

Volume 29 · Number 1  
January · February  
2009



INSIDE THIS ISSUE!  
Remembering Don Broom,  
Singing with Derek Sivers,  
Meet Molly & Martin!



Oregon Bluegrass Association  
www.oregonbluegrass.org

# Bluegrass Express

## *Songs in the Key of Life* *Thoughts from two Oregon Songwriters*

*The best breaks and the sweetest vocals in the world would be without value if they weren't put in the context of a really good song. And Oregon, a state that attracts and nurtures creativity in many arts, is blessed with great songwriters.*

*The Express asked two Salem songwriters to talk about their craft and their inspiration. Kristen Grainger is the lead singer for the band True North, a high-energy ensemble with an eclectic song selection. She and her husband, Dan Wetzel, also perform and record as a duo. Kristen, who came to bluegrass from an acoustic/rock background, is admired for her songwriting, as well as her singing and dynamic presentation.*

*Tim Crosby has been playing mandolin and singing for Portland audiences for more than 30 years. Now performing with the band Kathy Boyd & Phoenix Rising, Tim's music is reaching a much broader audience.*

*You'll enjoy reading their answers to our questions. Their prose is as engaging as their poetry.*

### **How long have you been writing music?**

**Kristen:** I have been singing since I could talk, but I never really wrote songs until a few years ago when I met and fell in love with my husband Dan Wetzel. For me, there are no songs unless Dan is there for me to sing them to. Sounds pretty cornball, but some things are true whether they are corny or not.



Songwriter Kristen Grainger (Right) and Dan Wetzel.

**Tim:** When I was thirteen, my best friend got a banjo, and I got a guitar for Christmas. We knew that someday we could be the next Flatt & Scruggs. That was when I started writing songs and poetry, just chock-full of nerdy teen-age-boy pretensions of literary whoop-de-do. Forty-some years later, I still look through my old notebooks from time to time, so that the embarrassment will remind me of where I really stand.

### **Why do you write?**

**Kristen:** There are so many great songwriters in the world, I cannot imagine running out of good material, and I can't tell you how many times I have heard a song for the first time and wished like crazy I'd written it. That said, I have song ideas

constantly, some more compelling than others. At times, it's a struggle, other times, I feel a song quicken in my head and know it is going to knock around in there like loose gravel until I write it all out and give it a name.

**Tim:** There have been a few times that I said to myself, "Well then, I need a new song, so I'll just sit down and write one." Fortunately for all of us, none of those have seen the light of day. The real reason I write is to keep my head from exploding, there's a bunch of stuff in there that has to get out.

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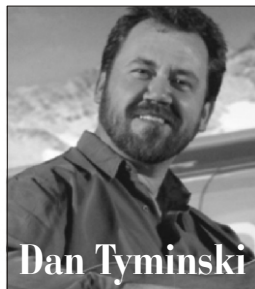


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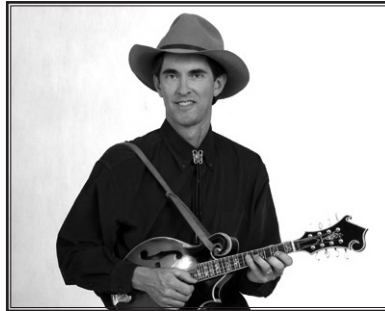
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For continuing lineup information please visit the website



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**Bluegrass Express**

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*See page 8 for more details*

The Oregon Bluegrass Association (OBA) PO Box 1115, Portland, OR 97207 is a 503(c)(3) non-profit corporation founded in 1982. Its purpose is to promote, encourage, foster and cultivate the preservation, appreciation, understanding, enjoyment, support and performance of bluegrass and other closely related music.

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# Oregon Bluegrass Association Board



**The OBA Board**

Contact the OBA: 503 321-5077  
[www.oregonbluegrass.org](http://www.oregonbluegrass.org)

## 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 bi-monthly Bluegrass Express, frequent mailings about events, and ticket discounts to Northwest bluegrass events. Annual membership dues are \$20 for a General Member, \$50 for Supporting Performers and \$100 for a Contributing Business Sponsor (see page 7), 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.*

## Web Site

Features include a calendar, excerpts from the current issue of the Express, and links for local bands. Come visit us online! Visit the OBA web page today! [www.oregonbluegrass.org](http://www.oregonbluegrass.org).

## Sponsored Jams

The OBA sponsors jam sessions in Portland, Coburg, Roseburg, as well as Pendleton. Check the Scheduled Jams section of this issue for a complete listing of these and other jams throughout Oregon. If you are interested in organizing an OBA-sponsored jam, contact any of the Board members or Express Staff at the phone numbers or e-mail addresses listed on this page and on page 3.

## Articles & Editorial Deadlines

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. Deadlines for all art and copy: December 1<sup>st</sup> for the January and February issue; February 1<sup>st</sup>, for the March and April issue; April 1<sup>st</sup> for the May and June issue; June 1<sup>st</sup> for the July and August issue; August 1<sup>st</sup> for the September and October issue; and October 1<sup>st</sup> for the November and December issue.

## Advertising

Your Express advertising will directly reach over 600 households of bluegrass enthusiasts while helping OBA to keep publishing this valuable resource. Tear sheets or extra copies of the Express are available. We appreciate your support of the Oregon Bluegrass Association.

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## Payment

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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.





# From the President

Howdy All,

I sure hope that everyone's holiday season was wonderful as mine. And thinking of traditions of the holiday season, I am wondering how many of you made New Year's resolutions. If not, or you want to add another one, how about this.... resolve to get out and support live bluegrass music even more this year. We have so much live music available and it is such a shame when great local bands play to just a few dedicated followers. It is essential for us to get out to the smaller local venues, and show support for the bluegrass and old-time bands. The bands need our monetary support, as well as the feeling that they are playing to an appreciative audience. The venues need to see that bluegrass and string band music is well supported by the community so that they will continue booking the style of music that we all so dearly love. So when you see that a local band is playing at Mississippi Pizza, the Alberta Street Pub, or any of the other great local venues in your area, get out and go to the show. You will find listings for many local shows right here the Bluegrass Express, as well as on the OBA website, where listings are updated daily.

Don't forget the wonderful festivals coming in January and February, too!! The RiverCity Bluegrass Festival, The Portland Old-Time Gathering and Wintergrass give us three fantastic musical destinations in just a 7-week period. If your time and finances allow it, try and make it to all of them.

The OBA is still in the planning stages for some great events for 2009. You can follow all developments on the OBA website, [www.oregonbluegrass.org](http://www.oregonbluegrass.org). Don't forget the annual meeting in April. Plan on joining us for some business, followed by eatin' grinnin' and pickin'. This event gets to be more fun every year and I want to encourage more of you to come out, participate in the election of board members, voice your concerns and ideas for the future of the OBA and meet and greet (and pick) with other OBA members. There will be details on the website shortly.

Hope to see many of you all at a show soon. Be sure to come up and say howdy.

Uncle Chippy



## 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.

"Café 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. 503 231-8187.

### 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 Café",

Saturdays 11am - Noon

and "The Backporch",

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### Eugene-KRVM, 91.9 FM,

"Routes & Branches" 3 - 5pm,

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plays bluegrass along w/ other acoustic music.

"Miles of Bluegrass" is 7 - 9pm, Mondays.

[www.krvm.org](http://www.krvm.org) 541 687-3370.

### Pendleton-KWHT, 103.5 FM,

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contact Phil Hodgen 541 276-2476.

### Portland-KBOO, 90.7 FM,

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Other folk programs also include bluegrass.

503 231-8187.

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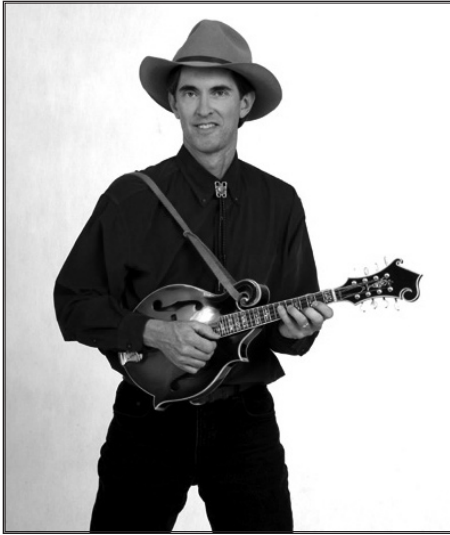
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## Songs in the Key of Life: Thoughts from two Oregon songwriters



### *What's your writing process?*

**Kristen:** I mostly have this ongoing fascination with words and stories. I am particularly moved by the extraordinary aspects of ordinary life; how small beauties and sensibilities, tragedies and lessons, are revealed to each of us over time. I also don't think things have to be complicated to sound original or be dramatic to have emotional impact. It's like romance or interior decorating: often the simplest things are the most profound.

**Tim:** I've often said that I don't write songs: they write themselves on me – usually in the middle of the night.

I'm a third-generation insomniac, so I keep a notebook and little flashlight beside the bed. It's much more convenient if I don't have to pad around on the cold floor in my bare feet searching for a piece of paper when a song gets a hold of me. Sometimes the song will emerge all firm and fully formed, easy as pie. More often, it's like being wrestled to the ground by some burly angel. Sometimes it's in a different language altogether. Ah, the subconscious mind is a strange country, no?

There is, of course, the heavy lifting: editing and reworking and finding the right melody and chord progression and

so forth. Besides a cheap spiral notebook and my guitar, my most important tool is a digital multi-track recorder that I use to really get a sense of how the song works.

*Please say a few words about songs of yours that have been nominated for national awards.*

Two songs from Dan's and my new CD, "Part Circus, Part Rodeo," were finalists in the 2008 Kerrville Folk Festival's New Folk Songwriters competition, chosen from 800 submissions from all over the nation. I wrote the music and lyrics for one of the songs, "Doris Dean," and Dan and I collaborated on "Limbo," the other song we entered.

"Doris Dean" was inspired by a family story. My great-grandmother decided to name her baby girl (my grandmother) after a lady trick rider she'd seen ride in a Wild West show in the year 1900. "Limbo" is about a waitress in a local diner where Dan and I have breakfast fairly regularly. Interestingly, none of these ladies has any idea I have written songs about them.

**Tim:** Along with my pal and band mate Dennis Nelson, I was nominated by the Roots Music Association for 2008 Songwriter of the Year (Bluegrass). I'm not entirely sure which song it was for. My guess is it was for either "Western Girl," a true story about how my grandmother met my grandfather, or for "Risky Business," the only bluegrass song I know of that mentions giant meteorites (along with other life-threatening hazards we all face every day). Bluegrass disc jockeys were the nominators, and those two songs have been getting quite a bit of airplay.

*What are your favorite songs that you've written, and why?*

**Kristen:** In some ways, that's like asking a mother to pick her favorite child. Each song evokes different emotions for me, and each originated in its own distinctive fashion. If I picked the most popular song I've written to date, I'd say "Under

the Table," "Heart-Shaped Rock," and "Oceans Rising" are the most often requested by total strangers.

I like "September Rose" and "Far & Away" for sentimental reasons, and "Limbo" because, well, how often do you hear a bluegrass band play a song with the word "propagates" in it?

**Tim:** Perhaps my favorite is a western swing song called "Another Lonesome Cowboy Song." I wrote it in the back yard while visiting my parents' house out in the desert in western Colorado.

Although I am a naturalized Oregonian, I still feel twangs of nostalgia for the bitter alkali wind and the sandburs in my socks of childhood days growing up in a corner of the American Southwest. The song describes the beauty of and longing for a place now far away. It's a true story, as are all my songs (although some have more truthiness than others).

*Who are your favorite songwriters?*

**Kristen:** Rob Sheffield, former editor of Rolling Stone Magazine, once said, and I agree with him, "The best songs are either sad or fast." Obviously, Bill Monroe knew this - seems like sad songs and fast songs (or both sad and fast) are the mother's milk of the bluegrass genre.

Songs of folk artists like Richard Shindell, Greg Brown, Patty Griffin, John Prine, Lucinda Williams and Lyle Lovett also resonate with me strongly. They truly deliver on that potent but gritty mix that is the human experience: grace, loss, grief, sin, redemption, exhilaration, sex and death. Monroe's songs delivered all that and mule trouble.

**Tim:** Like many of us, my list of favorite songwriters is long, but it includes (in no particular order) Gillian Welch, Bob Nolan, James Taylor, Greg Brown, and Kristen Grainger.



# Molly and Martin: *The Next Generation*

More and more, Oregon bluegrass fans have the opportunity to hear a new generation of bluegrassers who started playing very young – and who shine on their instruments. What is rare are youngsters who not only love to sing but whose voices shine as well. Even less common are those who sing as if they really care about the music’s message.

It’s this last combination that makes Molly Adkins and Martin Stevens such a remarkable duo. While both young – Molly is only 15 and Martin is 20 – with years of instrumental experience behind them, they bring a mature, thoughtful awareness to their vocals that is winning them fans across the Northwest.

Martin said, “When I first contacted Molly, my plan was to just play backup to her. But the first time we jammed, we sang a little harmony, and our voices just clicked. We seem to phrase things and shape words the same way, and our voices seem to blend pretty well. It’s been a real blessing.”

Molly’s first mentor was her father, Dale Adkins, a stellar guitar player who

has earned national recognition for his flatpicking. Dale taught Molly the basics of guitar flatpicking. She had the desire and the talent to learn the rest by listening to other professionals.

Martin also comes from a musical family. Starting with piano at age five, he picked up violin at six and guitar and mandolin at age eight. Martin plays mandolin and fiddle when he performs with Molly.

Chick Rose, who is known for identifying and coaching young musicians, has encouraged both youngsters. He has guided Martin in previous bands.

Both Molly and Martin express delight at the opportunity to sing and play together. Molly is enjoying the total bluegrass experience – jamming, attending festivals, and interacting with fans and other musicians.

Martin said, “I never realized how much I loved performing until I took about a year off after I turned 18. I missed it so much, and I’m so thankful to be able to play with Molly, someone who gets me musically and someone I can perform with. It’s been great.”



The temptation for many young musicians is to use their technical skills to explore new musical styles and combinations. Molly hasn’t reached that point. “I’m pretty settled into bluegrass. That’s all I listen to. It’s my favorite.”

Molly also writes some of the songs the duo performs. A song about the town of Fossil won the song-writing contest at the 2007 Wheeler County Bluegrass Festival. The death of a friend’s father inspired one of her recent songs.

While Molly and Martin are one of the most talked-about bands of the current Northwest bluegrass scene, they seem untouched by the attention. Martin, attending Clark College, wants to be a teacher when he graduates. But, he said, “I will always be playing music.”

Molly is concentrating on completing Sprague High School in Salem, where she particularly likes English and Social Studies. She expects to continue on to college. Her musical plans include continuing performing at the level she’s involved now and hitting as many festivals as she can.

You can see them perform at Wintergrass, scheduled Feb. 19 through 22 in Tacoma. [www.acousticsound.org](http://www.acousticsound.org) and at festivals throughout the region next summer.





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# Duane Boyer: An Interview With Eastern Oregon's Professor of Bluegrass

This story is continued from the November/December Bluegrass Express

By Matt Snook  
Part Two of Two

*Born to a rancher and a school teacher in the house he still calls home, Duane learned music from the local radio stations and from his mother, a well-known fiddler at local dances. He began playing guitar and his favorite, the banjo, performing with bands through his high school and college years. After graduation from Eastern Oregon College he took a part-time job there as a music instructor, and has been active in playing, teaching and promoting bluegrass music in Eastern Oregon ever since.*

**BE:** Let's go back to Weiser. Have you ever missed a year at Weiser?

**DB:** No, '65 was the first year I went.

**BE:** Has it always been pretty much the same?

**DB:** The first year I went, I went just to watch. The next year I went, and they had several bluegrass groups that had been put together there...

**BE:** Did any of your bands ever play for the stage entertainment there?

**DB:** We almost always played as entertainment during the shows.

**BE:** You say you didn't start teaching until about four years after you graduated – how many students do you have every year?

**DB:** Oh, probably seventy/eighty students. The biggest bunches were probably in the late seventies and on in to the early to mid eighties when I had 12 or 14 banjo students every term.

**BE:** So, that was your teaching scenario until the Fiddle Ensemble?

**DB:** Yeah, that was about in fall of '99 or something like that.



Duane playing bass as a Clinch Mountain Boy. Left to right: Curly Ray Cline, Duane Boyer, Ralph Stanley and Larry Sparks.

**BE:** Was part of the rationale for the Fiddle Ensemble the proximity to Weiser?

**DB:** No, Lisa (Robertson, violin instructor at EOU) had an interest in fiddling, and they had recruited Jaquie (Penner/Sites), and thought that would be something to build on. We had no idea what to expect as far as numbers and talent. We had 12 or 13 people in it there at one time.

**BE:** Is it likely to keep going?

**DB:** I hope so. We'll do it at least another year, and then whatever happens with Lisa may be a determining factor.

**BE:** So that's through the eighties - were you in on bringing in Joe Carr and Alan Munde?

**DB:** Yeah, because also through the college for a couple of summers we had this thing up at Wallowa Lake where Country Gazette was sort of the resident faculty

**BE:** So that was just a couple of years, the workshops up at Wallowa Lake?

**DB:** Yeah. The first years we had people from Switzerland, Indiana - from all over the US as well as Canada, and then from Europe too! Actually the guy behind the Sorrento

Workshops in Canada, Jay Buchwald I think his name is, he was down here. He told me three or four years ago that this was the inspiration for starting the workshops up there.

**BE:** So when you were bringing people in during the seventies and eighties, were you getting pretty good audiences?

**DB:** Generally we were paying for everything, we weren't worried about making profits or anything like that. But we were always coming out on it. Like in '84 when the (Country) Gazette played in Haines, they came out real well on that.

**BE:** Where did they play?

**DB:** At the tavern in Haines. They just cleared everything out and had about 160 seats or so. The place was packed to the ceiling! They were just passing through and wanted a place to play. It was a smashing success. They played there two or three different years. Then we'd try to get people that were coming through. If they were passing through they'd just as well stop and eat and make money – hopefully make money.



# Meet Tony McCormick, OBA Webmaster



*Tony McCormick is not only an OBA board member at large, but also the webmaster of the OBA website. We grabbed a few moments out of his busy schedule to get to know him a bit better. . . .*

## ***Tell us a little about yourself . . .***

Long about 1845 I left Tennessee very much alive ... er ... actually it was Splendora, Texas in 1988. The oil industry went bust and left my family's little software consulting firm without any customers - so I packed up the family and moved to Beaverton (not Beverly). It wasn't a blind move - we sold the business to a small company located here.

## ***How did you get involved in bluegrass?***

In 1981 the love of my life asked me to marry her and I agreed. Almost immediately I was offered a summer internship in California. I took the job and was left with a need to entertain myself. At 19 years old the bars were off limits and as an engaged young man the girls were too, so ... I bought a banjo and found a local teacher and took lessons. I came back at the end of the summer, got married, went to work,

started a family and for the next 20 years the banjo pretty much sat in the corner. When my daughters went off to college I picked the banjo back up with a vengeance. A few months into it I had a party where I asked people to bring instruments and we would play some music. That was so much fun that we started doing it once a month, then twice a month, then weekly. Now we call it Band Practice. My friends and I play bluegrass inspired folk and folk rock in a band we call Back Porch Revival. I love the chance to play non-traditional arrangements as well as jamming on the old bluegrass standards.

## ***How and why did you get involved in the OBA?***

I was an officer and president of a large Medieval Reenactment group called the SCA for about 20 years. I was also the webmaster for the Oregon Electric Vehicle Association. When an opportunity arose to volunteer to help out on the OBA website I dropped into one of the meetings and did just that. Chip dragooned me into being an 'at-large' board member so I would have a vote in the activities.

## ***What motivates you to volunteer so much time with the organization?***

The local community has made it possible for me to be a bluegrass musician. I needed a chance to hone my web programming skills and the OBA website needed to become more dynamic. I've also started showing up to help man the OBA table as well, that is almost purely selfish as the table is always close to the stage and I love talking to the "talent" and the community.

## ***What would you like to see the organization do, and what do you think you and other members can do to make that happen?***

I would like to see the OBA continue to grow its membership. I think we can do that by making sure that the group's collective strengths are leveraged to help local bands find venues, bring in out of town bands to share with the community, promote workshops, music teachers and jams. It is very important to provide lots of ways for people to have places that are friendly and low stress to jam. Randy's OffKey Easy Jam and the open OBA jam on first Sundays are both going strong. It's a pleasure to work with a group of people like the OBA board. Every one of them brings a bit different perspective to the table and we are all better because of it.



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*(see page 4)*

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*(see page 8)*





# Recipes from the Cookie Lady

## WHAT YOU'LL NEED

### *Oatmeal-Raisin Cookies by Fern Anderson*

Melt butters in microwavable bowl. Add sugars, molasses, vanilla, soda, cinnamon and salt. Add eggs. Add oatmeal and flour alternating. Stir in raisins. Refrigerate 2 hours or overnight. Drop tablespoons 1½ in. apart on baking sheet coated with non-stick spray (I use a Silpat). Bake 8-10 minutes at 325 degrees. Cool one minute before transferring to wire rack to cool completely. Depends on how big you make the cookies for your yield. Approx. 4 doz.

These are the most “healthy” cookies I bake for festivals. If needed, you could substitute them for granola bars in the morning.

½ C. (1 stick) butter  
½ C. (1 stick) margarine  
¼ C. each, sugar and molasses  
¼ C. packed brown sugar  
2 large eggs  
1 T. vanilla  
1 t. each baking soda & cinnamon  
¼ t. salt  
1¾ C. flour  
3 C. old-fashioned oats  
1 C. raisins (could be less)

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# Double-speed! Half-speed! Up an octave! Down an octave!

By Derek Sivers

I used to take voice lessons from Warren Senders. For each lesson, I'd bring in one song I was trying to improve.

First, I'd sing it for him as-is. Then he'd say, "OK - now do it up an octave."

"Uh... up an octave?"

"Yes! Go! 1.. 2.. 3.. 4.."

I'd sing the whole song again, in screeching squeaking falsetto, sounding like an undead cartoon mouse. But by the second half of the song, it was almost charming.

Then he'd say, "OK - now do it down an octave."

"Down an octave? But I don't think I can!"

"Let's try! Go! 1.. 2.. 3.. 4.."

Have you ever tried to sing lower than your voice really goes? Mine sounded like a garbage disposal or lawn mower, but he kept saying, "Pitch!" - and the point was the control of the vocal chords down in that chaotic range and the intense focus it takes to hear the pitch in a creak.

Then he'd say, "OK. Back to normal pitch, but double-time! 1!2!3!4!"

I'd sing the whole song twice as fast, which brought out different rhythmic phrasing and articulation challenges.

Then he'd say, "OK. Relax. Now do it half-speed. 1 . . . 2 . . . 3 . . . 4 . . ."

Singing a song half-speed really brings a microscope to its details!

Now sing it like Bob Dylan. Go! Now Björk. Go! Tom Waits! Go!

Now sing it like I just woke you up at 4am. Now like it's a chant at a football game!

We'd end with me singing the song at its original speed in my normal voice, like I did the very first time. But of course it sounded different - like seeing your hometown after being away for years.

If you care about a song, it's worth an hour of experimentation. Realizing that there are many choices beyond those you made brings all kinds of weathered wisdom and perspective to your song.

*Derek Sivers is best known as the founder of CD Baby. A professional musician (and circus clown) since 1987, Derek started CD Baby by accident in 1998 when he was selling his own CD on his website, and friends asked if he could sell theirs, too. CD Baby was the largest seller of independent music on the web, with over \$100M in sales for over 150,000 musician clients. After he won the 2003 World Technology Award, Esquire Magazine's annual "Best and*

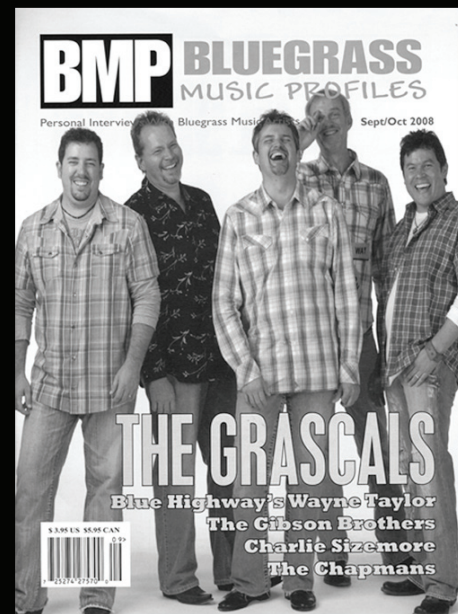
*Brightest" cover story said, "Derek Sivers is changing the way music is bought and sold... one of the last music-business folk heroes." In 2008, Derek sold CD Baby to focus on his new ventures to benefit musicians, including his new company, MuckWork, where teams of efficient assistants help musicians do their "uncreative dirty work." His current projects and writings are all at <http://www.sivers.org>.*

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# WHAT'S COOKING? NORTHWEST BLUEGRASS

## Friday January 2nd

### **2 Licks 2 Many**

Border's Books Beaverton  
2605 S. W. Cedar Hills Blvd., Beaverton, OR  
7 PM

### **Ida Viper**

Rock Creek Tavern  
10000 N.W. Old Cornelius Pass Rd,  
Hillsboro, OR  
9 PM Free

### **Clampitt Family**

Alberta Street Public House  
1036 NE Alberta St. Portland, OR  
6:30 Pm Free

## Sunday January 4th

### **Ida Viper**

Green Dragon Bistro  
909 SE Yamhill St. Portland, OR

## Monday January 5th

### **Lost Creek Bluegrass Band**

Lucky Lab Beer Hall  
1845 NW Quimby St. Portland, OR  
6 PM

## Tuesday January 6th

### **Jackstraw**

Laurelthirst Pub  
2958 NE Glisan St. Portland, OR  
6 Pm Free

## Friday January 9th

### **Ida Viper**

McMenamins Grand Lodge  
3505 Pacific Avenue, Forest Grove, OR  
9 PM

### **Clampitt Family**

Alberta Street Public House  
1036 NE Alberta St. Portland, OR  
6:30 PM Free

## Saturday January 10th

### **Emmons Sisters**

2009 Fun Day  
Boys and Girls Club  
203 SE 9th St. Grants Pass, OR

### **Ida Viper**

Mt. Hood Meadows Ski Resort  
Mt. Hood, OR

## Sunday January 11th

### **Back Porch Revival**

Green Dragon Bistro  
909 SE Yamhill St. Portland, OR  
3-5 PM

## Tuesday January 13th

### **Jackstraw**

Laurelthirst Pub  
2958 NE Glisan St. Portland, OR  
6 PM Free

## Thursday January 15th

### **Fiddle Workshop with Megan Lynch**

A private home in Portland, 7 p.m.  
For reservations call (503) 282-0883  
or e-mail clairell2002@yahoo.com  
<http://www.fiddlestar.com/Tunes.html>

### **Banjo Workshop with Bill Evans**

A private home in Portland, 7:00 p.m.  
For reservations call (503) 282-0883  
or e-mail clairell2002@yahoo.com  
<http://www.nativeandfine.com/>

## Friday January 16th

### **Clampitt Family**

Alberta St. Public House  
1036 NE Alberta St. Portland, OR  
6:30-8:30 Free

### **Chickweed**

Laurelthirst Pub  
2958 NE Glisan St. Portland, OR  
9:00 PM

### **Bill Evans and Megan Lynch**

Ten Thousand Villages, 7:30 p.m., \$15  
914 NW Everett  
Portland, OR 97209  
<http://www.myspace.com/billevansandmeganlynch>

## Saturday January 17th

### **Deadwood Revival**

Landmark Restaurant  
254 Highway 101 S. Yachats, OR  
9:00 PM

## Sunday January 18th

### **Deadwood Revival**

Florence Folk Festival  
Florence, OR  
11:45 AM

## Monday January 19th

### **Lost Creek Bluegrass Band**

Lucky Lab Pub  
1845 NW Quimby St. Portland, OR  
6:00 PM

## Tuesday January 20th

### **Jackstraw**

Laurelthirst Pub  
2958 NE Glisan St. Portland, OR  
6 PM Free

## Thursday January 22nd

### **Whiskey Puppy**

Boon's Treasury  
888 Liberty St. NE Salem, OR  
7-9 PM

## Friday January 23rd

### **Clampitt Family**

Alberta St. Public House  
1036 NE Alberta St. Portland, OR  
6:30 PM Free

## Saturday January 24th

### **Bush Pilots**

Strega Restaurant & Bar  
517 SW 2nd St. Corvallis, OR  
8:00 PM

### **Chickweed**

Kay's Bar  
6903 SE Milwaukie Ave. Portland, OR  
9:00 PM

## Sunday January 25th

### **Chickweed**

**Water Tower String Band**  
**Whiskey Puppy**  
Crystal Ballroom Birthday Celebration  
Ringer's Pub  
1332 W. Burnside St. Portland, OR  
3-7 PM Free

## Friday January 30th

### **Clampitt Family**

Alberta St. Public House  
1036 NE Alberta St. Portland, OR  
6:30 PM Free

### **Clampitt Family**

Laurelthirst Pub  
2958 NE Glisan St. Portland, OR  
9 PM \$5

## Saturday January 31st

### **OBA Gospel Show**

### **Corral Creek Connection**

### **Dewgrass**

### **Small Town**

Central Bible Church  
8825 NE Glisan St. Portland, OR  
7:00 PM \$15 general \$12 OBA Members

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Dennis is a resident of Keizer and plays guitar  
with Kathy Boyd & Phoenix Rising

# OBA BLUEGRASS EXPRESS

### Saturday January 31st

**Whiskey Puppy**  
**Chickweed**  
**Broken Valley Roadshow**  
**Tom Catmull & The Clerics**  
White Eagle Saloon  
836 N. Russell St. Portland, OR 7:00 PM

**Bush Pilots**  
**Rotary Crabfest**  
Calpoia Brewing Company  
140 Hill St. NE Albany, OR  
5 PM

**Bush Pilots**  
Calpoia Brewing Company  
140 Hill St. NE Albany, OR  
8 PM

### Tuesday February 1st

**Lost Creek Bluegrass Band**  
Lucky Lab Beer Hall  
1845 NW Quimby St. Portland, OR  
6:00 PM

### Wednesday February 2nd

**Jackstraw**  
Laurelthirst Pub  
2958 NE Glisan St. Portland, OR  
6 Pm Free

**Whiskey Puppy**  
**Chickweed**  
**Clampitt Family**  
Axe & Fiddle  
657 East Main St. Cottage Grove, OR 8:00 PM

### Saturday February 7th

**2 Licks 2 Many**  
Borders Books Gresham  
687 NW 12th Street Gresham, OR  
7-9 PM

**Deadwood Revival**  
**Chickweed**  
Mississippi Pizza Pub  
3552 N. Mississippi Ave. Portland, OR  
9:00 PM

**Lovell Sisters**  
Taylor-Meade Performing Arts Center  
Pacific University, Forest Grove, OR  
8:00 PM

### Tuesday February 10th

**Jackstraw**  
Laurelthirst Pub  
2958 NE Glisan St. Portland, OR  
6:00 PM Free

### Thursday February 12th

**Chickweed**  
White Eagle Saloon  
836 N. Russell St. Portland, OR  
9:00 PM

### Tuesday February 17th

**Jackstraw**  
Laurelthirst Pub  
2958 NE Glisan St. Portland, OR  
6:00 PM Free

### Thursday February 19th

**Belle Monroe & The Brewglass Boys**  
Alberta Street Public House  
1036 NE Alberta St. Portland, OR  
9:30 PM \$7

### Saturday February 21st

**Kathy Boyd & Phoenix Rising**  
Art Gone Wild  
349 N. 3rd Street Stayton, OR  
12-4 PM \$12

### Tuesday February 24th

**Jackstraw**  
Laurelthirst Pub  
2958 NE Glisan St. Portland, OR  
6:00 PM Free

### Saturday February 28th

**Misty Mamas**  
Alberta Street Public House  
1036 NE Alberta St. Portland, OR  
7:00 PM \$5

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# Oregon Jams: Jam Listing Updated December 2008 - Always Call First!

## Sundays

### EUGENE AREA (Coburg):

**Coburg Bluegrass Jam** - 2nd Sunday of each month (November 12th next) Willakenzie Grange, 3055 Willakenzie Road Eugene, OR Take the Beltline Exit off of I-5. Go West 1 mile to Coburg Road. Turn South for a 1/2 mile and turn left onto Willakenzie. The grange is down 2 blocks. For more info call Joe Cannaday at 541-344-3966

**PORTLAND:** First Sunday of every month October- April: Portland Area OBA jam, 12:30-4:30PM, Portland Audubon Center, 5151 NW Cornell Road, Portland. Info: Audubon 503 292-6855 or powellR5923@msn.com.

**PORTLAND:** Every Monday at 7pm. Fire On The Mountain Bluegrass Jam. 1708 E. Burnside Ave. Contact: jordanbusch@hotmail.com.

**PORTLAND:** Offkey Easy Bluegrass Jam - Every Sunday of every Month from 4pm to 6pm - Slower pace, music stands OK, we have a 40 song book of standard tunes we can refer to or bring your own to share. Hosted by Randy and Tony: OBA Offkey Jam Holman's Bar and Grill, 15 S.E. 28th, a block south of E. Burnside. Hosted by Randy: offkeylompoc@yahoo.com and Tony: banjo@notebene.net

**OAK GROVE:** 2nd Sunday of every month, all-year round from 2:00 to 6:00pm. All-acoustic jam. The jam location is at the Grange hall across the street from the church in Oak Grove, OR. From Hwy 22 between Salem and Rickreall, Take Oak Grove Road, or From Hwy 99 W between Rickreall and Amity Take Farmer Road. Farmer Road and Oak Grove meet at an intersection near 2000 Oak Grove Road. The Grange Hall, Oak Grove Church, and Oak Grove School just a few feet from this intersection. P. O. Box 155, Rickreall, Or 97371-0155, 503-623-2410, jrckreal@aol.com

**ROSEBURG:** 3rd Sunday, Oct.-May, 12 - 5 pm at 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. Call 541-679-0553 or liz@cmspan.net .

**TILLAMOOK:** first Sunday of every month. We have a great classroom space with a view of the river. When the weather gets nice, we can take it out onto the deck. Lots of visitors love to hear the music too. Hope you can add this to your list of goodies. Thanks much! Here is our little write-up about it: Bluegrass music is a way of celebrating the settlers who composed music about day to day life experiences. It reflected life of those living in the hills or mountains. The Tillamook Forest has had its share of settlers and homesteaders and we certainly have our share of mountains. Bring your mandolins, fiddles, guitars and banjos nd join in the fun. All ages and abilities are welcome. For directions, check us out at the website below. Click on "plan a visit". Directions will be in the top left corner. Kristin Babbs Education and Interpretation Program Coordinator Tillamook Forest Center 503.815.6804 kbabbs@odf.state.or.us www.tillamookforestcenter.org.

## Mondays

**PORTLAND:** Rambling Bluegrass Jam every Monday night all year. See www.ramblingbluegrass.org/ for information on location, time, contact, etc.

**PORTLAND:** Every Monday Year Round - 7pm at Fire on the Mountain Buffalo Wings 1708 E. Burnside Ave. Contact: Jordan

**LA GRANDE:** Slow jam, first Monday of the month, hosted by Richard and Karen Rubicam, 207 Aquarius Way, La Grande, OR 97850. 541-963-7193. Go to <http://mysite.verizon.net/res8aypu/jams> for details.

**LA GRANDE:** Pickin' Party, third Monday of the month, hosted by Richard and Karen Rubicam, 207 Aquarius Way, La Grande, OR 97850. 541-963-7193. Go to <http://mysite.verizon.net/res8aypu/jams> for details.

## Tuesdays

**PORTLAND:** Established, open intermediate and advanced Bluegrass only jam at McMenamin's Rock Creek Tavern on Tuesday. Starts 7:00 PM and runs to 9. The jam is located in Washington County off Germantown Road and Cornelius Pass Road. Google 10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124. Contact jam host Tim at [crosspicker1@yahoo.com](mailto:crosspicker1@yahoo.com) for info or directions. Easy Access from Hwy 26 or Hwy 30. We're closer than you'd think.

**EUGENE:** Bluegrass jam at Sam Bond's Garage, 407 Blair Blvd, Eugene. Every first and third Tuesday 9:00 pm - 1:00 am. Established in 1995, the venue of this year round jam offers good food and good micro brews. If you're passing through Eugene on a Tuesday evening, come on by and pick some tunes. Hosted by Chuck Holloway & Gary Dunbar. Call 541-431-6603.

**ASHLAND:** 2nd Tuesday, Siskiyou Micropub, 31 Water Street, Ashland. 7-11 PM. Call 541 535 7001. [justapicker@charter.net](mailto:justapicker@charter.net)

## Wednesdays

**BEAVERTON, OR:** Beaverton: First and third Wednesday of every Month - 6:30-9:30 p.m. Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217), [janeromfo@yahoo.com](mailto:janeromfo@yahoo.com)

**SOUTHERN WILLAMETTE VALLEY:** The jam is at the "Axe & Fiddle" ([www.axeandfiddle.com](http://www.axeandfiddle.com)) and is located at 641 East Main Street, Cottage Grove, OR. The jam is EVERY Wednesday night from 7:30 10:30. It is an acoustic bluegrass jam open to all levels of musicianship. It's hosted by Chuck Holloway. Contact [charlesmholloway@yahoo.com](mailto:charlesmholloway@yahoo.com) for more info.

**EUGENE:** New Wednesday jam in Eugene at Cosmic Pizza 7 to 10 P.M. every Wed eve till further notice hosted by Ramblin Robert of KRVM. All ages welcome.

## Thursdays

**BEND:** 2nd and 4th Thursday from 7 p.m. to 9:30 p.m. at the Bend River Mall, Highway 97. Becky Brown and Verda Hinkle 541-318-7341 [hinklebrown@coinet.com](mailto:hinklebrown@coinet.com).

**OREGON CITY:** Third Thursday of the month, Oct.-June: Wally's Music, 7:30 p.m., 607 Washington Street, Oregon City. Call (503) 656-5323 for information.

## Fridays

**DALLAS:** Guthrie Park acoustic music jam, 7:00 p.m. Call Sally Clark (503) 623-0874

**SCIO:** 4th Friday of every month, year 'round at the ZCJB Hall in downtown Scio. Kids and listeners are encouraged to attend this community sponsored event. Activities and beginners' jam starts at 7pm, with more advanced jamming beginning at 8:30pm. All acoustic. All ages welcome! Bring a munchie to share if you can, but not required. Donations accepted to help with the Hall rent and the cost of activities. Contact Starla Becker 503-394-3811

**LEBANON, OR:** An acoustic jam session, emphasizing Folk, Bluegrass, and Gospel music. Held on the second Friday of the month from 7 to 10 pm, at the Lebanon Senior Center. Everyone is invited. Bring your instruments, music, and stands, or just come to listen to the music. Bring the whole family and some snacks to share. All skill levels are welcome, from beginners to experts. The Senior Center is the large, red brick building at N. Second and Morton St. (now Tangent St.) near where Hwy 20 and 34 meet. Call 541.451.5716 for info or email [LebanonJam@yahoo.com](mailto:LebanonJam@yahoo.com).

## Saturdays

**SNOHOMISH, WA:** First Saturday of the month: Maltby Bluegrass Jam, 2:00 p.m. to midnight at Maltby Community Club, 206th St. S.E. & 87th Ave. S.E., Snohomish. Jamming, potluck dinner, stage show and more jamming. Call Jan (360) 568-3685, [JLJ35@juno.com](mailto:JLJ35@juno.com)

**STAYTON, OR:** Second Saturday of the month: Cartwright's Music and Repair Shop, 429 N. 3rd. Ave. Stayton, OR 97383 503-769-2778 October through May [mando-mediac@wvi.com](mailto:mando-mediac@wvi.com)

**WINLOCK, WA:** Second Saturday of the month: Slow Jam, great for all levels and especially good for total beginners. Jams start at 1PM and are held at the Hope Grange in Winlock, Washington. Contact Marv Sobolesky at 360-785-4932 October through May [marv@marvsmusic.com](mailto:marv@marvsmusic.com)

**DALLAS, OR:** Every third Saturday of the month: All gospel, all acoustic jam, 7:00-10:00 p.m. at Guthrie Park in Dallas. Call (503) 623-0874 or e-mail [dusterjim@hotmail.com](mailto:dusterjim@hotmail.com)

**TACOMA, WA:** Fourth Saturday, noon-5:30 pm jam, Carpenters Hall, 1322 S. Fawcett. Contact James Swanson (253) 472-3729

**CHEHALIS, WA:** Chehalis Senior Center next to the fairgrounds in Chehalis, Washington. First Saturday of each month during the winter, 2 - 9:00 p.m. For information contact Frances Cramer (360) 736-1595

**BRIGHTWOOD, OR:** First and Third Saturday of the month: Music at McLundy's. We have an acoustic jam 3-5 pm. Everyone welcome. All kinds of music. After the jam is The 5 O'clock Showcase. Come prepared to perform 3 pieces. Groups welcome. All FREE! Bring a chair. Email: Susan for Info.

*If you have jam updates or additions, please contact the OBA at PO Box 1115, Portland, OR 97207, or contact Webmaster below  
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# Wintergrass 2009

February 19-22, 2009

Tacoma, Washington

**The Steeldrivers** (fri/sat) • **Darrell Scott** (fri)

**Laurie Lewis and the Right Hands** (sat/sun)

**Tony Trischka Territory** (fri)

**Michael Cleveland and Flamekeeper** (fri/sat)

**Mike Marshall & Big Trio** w/Alex Hargreaves & Paul Kowert (th/sun)

**Blue Highway** (sat/sun) • **Adrienne Young** (sat)

**Alison Brown Quartet w/Joe Craven** (sat)

**Missy Raines & the New Hip** (fri)

**Three Ring Circle** (fri) • **The Isaacs** (sat/sun)

**The McCoury Boys** (fri) • **Choro Famoso** (sat)

**The Paperboys** (fri/sat)

**Bearfoot** (sat) • **The Bee Eaters** (fri/sat)

**Hot Buttered Rum** (fri/sat)

**Scythian** (fri/sat) • **Monroe Crossing** (sat)

**Cody Bryant and the Riders of the Purple Sage** (sat)

**Widow Maker** • **Dewgrass** • **Urban Monroes**

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# Yodeling - The Other High Lonesome Sound *Part II, by Larry B. Wilder*

*This story is continued from the November/December Bluegrass Express*



*Larry Wilder Western Music Association International Male Yodeling Champion of 2008.*

*In this issue, we will talk about: Great yodelers, yodeling's connection to bluegrass, and the most heard yodeling song in Americana music.*

## **Who are some of the great yodelers?**

Many Americans first heard yodeling from the great Singing Brakeman, Jimmie Rodgers. His blue yodels, e.g. "T for Texas" and "Waiting for a Train" are monuments on the Americana music landscape. Jimmie Rodgers died of tuberculosis in the spring of 1933; it was not long until many yodelers were found on record.

In 1935, Patsy Montana became the first woman to have a million seller when she released "I Want to Be a Cowboy's Sweetheart." Stuart Duncan and I had the chance to accompany Patsy on that famous tune in a 1976 show in Los Angeles. Miss

Montana was most gracious and lovely to us all and really thrilled the audience with her classic yodel and cleverly evocative lyrics.

Elton Britt, whom Patsy Montana calls the greatest combination singer-yodeler, made classic recordings in the forties and fifties. Britt's records had been out of print for years when I found two of his albums in a record shop on a 1980 Japan tour in Tokyo. Included in that haul Elton's 1942 hit, "There's a Star Spangled Banner Waving Somewhere." I savored the irony and thanked my higher yodeling powers that times were peaceful.

"She Taught Me How to Yodel," "Pinto Pal" and "Chime Bells" are among the wonderful classics Britt left us. "Chime Bells" is an example of a romantic yodeling tune. Realizing that romantic yodeling is not an oxymoron, It inspired me to write "Red Haired Yodelin' Girl" and "Homeward Trail."

There have been way too many great yodelers over the years to list here, but North American names like Slim Clark and Montana Slim would be among the herd; Franzl Lang and Maria Schneider jump out when one thinks of the international epiglottal palette.

To mention a few that you might run into: Ranger Doug Green of the Riders in the Sky has a lush, beautiful yodel. This genteel man has nurtured other yodelers and is also a noted author in country music. You have heard the Yahoo yodel ad; that sound is Wiley Gustafson, who has written many yodel tunes and has an instruction CD. Janet McBride, kid wonder Taylor Ware, my female counterpart champion Judy Coder and incredibly talented Leann Rimes plus many other fine female yodelers currently grace our American ears. This brief, incomplete list should also

include Randy Erwin, a funny guy who is an outstanding yodeler and entertainer.

When one talks current American voice-breakers, an Idahoan named Kerry Christensen has to be near the top. Kerry lived in Austria in the seventies, soaking up Alpine yodeling and traditional instrumental artistry. With instructional CD's, Kerry is a great resource for the beginner and all of those who love fine yodeling.

Household names such as Gene Autry, Linda Ronstadt, Arlo Guthrie, Jewel, Hank Snow, Loretta Lynn, John Denver, Bill Haley, Pete Seeger and Hank Williams have all added yodeling or falsetto tones to their music.

## ***Is there a yodeling connection in bluegrass?***

From the get-go, bluegrass music has had yodeling. When Bill Monroe auditioned at the Grand Old Opry in 1939, he sang and yodeled his electrifying "Muleskinner Blues." Bill was also playing a hard driving guitar, not his mandolin. It must have sounded like heavy metal yodeling to the listeners. Monroe did a number of yodeling tunes throughout his long and fabled career. One of the best was his duet with Cousin Wilbur Westbrook on "In the Pines." "Goodbye Old Pal," Bill's cowboy-bluegrass tune with a sadly evocative equine ending will always be wonderful music.

While the Father of Bluegrass threw the door wide open for more yodelers in bluegrass, not many have taken up the task. When you listen to Bill Monroe or Bobby Osborne, it is hard to tell whether they are in falsetto or regular chest voice at times. Both are master singers who possess stratospheric vocal ranges.

I felt that "Way Out There" could be taken into a bluegrass milieu. It seems to





be a fine grassy, prairie tune. Let me know what you think.

When I saw the Don Ho Show in Honolulu in 1976, he featured a super yodeler, Tokyo Joe Dawn, who was backed by the five-string. Simultaneous yodeling and bluegrass banjo create a never-to-be-forgotten auditory thrill.

***What is the most heard yodel tune in Americana music?***

Alan Lomax brought an African tune to Pete Seeger, and it turned out to be a hit for Pete and the Weavers. "Wimoweh" has been recorded by Yma Sumac, Odetta, Nanci Griffith, the Kingston Trio and is featured in Disney's "Lion King." It is perhaps better known as "The Lion Sleeps Tonight"—after the African legend of the sleeping Chaka king. Five young men from Brooklyn, a doo-wop group called The Tokens, were listening to folk music and wanted to create their version with English words. The Tokens' monster hit version has been heard on television shows and enshrined in a music video. If you listen carefully to that rock 'n' roll golden oldie, you can hear a banjo in there. But whose wonderful voice is the one you hear yodeling and singing in falsetto on America's most often heard yodel tune?

This answer is Jay Siegel. Jay still performs with the Tokens, bringing his out-of-this-world yodel and falsetto to audiences nearly fifty years after "Lion Sleeps Tonight" hit the charts. Siegel's unique style is indicative of the diversity we have in the world of yodeling.

Long live the yodel!

Gosh, good readers, we have only just scratched the surface. I was surprised and delighted to be asked to write about yodeling. Hope that you have enjoyed the piece. Thanks for your kind attention. Your ideas are welcome. Hope to hear

from you. For further research:

Bart Plantenga's Yodel-ay-ee-ooo: the Secret History of Yodeling Around the World can be found in many public libraries.

*Larry Wilder is Western Music Association's Male Yodeler of the Year for 2008 and the leader of the Stumptown Stars and the Americana Trio. He has performed for three decades as a soloist as well as with bands. CD's available: "Americana Music: Heart of the People"; "Songs of the West"; and "Goodnight Cowgirl Sweetheart."*

*Larry can be contacted at larrybwilder@gmail.com or www.larrywildermusic.com or www.stumptownstars.com*



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Brian Oberlin ([brian@mandoberlin.com](mailto:brian@mandoberlin.com))

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# Don Broom: Another Oregon Singer Joins the Angel Band

By Gareth Jenkins and Joe Ross



Above: Don Broom.

Below: Larry White and Don.

*Early in November, Don Broom passed away at his Forest Grove home after an evening of picking and singing. In the early 1970s, Don and Ian Joel founded the Muddy Bottom Boys, and Don performed with bands of that name for more than 35 years.*

*Don's musical history is like a Who's Who of Northwest musicians. And his personality was even more expansive than his musical talents and interests.*

*The following is a compilation of notes on Don's life from Gareth Jenkins, a long-time friend and neighbor of Don's in Forest Grove, and Joe Ross, musician and writer who knew Don in the early days of the Muddy Bottom Boys.*

Don was born in 1943 in Bowling Green, Kentucky, and spent his early years near the family farm of his maternal grandparents. Later, his family relocated between Idaho and Kentucky several

times before finally settling in the Boise area, where Don went to high school.

Don always was drawn to the old-time and bluegrass music of rural Kentucky, and like many of his generation, he was inspired by the folk music revival of the early 60's. With that, he decided to hit the road and make his fortune as a folk singer.

When his travels took him to the Seattle area, he met Kathy, who became his wife three months later. From there they traveled and performed old-time and contemporary folk music, and eventually landed in San Francisco in 1965 where Don was in a psychedelic folk rock band with an old high school friend of his.

In 1969, Don and Kathy moved to Oregon with all their earthly possessions in the back of an old 1942 International pick-up truck. There in Forest Grove, they raised their five wonderful children, Jesse,

*"... beyond just being a picker and singer, he was an entertainer who knew what it took to work a crowd... many thousands of people have been blessed by the joy and enthusiasm Don brought to his music."*



Colin, Hannah, Callie and Gabriel and there Don worked at Pacific University for the past 14 years.

Don once said that when he moved to Portland it was "Hello Bluegrass. Goodbye Rock and Roll!"

In the early 1970s, the regular jams at Ian Joel's Banjo and Fiddle Shop in Portland led to the formation of several bands. Don not only wanted to form a band, but he also once said that he flat needed the money too. At the time, he was working on a ranch and had a second child on the way. It was either make a few extra bucks as a musician or spend his evenings breaking colts. So the Muddy Bottom Boys





*Muddy Bottom Boys, from left clockwise, Don, Ian, Dan Presley, Tom Curry and Ron Emmons.*

were formed with Don on guitar, Ian Joel on mandolin, Larry White on bass and 15-year-old Barbara Lamb playing fiddle.

Don had met Barbara through Seattle musicians Phil and Vivian Williams. Barbara would take the bus down to Portland on Thursday. The band would practice that evening, and they would perform on Friday and Saturday at places like Peter's Habit, Produce Row Cafe and the Rock Creek Tavern. On Sunday, Barbara would ride the hound back to Seattle.

The band played twice monthly for nine years at the Rock Creek Tavern. The bluegrass nights there became favorites among the locals. The Muddy Bottom Boys would pack 'em in, and Don Broom was especially proud of the many records set there, including "most beer sold in one evening."

There have been many members of the Muddy Bottom Boys over the years. However, one face in the band always was there, smiling out front and center on stage.

It was Don Broom's as he strummed his six strings and sang those good ol' bluegrass and country songs. And beyond

just being a picker and singer, he was an entertainer who knew what it took to work a crowd.

Many thousands of people have been blessed by the joy and enthusiasm Don brought to his music. Our community has lost a very special man, but his life as a devoted and caring husband, father, musician and friend has blessed and touched us all.

*Don Broom and Ian Joel.*



## Ian Joel: Remembering Don

**On the Muddy Bottom Boys:** Don had a unique way of structuring the band. He let the instrumentalists choose the tunes they would play. He always gave the sidemen a lot of latitude.

It wasn't a sharp, hard-hitting professional band sound. It was a lot looser than that, and the audience always loved it. Don was kind of an idealist about music. He played for his own enjoyment – and it came through to the crowd.

**On Don's set list:** Don had a handwritten set list that was at least 20 years old. Peter Schwimmer used to call it the Dead Sea Scroll. It was ancient. One time, we were playing at the Produce Row, and somebody knocked a beer glass onto the set list. The band exploded in laughter, declaring it the end of the Muddy Bottom Boys.

**On Don:** Don is one of the only people I've ever known who totally lived his life the way he wanted to live. At his memorial service, I said 'he's in a better place.' But that's not right, because he was so happy with his life here. He's just in a different good place now.





# Sound Advice: *Hints and tips on sounding your best, with Mark Gensman, Ground Zero Sound*

Hello again everyone. It's been a great year for bluegrass in the Northwest and there have been a lot of discussions about the new breed of small hand held personal recorders.

I thought it might be educational to provide some information on these handy little gadgets so you could make a more informed decision about what you may need. I have included a lot of the features each unit provides and the MSRP list price. Most of the units can be found for less money with a little shopping around.

For more information and some reviews of each unit, feel free to contact me and I will help any way I can.

## **Korg MR-1 \$699.00**

The Korg MR-1 supports multiple recording formats including DSDIFF, DSF, and WSD 1-bit formats\*, as well as multi-bit PCM format (BWF) with resolutions up to 24-bit/192 kHz.

20GB internal hard drive, approximately 20 hours at CD quality (16-bit 44.1 kHz).

High-speed USB 2.0 connectivity. The MR-1 runs on AC or long-life rechargeable lithium polymer battery.

The maximum continuous recording time is approximately six hours when using an AC adapter.

The ultra portable MR-1 digital recorder includes dual balanced mini plug inputs and a stereo mini plug output. It includes a stereo electret condenser mic so the unit can be tucked away and the mic clipped or placed in a convenient location. It features an intuitive, menu-driven interface featuring a large backlit LCD for superb visibility.



## **Edirol R-09HR \$320.00**

The R-09HR is a professional, high-definition recorder with crystal-clear 24/96 fidelity. It's the new flagship of EDIROL's award-winning R-series recorders.

Edirol R-09HR Features: 24-bit/96kHz linear PCM high-resolution, low-noise recording.

- stereo condenser microphone built in
- Records to SD or SDHC memory card (Up to 8 GB)
- Wireless remote controller included
- USB 2.0 connection to computer Cakewalk "pyro Audio Creator LE" wave-editing software included
- Small Speaker built in for monitoring.



## **M-Audio MicroTrack II \$299.00**

2-channel WAV, BWF, and MP3 recording and playback for pro recording, capturing live shows, songwriting, training, education, worship, and more.

Storage via CompactFlash or Microdrives (sold separately) for mobility and convenience.

Drag-and-drop file transfer to PC and Mac via high-speed USB 2.0 mini-connector to upload and share your content in minutes.

Professional balanced 1/4" TRS inputs capable of mic or line-level signals.

Separate left and right input level controls with signal and peak indicators.

Dual microphone preamps with 48V phantom power for studio microphones.

1/8" TRS input with 5V power for use with stereo electret microphone (microphone included).

S/PDIF coaxial input for digital transfers.

Monitoring via RCA line outputs or 1/8" stereo headphone output.

Monitor S/PDIF input via headphones while recording.

Dedicated buttons for navigation, record, hold, pause, delete, menu, and power.

Large LCD with backlight dimmer.

Output level control.

Powered via USB, built-in rechargeable lithium-ion battery, or included power supply.

Includes electret T-shaped microphone, software for editing and file format conversion, carrying pouch, 1/8" stereo extension cable with lapel clip, power supply, and USB cable. Battery-operated.



## **Zoom H2 \$199.00**

W-XY mic patterns with 4 mic capsules and signal processing allows Front 90° cardioid, Rear 120° cardioid and 360° polar patterns.

Built-in USB 2.0 port for data storage.

Records in WAV 96kHz/48kHz/44.1kHz at 16-bit or 24-bit, MP3 to 320kbps and Variable Bit Rate (VBR) data formats.

Time Stamp and Track Marker functions in Broadcast WAV Format (BWF).

512MB SD memory card included

Accommodates up to 4GB SD memory cards



Auto Gain Control (AGC) for pristine recordings.

Low-cut filter eliminates wind noise.

On-board chromatic Guitar/Bass tuner.

## **Tascam DR-1 \$299.97**

Built-in High-quality Stereo Condenser Microphones.

Variable - angle Microphone Mechanism with A/B Configuration.

48 or 44.1kHz 24-bit Recording Resolution.

MP3 and WAV file Recording and Playback.

Switchable Low-cut Filter.

Analog Auto Gain Control.

Analog Limiter.

Rechargeable Lithium-Ion Battery.

USB 2.0 Connection to Computer.

Built-in Tuner and Vocal Cancel Features.

Overdub Feature to record narration, singing or instruments over an existing recording.

In: 1 x 1/8", Out: 1 x 1/8"



## **Yamaha Pocketrak 2G \$299**

Only 1.7 ounces and 1/2" thick - easily fits in pocket.

2GB of memory for high audio quality and extended recording times (over three hours of linear PCM recording).

Long-lasting rechargeable AAA battery included (nine consecutive hours of MP3 recording).

High-sensitivity tilt-up microphone (you can lay it flat on a table, tilt up the mic, and eliminate proximity effect).

Level meters and ALC for optimum record levels.

Direct USB 2.0 computer connection (the recorder itself has a USB connector, you can plug it in like a USB drive).

Built-in speaker to quickly check your recordings.

CUBASE AI DAW software included.

16bit/44.1kHz PCM/MP3 recording.

The smallest hand held recorder currently available.





### **Olympus LS-10 \$399.00**

- Recording Format: 24/96 PCM (.wav), MP3, WMA.
- Built-in 2 GB NAND Flash memory .
- SmartDisk card (512 MB to 8 GB) .
- Linear PCM: Up to 3 hours 10 minutes (With 2 gig memory).
- MP3: Up to 35 hours 35 minutes (With 2 gig memory).
- WMA: Up to 69 hours 35 minutes (With 2 gig memory).
- Card Format: SD, SDHC.
- PC Interface: USB .
- Speaker: 2 16mm round dynamic speakers, 8 ohms, 200 mW output.
- MIC Jack: 3.5mm stereo mini-jack, impedance 2kohms.
- Line in Jack: 3.5mm stereo mini-jack, impedance 2kohms.
- EAR Jack: 3.5mm stereo mini-jack, impedance 8 ohms.
- Batteries: 2 AA Alkaline, Lithium, or NiMH batteries.
- External Power Supply: Olympus D-7AC AC Adapter.
- Size: 131.5 mm x 48 mm x 22.4 mm (without protrusions).
- Weight: 165 grams (including alkaline batteries).
- USB Port: One free port.
- Audio Output: Earphone output or speakers.



- 44.1 kHz 24-bit Recording Mode: 4 hours and 15 minutes.
- Hi-speed USB, mass storage class.
- DC IN 6V, Four AA (LR6) alkaline batteries (supplied), Four nickel metal hydride rechargeable batteries NH-AA (not supplied).
- 2-7/8" x 6-1/8" x 1-5/16" (w x h x d) not including projecting parts and controls.

### **American Audio Pocket Record \$199.00**

- Stereo built-in condenser microphones.
- Support high quality 44 KHz wav and MP3 recording formats.
- Stereo audio inputs.
- Switch to microphone, guitar & line-in recording sources.
- Volume control for input and output level adjustment.
- Stereo earphone jack.
- Built-in 128Mb flash memory.
- Equipped with an expanded memory slot for an SD card (reads SD cards up to 4GB each / Does not accept SDHC cards).
- USB port for computer connection and DC power in
- Works with either two AA batteries or a DC 5V
- Dimensions (LxWxH): 6" x 3.5" x 1" / 155 x 84 x 28mm
- Weight: .5 lbs. / 200 grams



### **Marantz PDM 660 \$499.95**

- Smallest PMD yet-fits in your hand
- Records uncompressed 16-bit PCM .wav files at 44.1 kHz or 48 kHz.
- Records mono .mp3 files at 64 kbps.
- Records stereo .mp3 files at 128 kbps.
- Uses inexpensive, widely available Compact Flash media (CF).
- 1 GB CF card can hold over 1 hour of uncompressed stereo.
- 1 GB CF card can hold over 17 hours (stereo) or 36 hours(mono) .mp3.
- Operates for four hours on four AA batteries.
- Two XLR mic connections with +48v phantom power.
- Two built-in condenser mics for easy, true stereo recordings.
- Stereo line I/O.
- Built-in USB port for easy file transfer.



### **Sony PCM-D50 \$499.95**

- Two Built-in Microphones.
- Built-in flash memory 4 GB, Memory Stick Pro-HG Duo (Not Supplied), Stereo Recording. The PCM-D50 is compatible with Memory Stick Pro-HG Duo MS-EX4G (4GB), MS-EX2G (2GB), and MS-EX1G (1GB); and Memory Stick Pro Duo (High Speed) MSX-M2GNU (2GB) and MSXM1GNU (1GB).
- 22.05 kHz, 44.1 kHz, 48 kHz and 96 kHz Sample Rates 24/16 bit.
- Linear PCM Stereo .WAV recording format. Maximum Record Time using Internal 4 GB Flash Memory.
- 22 kHz 16-bit Recording Mode: 12 hours and 55 minutes.
- 44.1 kHz 16-bit Recording Mode: 6 hours and 25 minutes.



### **Fostex FR2LE \$599.00**

- Recording on Type II CompactFlash card.
- Light weight, yet tough with a highly rigid chassis.
- FAT32 file system & BWF Stereo file format.
- MP3 recording/playback.
- Up to 24 bit 96kHz audio performance.
- 2 x professional phantom powered XLR mic inputs with precise recording level adjustment control.
- ALC (Off/On/Limiter) and HPF (On/Off, 100Hz -12dB/Oct).
- Built-in stereo microphones for quick memo recording.
- USB 2.0 for high speed file transfer to PC.
- 2 second Pre Rec buffer.
- 1 take = 1 file system (eliminates overwrites).
- Approx. 8 hours battery operation.
- Wired remote controller with mic attachment belt.



### **Marantz PDM 620 \$399.00**

- Records to SD or SDHC cards (even the huge ones!)
- Houses two high-quality electret condenser microphones and a monitor speaker.
- Record in MP3 or WAV formats in 16 or 24 bit resolution. MP3 offers stereo 192kbps, 128kbps, and 64kbps recording. WAV offers 44.1 or 48k recording.
- Two AA batteries, either alkaline or NiMH rechargeables, provide upward of five hours of operation.
- On-board editing and playback features.
- Full inputs and outputs, including USB 2.0 connectivity.
- Total of six MP3 bit rates available, ranging from 192 kbps stereo down to 32 kbps mono.



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## Sharp or Flatt? with Chick Rose

The use of substitution chords is something that doesn't come up too much in bluegrass circles, and in truth, except for the use of seventh chords, it is not an essential part of the basic jammer's toolkit. However, in an attempt to answer substitution questions from songwriters, composers, and some of the more advanced jammers out there, I thought I would give my "bare-bones" overview of chord substitution theory and some guidelines musicians use to decide how and when it works best. To make sense of chord substitution you should review the Nashville number system or browse through a good chord book that describes how to build a chord.

Chord substitution is replacing one chord with a related chord. The most common substitution is the use of the seventh chord (which I previously discussed in this column). Replacing a G chord with a G7 chord for a half measure, or so, just prior to changing to a C chord, is one example of how we most often use chord substitution in bluegrass.

The options for more advanced use of substitution chords are numerous and I won't try to explain or cover all of them, though I have included a list of websites with more detailed information on the subject. For our discussion I want to talk about some of the reasons why we might use substitution chords and look at some basic guidelines for that use.

In the bluegrass world, here are the most popular reasons for using substitution chords:

Making a simple chord progression more interesting (to work up a cool arrangement for performance purposes)

Using chord substitution as a technique in composing an original song or instrumental

Substituting chords as an improvisational rhythm technique for advanced jammers

Playing jazz or swing style tunes or for playing "Texas Style" back-up for an old time fiddler

OK, now let's look at the guidelines for choosing substitution chords. As I stated earlier, the first criterion is that the chords are related. That means that the substituted chord needs to have at least 2 notes in common with the original chord. The chords and notes might be from the same key; or they might be from different keys, but share a common root. Using the key of **G** as an example; the TONIC (or 1) chord is **G**, which is made up of **G, B, and D** notes.

Using the substitution formula for the TONIC family ( $I = 3 = 6$ ), we could substitute a

**3 (Bm -B, D and F# notes)** or a **6 (Em- E, G and B notes)** for the **1 (G chord)** because the G shares two notes with each chord (**B and D with Bm;** and **G and B with Em**).

There is a substitution formula for the

SUBDOMINANT family ( $2 = 4$ ) and another for the DOMINANT family ( $5 = 7$ ).

Once you figure out what chords are appropriate for substitution and where to try the substitution, then you have to listen and decide if it improves the song or not. Sometimes one chord doesn't work but another does, other times both or neither work.

Extending, simplifying, suspending and diminishing a chord can also accomplish chord substitution. All of the ways chords are related (key, root, movement, direction, emotional feel, etc.) can be exploited to add complexity to a tune. For a more in depth look, go online and search for chord substitution on a good search engine or try these sites:

[hum.lss.wisc.edu/jazz/substitutions.html](http://hum.lss.wisc.edu/jazz/substitutions.html)

[www.maximummusician.com/articlechordprimer.htm](http://www.maximummusician.com/articlechordprimer.htm)

[guitarnoise.com/lesson/chord-substitution/](http://guitarnoise.com/lesson/chord-substitution/)

[www.theguitarsuite.com/sustitution.html](http://www.theguitarsuite.com/sustitution.html)

Send any questions or comments to [chr3music@aol.com](mailto:chr3music@aol.com)

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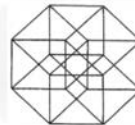
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# OBA Supporting Performer Directory

OBA Supporting Memberships are \$50 per year. This includes a 35-word band listing in the Supporting Performers Directory and on the OBA Website.

## 2 Licks 2 Many Bluegrass Band

These old friends have played bluegrass together for nearly 7 years, blending classic bluegrass music with some new surprises. Website: [www.2licks2many.com](http://www.2licks2many.com). Booking contact: Peyton Starr, 503-747-3066  
E-mail: [dash81944@yahoo.com](mailto:dash81944@yahoo.com)

## Back Porch Revival

Bluegrass inspired acoustic folk. We always have a good time playing, so if you have a fun event that needs music, we'd love to hear about it. We can bring all of our own equipment, or use your house system. Press kits and references are available on request. [www.backporchrevival.com](http://www.backporchrevival.com). please send all booking inquiries to: [info@backporchrevival.com](mailto:info@backporchrevival.com)

## Back Up and Push

Members: Dan Kopecky, Mandolin, Vocals; Robert Brownscombe, Bass; Susie Anderson, Fiddle, Vocals; Tom Gall, Guitar, Vocals; Patrick McLaughlin, Banjo. We are a 5 piece bluegrass band from Welches, OR. We have been playing together for about 10 years. We play a mix of traditional bluegrass, southern blues, and a few cowboy tunes. We are available for festivals, shows, parties, dances, barbecues or whatever! For recorded samples check out our website: [backupandpush.tripod.com](http://backupandpush.tripod.com) (without www).

## Brian Oberlin

Brian is a singing, songwriting, multi-instrumentalist (guitar and tenor banjo). He teaches private lessons, workshops, and mandolin camps, focusing on many types of musical genres, including swing and bluegrass. As a solo act, Brian lights up the stage with originals and covers that swing, stomp, waltz, and ease into his personal style. He is also the mandolinist for the band Ida Viper. Phone: 503-686-8673. Email: [brian@mandoberlin.com](mailto:brian@mandoberlin.com)  
[www.mandoberlin.com](http://www.mandoberlin.com)

## Chickweed

Chickweed delivers choice traditional bluegrass tunes with new "old" originals. The humorous and entertaining nature of their personalities is contagious. Abby Downs: strong lead vocals that puts the blues in bluegrass. Finn Fox: gets the crowd going with her lightning fast mandolin playing. Holly Wyman: keeps up the low end with a rock-solid bass line. Email: [chickweedmusic@yahoo.com](mailto:chickweedmusic@yahoo.com) or visit [www.myspace.com/chickweedmusic](http://www.myspace.com/chickweedmusic).

## Coyote Moon

"Cowboy" Bluegrass, traditional & contemporary with intricate three and four part harmonies. Tom O'Connor (Guitar), Steve Rogers (Mandolin), Norm Ault (Banjo), Larry Huntley (Bass).  
503 805-4413 Portland.

## Dewgrass

What started out as a family's love for bluegrass, has now taken off into an all out passion. Dewgrass, made up of siblings Jake, Luke, & Kaiti, with parents Erin & Gary, play straight ahead bluegrass & gospel in a manner that surprises many & delights most who have had an opportunity to hear them. "If this is the next generation of bluegrass, we're in good hands."-TNT

## Down The Road

A trio of bluegrass and American roots music musicians from the Seattle, Washington Area. Husband/wife duo Cathi and Gary Davidson on guitars and vocals and John Tubbs on mandolin and vocals. Old-time, country and traditional bluegrass, folk and contemporary bluegrass, with a focus on duet and trio harmony singing. [www.downtheroadband.com](http://www.downtheroadband.com).

## Girls Can Jam Bluegrass Band

Lively all women band known for their traditional bluegrass music and original heart warming songs. Marnie Allbritten, guitar; Liz Crain, fiddle/banjo; Sandy Hails, bass; Stef Neyhart on mandolin.  
541 863-3969 or email: [liz@cmspan.net](mailto:liz@cmspan.net).

## The Hakanson Family

Hot fiddling and close family harmony. Featuring mom, dad, 3 young kids, and guest on the banjo. Together four years, play festivals all over the Pacific Northwest. Contact Rob Hakanson at 503 452-1469 or [robhakanson@spiretech.com](mailto:robhakanson@spiretech.com).

## Ida Viper

Drawing on the roots of American music from bluegrass and swing to jazz tunes from the 20's and 30's. 503 359-7674,  
[mark@idaviper.com](mailto:mark@idaviper.com),  
visit [www.idaviper.com](http://www.idaviper.com).

## Joe Ross and the Roots of Bluegrass Show

Joe Ross "Edu-taining" Roots of Bluegrass solo-show. Also Zephyr Duo, Celtic Tradition, Swingcopators, HotQua String Band (Gypsy jazz quintet) & storytelling. 541 673-9759 or 541 464-3248,  
[Rossjoe@hotmail.com](mailto:Rossjoe@hotmail.com),  
[www.talentondisplay.com/joeross/home](http://www.talentondisplay.com/joeross/home)

## Kathy Boyd & Phoenix Rising

Performing original songs of hard driving bluegrass/Americana music while providing quality entertainment featuring the talents of Kathy Boyd, Tim Crosby, Tom Tower and Dennis Nelson. This group is family oriented, willing and able to travel, and a sure fired winner for your next event or festival!  
Contact 503-691-1177,  
[kathyboyd@phoenixrisingband.org](mailto:kathyboyd@phoenixrisingband.org).  
Check KBPR out at [www.phoenixrisingband.org](http://www.phoenixrisingband.org) or [www.myspace.com/kathyboydphoenixrising](http://www.myspace.com/kathyboydphoenixrising).  
Purchase your very own copy of "Burning Down the House" at [www.cdbaby.com/cd/kbpr/](http://www.cdbaby.com/cd/kbpr/)!

## Kate White Band

A compelling folk rock/ gospel/ celtic/ bluegrass blend, the KWB's original songs will resonate with your own life and send your spirit soaring. Stunning vocals, an extensive instrumental repertoire and a powerful yet fun-loving stage presence make the KWB a great choice for festivals, churches, concerts and private events. Kate White (vocals, violin), Glenn Farley (vocals, guitar), Scott Minter (mandolin, banjo, whistles), Robert Wayne (djembe, percussion). Contact: (360) 904-4062  
[katewhiteband@comcast.net](mailto:katewhiteband@comcast.net)  
[www.katewhitemusic.com](http://www.katewhitemusic.com)  
[www.myspace.com/katewhiteband](http://www.myspace.com/katewhiteband)

## The Kindreds

Rooted in Americana music, acoustic country flavored folk with a dash of bluegrass and mixed-with original compositions and rich three part vocals. Email: [info@the-kindreds.com](mailto:info@the-kindreds.com) or visit [www.the-kindreds.com](http://www.the-kindreds.com), 541 929-7021.

## Larry Wilder and the Stumptown Stars

Hot, solid bluegrass, a guaranteed success for your private, corporate, wedding or concert occasion! Top-notch picking, bluegrass, cowboy, gospel, folk, hundreds of Americana tunes & amazing yodeling. Members: Garrett Maass, mandolin; Gretchen Amann, bass; Andy Emert, fiddle; Nolan Bronson - Guitar and Larry Wilder - banjo/ guitar Nolan Bronson-guitar; Larry Wilder-banjo-guitar. 503 407-8676 [info@stumptownstars.com](mailto:info@stumptownstars.com).

## Lee Highway

Mike Stahlman (banjo), Mike Eisler (fiddle), John Averill (mandolin), Sue Averill (bass) and Rich Hogle (guitar). All members share vocals.  
For bookings: call Mike Eisler 541 745-7122  
[Crazyfiddle@comcast.net](mailto:Crazyfiddle@comcast.net), [www.leehighway.net](http://www.leehighway.net).

## The Loafers

An acoustic quartet specializing in bluegrass, jazz and old time instrumentals, with a few good classic vocals thrown in for good measure. Mike Stahlman: banjo, Dave Elliot: mandolin, Aaron Stocck: guitar, Holly Johnson: bass 503 663-3548.

## Lost Creek Bluegrass Band

Lost Creek delivers driving bluegrass and old time standards with outstanding vocal harmonies and tasteful instrumentation. For years they've delighted audiences at bluegrass festivals, pubs, parks, weddings, and markets in both Oregon and Washington. Email: [theband@lostcreekmusic.com](mailto:theband@lostcreekmusic.com) 503-442-2832.

## Lucky Gap

Good Old-time Traditional Americana and bluegrass on the Oregon Coast. Guitar, Banjo, Fiddle, Mandolin, Dobro, Bass. Weddings, Parties, Dances, Special Occasions. Contact: Chaz Malarkey at 541.265.2677, [malarkey@charter.net](mailto:malarkey@charter.net), or Bob Llewellyn at 541.444.2069, [pusspud@yahoo.com](mailto:pusspud@yahoo.com).

## Matt Gray and Jeff Shippy

Matt, a past Oregon State bluegrass banjo champ, and Jeff, a past Oregon State bluegrass fiddle champ, have played together for years as members of the bands True North and Mollybloom.  
Contact Phone number: 503-659-6274,  
Mailing Address: 3912 SE Olsen, Milwaukie, OR, 97222, email: [banjomatt@hotmail.com](mailto:banjomatt@hotmail.com),  
Website: [www.banjomatt.com/](http://www.banjomatt.com/).

## Misty Mamas

Misty Mamas serve up powerful harmonies and tasteful instrumentals combining the American genres of bluegrass, gospel, folk and countrymusic. Carol Harley (vocals, guitar, banjo, mandolin), Katherine Nitsch (vocals & guitar), April Parker (vocals & mandolin) and Eilee Rocci (vocals & upright bass).



# Go To [www.oregonbluegrass.org](http://www.oregonbluegrass.org) For More Info & Links

Please contact Lisa Remmer, (OBA Database & Membership Manager) at [lisarem@comcast.net](mailto:lisarem@comcast.net) if you are interested in receiving a Supporting Performer Membership form.

## Mollybloom

Original contemporary bluegrass quintet. David Dahl, guitar; Ron Relaford, mandolin; Clark Blanchard, bass; Bob Rindy, fiddle; and Rand White.  
Contact: [www.mollybloombluegrass.com](http://www.mollybloombluegrass.com)  
or Anita Blanchard at [blanchardca@comcast.net](mailto:blanchardca@comcast.net)  
503 399-1965.

## Mud Springs Gospel Band

Gospel Bluegrass/Country band plays originals and classics. George Klos: banjo, guitar, whistle, harmonica; Don Mobley: bass; Darrell Glaspie: mandolin, guitar; Alan Smoke: fiddle. 541 475-6483 or [donmobley@madras.net](mailto:donmobley@madras.net), [www.mudspringsgospel.com](http://www.mudspringsgospel.com).

## New Old Friends

New Old Friends is a "real deal" traditional bluegrass band that gets its inspiration from the major bluegrass bands from the 1940s through the 1960s, and performs its material (including some original tunes) in a way that keeps the essence of "classic" bluegrass intact. Though all play several different instruments, in New Old Friends, they have settled on the following line-up: Rollie Champe – mandolin and vocals; Chuck Davidshofer – acoustic bass and vocals - (503) 288-4191; Randy Oman – guitar and vocals; Peter Schwimmer – banjo and vocals - (503) 282-0344, [schwimbo@pacifier.com](mailto:schwimbo@pacifier.com).

## Prairie Flyer

Prairie Flyer is Jim Faddis (guitar), Andre Vachon (mandolin/dobro), Jason Stewart, (banjo), Steve Blanchard (guitar) and Dave Hackwith (bass). Prairie Flyer moves flawlessly from songs by Steve Earle to original compositions, from Townes Van Zandt to Bill Monroe, from Jackson Browne to solid traditional bluegrass. 541 466-7018 [www.prairieflyer.com](http://www.prairieflyer.com).

## Rogue Bluegrass Band

Music the way music should be: Bluegrass style, Ed Hershberger, banjo technician; Don Tolan, professor of mandolin; Ben Trump, fiddlin'; Paul Hirschman, flat pickin'; Deb Smith-Hirschman, bass thumpin'.  
Contact Ed 503 245-4158  
[www.geocities.com/roguebluegrassband](http://www.geocities.com/roguebluegrassband)  
or email: [roguebluegrassband@yahoo.com](mailto:roguebluegrassband@yahoo.com).

## Rose City Bluegrass Band

Pure entertainment for young and old! Bluegrass, Irish, Americana and more. Contact us for your wedding, picnic, party or club. Charlie Williamson 503 248-1854 (days) or 503 892-2641 (evenings). [charliew3@nwlink.com](mailto:charliew3@nwlink.com) [www.rosecitybluegrass.com](http://www.rosecitybluegrass.com).

## Roundhouse

Founded in 1994, members are 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. Website: <http://www.roundhouse-band.com/>, Email: [roundhouseband@qwest-office.net](mailto:roundhouseband@qwest-office.net)

## Runs Real Good

Runs Real Good is Clayton Knight, Tom Marshall, Kelli Plummer, and Bill Marshall. We Play not-too-traditional bluegrass, respectful of our roots, but willing to roam a little now and then  
Contact Clayton Knight, 503-358-0658  
or [claytonknight@comcast.net](mailto:claytonknight@comcast.net)

## Sidekicks Bluegrass and Nostalgia Band

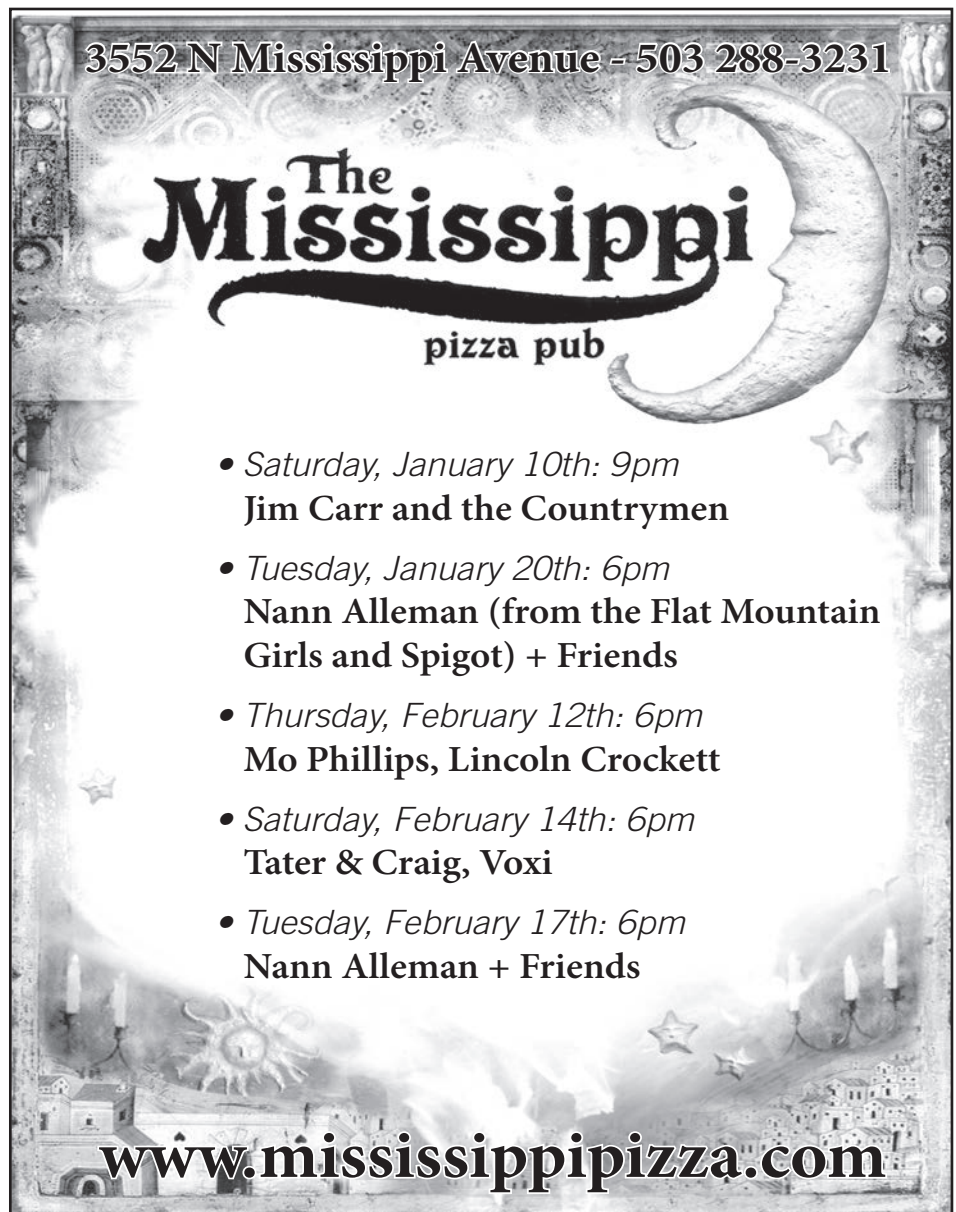
Perfect for weddings/anniversaries, conventions, community events and cruises. Bluegrass, Country, Swing, and Ragtime. CD's available. 2105 NW 12th Street, Redmond, OR 97756.  
541 923-6946 or 503 580-5274,  
[www.leroynewportsband.com](http://www.leroynewportsband.com).

## Siskiyou Summit

A special brand of bluegrass music with a growing fan base in the Pacific Northwest. Six strong singers and instrumentalists, song writers and arrangers. Decades of individual musical performance experience.  
541 488-0178,  
[www.siskiyousummit.com](http://www.siskiyousummit.com).

## Whiskey Puppy

Dedicated to preserving americana roots music, while exploring early & contemporary bluegrass.  
503 227-0647,  
[email:rgold@myvw.net](mailto:email:rgold@myvw.net)  
[www.whiskeypuppy.com](http://www.whiskeypuppy.com)



3552 N Mississippi Avenue - 503 288-3231

# The Mississippi

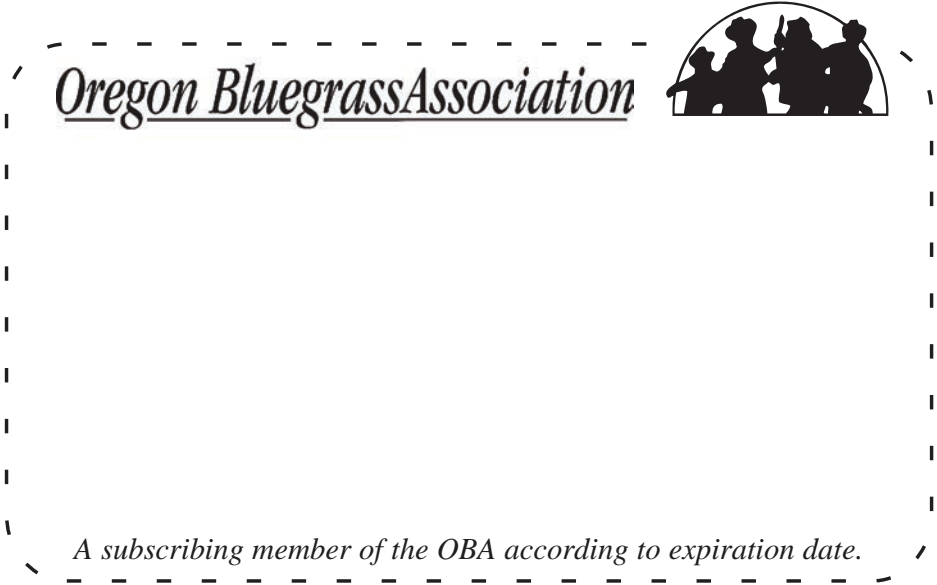
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- Tuesday, January 20th: 6pm  
Nann Alleman (from the Flat Mountain Girls and Spigot) + Friends
- Thursday, February 12th: 6pm  
Mo Phillips, Lincoln Crockett
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### Oregon Bluegrass Association

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### Oregon Bluegrass Association Membership

The Board of Directors of the Oregon Bluegrass Association cordially invites you to join the organization. Benefits include a subscription to the Bluegrass Express and discounts to OBA sanctioned events. The Oregon Bluegrass Association is a 501 (c) (3) non-profit corporation founded in 1982.

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P. O. Box 1115, Portland, OR 97207

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### Membership

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- Angel Sponsor .....\$60 (1 yr.)
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### Volunteering

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