrass
experience. A Whistlin' Rufus show
guarantees a varied and wonderful mix
of blazing bluegrass, original homemade
tunes and an Irish fiddle tune or two.

www.whistlinrufus.com
Pat Connell
whistlinrufus@comcast.net
971-207-5933

Betsy and Theron Yochelson

Stand-up bass / mandolin -- Lead
/ harmony vocals. We head up two
bluegrass / acoustic-country "all-event"
bands in the mid-Willamette Valley.

541-409-8248
Betsybyo@gmail.com
Red Diesel:
www.facebook.com/reddieseloregon
Prairie Dog Backfire:
[www.reverbnation.com/
prairiedogbackfire](http://www.reverbnation.com/prairiedogbackfire)

How do I get my band's information listed here?

1. **Sign up** for a band membership!
Go to Oregonbluegrass.org, fill out
the form on the back page of this
issue, or find us at a festival or event!
A band membership includes one
print subscription per membership.
2. **Email** your band's listing to
webmaster@oregonbluegrass.org.
Don't forget to include contact
information and a photo (and a link
or two if you have it.) Once we have
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current, your listing will be posted to
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quarterly from the website. We may
have to shorten your listing from the
website to fit allowable print space.



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Membership

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- ☐ Supporting Performer\$50 (1yr.)
- ☐ Angel Sponsor\$60 (1yr.)
- ☐ Golden Sponsor\$100 (yr.)
- ☐ Contributing Business Sponsor....\$125 (1 yr.)/\$350 (3 yrs.)

Volunteering

- ☐ Yes! I am interested in helping as a volunteer at OBA sanctioned events. Please add me to your list of volunteers.