



Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass Express

STEVE BLANCHARD: "JOISEY" COWBOY

by Anna Snook

Steve Blanchard. You may know him as the "Joisey" Cowboy. You may know him as that guitar player with the Jacob Henry and Bill Jolliff band; you may know him from the beloved NW favorite, Prairie Flyer. You may know him as that guy who gives good advice at the guitar workshop. You may know him as "Blanchid," master of the one-liner. You may not know him without his token cowboy hat (for the record, he does indeed have hair under there). He's a long way from home, and a long way from where he thought he might end up, musically. From Secaucus, New

"I can't die yet; there are too many calamities I have to be a part of."

Jersey to Gales Creek, Oregon, Blanchard has carved a unique path paved with hard work, talent, ample jokes, and some sage advice. As he says, "I can't die yet; there are too many calamities I have to be a part of."

Blanchard started noodling on the guitar around the age of three and a half, but doesn't really "count" those early years until about the age of eight. His family didn't own a good guitar, but he played what they could afford. He was enamored with people performing on TV, from an early age. His mom loved bluegrass, especially banjo, though he says, "She couldn't tell a flat from a sharp, or a Flatt from a Scruggs."



Childhood was a bit rough, but Blanchard attributes much of his love of the music lifestyle to his early years.

"It was a tough childhood," Blanchard says. "I had to deal with some tough realities, so the guitar was always a sanctuary for me. It was a great escape... music just had a way of getting into my soul and staying there."

--- "Aren't we supposed to get on the freeway at some point?" Vikki asks.

"Well, I figured I'd drive until I saw something familiar, and then turn right," Blanchard replies. ---

He relishes all parts of the music lifestyle, saying that even the "bad stuff" that can happen in a musician's life is appealing to him. Lumpy beds or couch-surfing for weekend gigs? No worries. \$12 food budget for two days? Not a big deal.

In later years, Blanchard started taking classes at the Guitar Study Center in Manhattan. It was at that time that he was introduced to the music of Norman Blake. His brother suggested listening to Bob Dylan's "Nashville Skyline Rag," (on which Blake plays guitar) and from there, a guitar instructor's homework of "Down By Milo's House" from one of Blake's albums "lit the fuse" for Blanchard.

The Guitar Study Center also introduced him (literally) to Paul Simon, and to Billy Joel.

Blanchard describes his first day, registering for classes at the Center, and getting lost.

"It was a little confusing," he says. "I went the wrong way, and I got to the end of the hall, and I see "Billy Joel Enterprises." And the door was open to the office, there was a secretary there talking to Billy Joel, so I said, "Well, I probably need to go the other way to get to the guitar study center," and she said, "Yeah, back down the hallway." And I said, "Hello, Billy."

"I've never really been starstruck," he says. "They're just people, too. Well,

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Steve at the 1995 National Cowboy Poetry Gathering



Chick's Kids did us all proud at RiverCity 2012, His legacy lives on.



Steer Crazy: Brothers at work!



Vol. 32 No. 2
Oregon Bluegrass Association
www.oregonbluegrass.org
Bluegrass Express

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

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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 \$20 for a General Member, \$50 for Supporting Performers and \$100 for Contributing Business Sponsor (see page 20), 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:

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Advertising

Your Express advertising will directly reach over 500 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. Please contact Christine Palmer via email at:
chrispalmer@qwest.net

for information about placing an ad for your music-related business in the OBA Bluegrass Express.

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Mailed on July 1; Reserve by June 1, Copy deadline June 15.
Fall (October, November, December)
Mailed on October 1; Reserve by September 1, Copy deadline September 15.

Payment

The OBA prefers to receive advertising payment in advance. We would like one-year contracts six months in advance, and we will bill for the next six months.

Please make checks payable to:
The Oregon Bluegrass Association,
and mailed to P.O. Box 1115, Portland
OR 97207

Bluegrass Express Advertising Rates

(size)	(dimensions)	(two+ issues)
Full Page	8x10"	\$125.00 \$112.00
Half Page	8x5"	\$70.00 \$65.00
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Eighth Page	3.875x2.375"	\$30.00 \$25.00

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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

Greetings and spring tidings to you bluegrassers!

What an awesome winter. Both of our hospitality suites, RiverCity in Portland and Wintergrass in Bellevue, were a huge success. The jamming never stopped, we showcased some fantastic regional bands and fun was had by all! We'd like to send some huge thanks, kudos and support to Chris Palmer and crew for a wonderful RiverCity and the same to Stephen Ruffo and Patrice O'Neill for an excellent Wintergrass. Most of all, thanks to every one of you who came out to support their large northwest fests and even better, stopped by our suites to support your Oregon Bluegrass Association. Your attendance and donations almost covered our costs which is truly a win-win for everyone. Special thanks to Lagunitas Brewing Company, too! We couldn't have done it without their beer!

Now, for the spring. We've got our Annual Meeting coming up in April. We'll be at Pendarvis Farm again. A beautiful location in Happy Valley, Oregon, nestled amongst old growth forest with a wonderful view of Mt. Scott (16581 SE Hagen Rd., Happy Valley, OR, 97086). The picking starts as early as 10 a.m. on Saturday, April 21. It's a potluck again, so bring your favorite meal to share. We'll provide beverages - coffee, sodas, water and beer - and some staples. We'll meet briefly around 1 p.m., Annual style. We've a special Chick's Kids treat for you around 2:30 p.m. Then, jamming will ensue. There are two large furnished barns for picking, should the clouds bring rain. Diehards are welcome to spend the night, so bring camping gear. RVs are welcome, but there are no hookups. Remember... this is our FREE, annual treat for our membership. So please come on out and once again enjoy our hospitality. We wouldn't be here without you!

Aside from that, make sure you check out this newsletter's festival calendar. Make special note of our Annual Bluegrass and Old Time Picker's Fest, September 16-18 (also at Pendarvis Farm). We love seeing you at both ends of the bluegrass festival season - not to mention everywhere in between!

Until then, Happy Pickin'!



*Cheers,
Colby*

Please send ideas, feedback, commentary and hate mail to:

Colby Buswell *President*
The Oregon Bluegrass Association
PO Box 1115 Portland, OR 97207



Colby Shows Chris Crepps and Dale Watson Some OBA Hospitality

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 - KMUZ 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
"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 Hodgen 541-276-2476

Portland - KBOO 90.7 FM

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

Salem - KMUZ 88.5 FM

"Ken till 10" 7-10am
503-990-6101 & on Facebook

Steve Blanchard

by Anna Snook

when I met Norman Blake I was kinda stupid. I met him at the zoo, and I said, 'Norman, you're so acoustic, man.' Sometimes, you know, you should just shut up."

After Blanchard married his wife, Vikki, in 1982, he disappeared from the bluegrass circuit for a while. He went to Portland Community College, where he earned a two-year degree in Accounting.

"I was on the Dean's list, the President's list, the s*** list. I made all kinds of lists," says Blanchard. "And I worked. And played music on the side."

"Way back when, I played in a band called Longbranch with my brother, and my brother-in-law, and some other folks," Blanchard says. "A lot of stories came out of that band. We played a gay cowboy bar in Tigard, Oregon in about 1981. I didn't know it at first, but I turned 21 in that bar. We auditioned the day Mt. St. Helens blew up. We got the job. We played there a bunch, like 30-40 weekends in a row. We were like the house band. I learned a lot of stuff there about performing."

"We played this big bluegrass contest down in Stayton, Oregon," Blanchard says. "And we took 2nd place. There were a lot of people, and we were on the local radio. The next year, I had met up with the guys from the Highwater Boys, and I played with them a little bit as a mandolin player. I was a horrible mandolin player. The second year, we took 2nd again – to the Highwater Boys, who I had basically invited."

Blanchard described a scene from his wedding, at which the Highwater Boys played:

"My wife got a little mad, because I got up there and played a set with them," he says.

"I wasn't mad," Vikki says.

"Well, you were a little mad."

"I didn't get mad at all."

"Ok, scratch that: she didn't get mad."

Blanchard and Vikki raised two daughters, Bethany and Ashley, and worked on their ranch. Somewhere around 1993 or '94, Blanchard says, he first encountered Dale Adkins' band, Out of the Blue. They were playing at the county fair where Blanchard's daughters were participating in 4-H.

"[Dale] was flatpicking, and I'd always loved the sound of flatpicking. Back home, I had gone to the Guitar Study Center to study fingerpicking."

After such a hiatus, Blanchard was a relatively unknown entity in the Northwest bluegrass scene.

"You know, I wanted to get in a band, but nobody really knew me. 'Cause I kinda fell out of the bluegrass scene for--I don't know-- about 15 years."

He started going to the jam in Coburg, Oregon, which is where he met Bill Jolliff. He also met other NW bluegrass staples, such as Clyde Clevenger, Louanne Fugal, Chuck Holloway, Dennis Berck, as well as Yvonne McMillan, with whom he is now in the band, SugarPine. Blanchard started going to more festivals, and running into Bill Jolliff, around the time that Bill and his son, Jacob Henry, were becoming well known as a duo around the festival circuit.

"At one of the jams Bill had mentioned to me that he and Jake were thinking of putting together a band to fill out the sound," Blanchard says. "They felt that they could play more and do more stuff, get into festivals. So I said, 'I want to be your guitar player,' you know, kinda joking, 'Pleeease let me be your guitar player.' And Bill said, 'Well, actually, that's what Jake and I were kinda thinking.'"

So, with Blanchard's strong backup rhythm, Bill's brilliant song-writing, Jacob Henry's chops, and Louanne's solid bass playing, they formed the Jacob Henry and Bill Jolliff band.

"We met up at Louanne's place, for practice, and I loved it, it was great," Blanchard says. "Our first show we did,

I think was Hood River festival. And I never played a gig at that time where the audience anticipation was like, electric. I mean, they wanted to hear Jake, and the rest of us were, you know, I won't say 'eye candy,' but we were just there."

But after that first festival year, Blanchard says, "People started to walk away from our shows feeling really good about the music. I mean, they liked the material we were presenting, and liked the way we presented it, and we got more gigs."

After a good three-year run, the band played its last show, and the members went their separate ways. For Blanchard, it was a bit of a disappointment, but he looks back on the experience as memorable.

"Jake, you know, wanted to be a kid-- he wanted a summer off. And, you know, Bill wanted more time to spend with the rest of his family. So I understand



Steve Blanchard

by Anna Snook

why it had to end, but it was still sad to see it go.”

It was not very long after his stint with the Jolliffs came to an end that Blanchard met with what might be considered the most prolific part of his career – yet, that is.

The interview for this article was conducted from the back seat of Blanchard’s pickup truck, over the course of a six-hour drive back from the Blue Waters festival at Medical Lake, WA, where his band, Prairie Flyer, had just played the last show of its 14-year career. His wife, Vikki, was also along for the ride, which made for some amusing banter.

“Andre [Vachon, of Prairie Flyer] asked me to join the band immediately after I got done with the Jolliffs,” Blanchard says. “When we got done with Winston. I got home from that trip, and Andre called me probably about a week later. And he said to me, ‘Well, why don’t you think about joining the band?’ I said I always heard Bill Jolliff talk about how good of a songwriter Faddis is, and I

It’s all because we pluck on some strings, stay up a little later than we should, maybe drink a little more than we should, drive a little further than we need to.

always liked singer songwriters. And if he’s that good, maybe there’s something to it.”

Blanchard talked to Jim Faddis soon after, and they sorted out what expectations the band would have. After he spoke with his wife, Vikki, they “made it a go.”

“They sent me down the tapes, to learn the material,” Blanchard says. “And then my mom got sick and died, so that kinda set the schedule back, and then in December of ‘04, Jan and Jim Delfel opened up their house and we had our first band rehearsal there. And it clicked real good from the get go.”

Not that everything was perfect. The band worked hard, and

learned a lot, playing off one another’s strengths. “Faddis was a little uncomfortable as an emcee at first,” Blanchard says, “He didn’t care to talk much on stage, but that kinda grew on him. I think my sense of humor and light heartedness kinda helped Jim open up a lot.” Andre and Jason helped with emcee duties, but the majority was done by Jim. “Like any band you’re gonna have your ups and downs, growing pains. You know it took us about two years until it really pulled together, and we gained all this momentum, and I don’t mean to sound like I’m bragging, but I think we were the preeminent band in the NW. I think we had the biggest following, and we were a big draw for a lot of festivals. We were really lucky, and grateful.”

“I got real lucky. I got no complaints. I developed my reputation way better than I ever thought I would,” says Blanchard. “I mean, besides being a cutup, I’m serious about my art. I’m a very intense person, and I get really focused. I’m a visionary, I’m a dreamer. And I’m really a pain in the ass to be around, and I think the humor takes the edge off.”

With such intensity and fun to be had, you’re sure to see Blanchard at either end of a festival weekend, all over the place. “I have FOMS – Fear of Missing Something,” he says. “That’s why I’m one of the first ones in, last ones out. It drives Vikki nuts. She’s not enamored with this whole thing. But to me, it’s like my workplace, but it’s a really fun workplace. Yeah, you get busy. This year I had festivals where, between two

bands, and workshops, I was pretty busy. By the end of the night, you know, I don’t want to jam that much, I’m gonna hit the sack.”

“It’s just been a great ride, as far as the last ten years of my life have been, performing music,” says Blanchard. “It’s a great way to meet people. It’s a great life. If the rest of the population of the world knew how much fun this is, [we] would be mobbed. Fans live vicariously through us. While you’re onstage, they make that connection, they envision themselves. They want to see you succeed. Because in some way if you succeed, they do too. It’s a neat part of the whole thing, making that connection with people.”

Prairie Flyer’s last run at the Blue Waters festival illustrated that connection. “Saturday night, when we played The Rocket,” Blanchard says, “I was amazed at what happened, and amazed at people looking around, and they were a part of it. I mean, you bump your head on the ceiling, there.”

For Blanchard, it’s all about the music. “Through the music you foster the friendships,” he says. “You’re gonna meet some of the greatest people, develop the best friendships you’ll ever have. And it’s all because we pluck on some strings, stay up a little later than we should, maybe drink a little more than we should, drive a little further than we need to. But we all do it. Everybody’s got something. It’s a way for us to lay our burdens down. And for people like myself who get to do this all the time, it’s just icing on the cake.”



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ETNA, CA



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SATURDAY, JULY 21: 10:00 am - 9:00 pm Bluegrass Festival in the Park.

SUNDAY, JULY 22: 8:30 am Bluegrass Church Service in the Park.
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Bass Notes

By Chuck Masi

Lay the Foundation

In bluegrass music the counterpoint between the guitar and bass is essential if the tune is going to have a lively snap and a lot of drive. The bass needs to lay the foundation for this by clearly establishing the downbeat. You have to be right on the 1 and 3 so that the guitar can be right on the 2 and 4. If these roles are not set, the song will have a mushy sound and will not be tight and snappy. There can be variation on exactly how close the bass is to the downbeat to set the feel, but it has to be strong and intentional sounding. As a bass player you have to be aware and responsible for the groove. You are the foundation that the song is built on. Remember that you are not following the group. The group should be playing off you. Set the groove and own it.

Consider using Two Fingers

I find when I alternate using the first and second fingers it makes my lines more melodic and interesting. The bass player should not only set the groove, but also develop a feel within the song that supports the melody and structure. It should be evident to the listener where the verse and the chorus are, based upon what the bass player is doing. Simple short runs can add a lot of interest to your playing.

Using two fingers also allows you to do arpeggio lines that wouldn't come naturally if you were just using the one plucker. I don't use two fingers all the time, but when I do, I notice the difference. I also suggest you pluck straight across the fingerboard with the side of your finger, not the tip. It gives a meatier sound and is less tiring once you get used to it. I find that the sound of the string is fatter

if you pluck right at the end of the fingerboard. I set my thumb against the bottom outside corner of the fingerboard as an anchor. Then with a straight finger I pull across the string. Then stop off the note at the right time to give the guitar a space to be. The 2 and 4 should be clean and empty for the backbeat "chucking" instruments to fill.

Look and Listen

When you are in a playing situation, be it a gig or a jam circle, give your attention to the focus person of the moment. If it is the vocalist, you should be looking at him or her and reacting to their inflection and style. Make the moment personal and be there completely. When each of the soloists has their moment, do the same thing. Look at them and listen to what they are doing. If you are listening to the picker attentively, then the audience and other players will too. To me it seems

just kind of polite, like looking at a person when they are talking to you. It might even make them feel like what they are playing matters more. Maybe they will even kick it up a notch.

Be in the Moment

Bass playing is kind of a Zen thing, I guess--you have to be doing very little but doing it with every ounce of your concentration. If you listen to reggae or to 1970's funk groups like The Meters, notice that the bass does one very cool line over and over with tiny variations. That's what makes it fabulous. Develop the patience and ability to lock the groove in the pocket and make it solid. Your playing should be simple, strong, and intentional without ever attracting attention to yourself.

...and the words of the chorus are usually pretty simple so sing if you can.



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Oregon Bluegrass Association



ANNUAL MEETING

April 21, 2012 - 10 am Saturday & Sunday, April 22 'til 4pm

PENDARVIS FARM

16581 SE HAGEN RD., HAPPY VALLEY, OR

10am open for jamming • 12pm Potluck Lunch • 1pm Annual Meeting
Jamming continues after the meeting

Potluck Lunch: Please bring your favorite dish to share. We'll have some utensils, but the more you bring, the more it'll help. Please feel free to attend even if you can't help with the lunch.

Jamming: Jamming continues after the meeting until Sunday. Overnight camping is available Saturday night.

Pendarvis Farm has two large, indoor meeting buildings that we will use for lunch, meeting and jamming

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please visit StringSummit.com for more details

A Great Way To Start the New Year

by MaryJo Turner

2011 seemed to slip away so fast I barely had time to catch my breath before we said goodbye. It was a monumental year for incredible bluegrass festivals in uniquely different settings all over our picturesque state. Each one was uniquely different and chock-full of good times, great music and lots of special moments to build new relationships and nurture old ones. We lost a few Pacific Northwest musicians this past year who have touched or inspired us in some way. They will all be sorely missed.

As the winter starts rolling in hard, we start to get a bit of cabin fever and start missing our festival experiences that supply us with the deep roots music we all crave and the fellowship with other musicians we thrive on. When I first moved here from California 2 years ago,

I never dreamed in a million years that a festival indoors anywhere could ever compete with the great outdoors. I always believed that the romance of the festival was a firelit campsite filled with visitors and neighbors, incredible all-night jams and frankly, shorts and keens! RiverCity last year was my first indoor experience and I was eager but skeptical. I realized pretty quickly that it wasn't quite the same as the outdoor experience, but there is a lot to be said for being clean, warm and dry! Being all together in one place leads to loads of good times and frankly some of the best bluegrass music to be had. By the time I went to Wintergrass the next month in the Seattle area, I was hooked.

Thank you once again to Chris and Chuck Palmer for orchestrating

and delivering our January cure in the way of the infamous RiverCity Music Festival on the beautiful Columbia River in Portland, an outrageous success! This was the most wonderful festival this year, but I must say the highlight for me was all the kids jamming all over the hotel all the time. These kids are hot pickers, I tell you, and *uber* cute!

I was honored and humbled to witness the overwhelming success of the Chick Rose School of Bluegrass. As some of you may know, our grandson Gaien came to live with us this past year for the school year. He is obsessed with the banjo and it was absolutely incredible how much he learned in one short weekend. I believe I counted 75 or so participants and they all looked to be having the time of their young lives being taught and mentored by the teen youth from our area who all grew up musically and were so influenced by Chick Rose. His unexpected passing in March 2011 saddened us all, but, Chick, you live on, my friend, in so many bright young faces! What a wonderful opportunity for all the kids, young adults and kids at heart, and a big thank you to all who gave so much to make that program possible.

One could never say enough about the incredible musicians booked for our enjoyment. I heard so many rave reviews for so many of the acts, I will not single any out, but all were well received. My last tidbit of love goes out to the WBA,



The Chick Rose School of Bluegrass had a great turnout at RiverCity

CBA and of course our own OBA suites (Washington, California, and Oregon Bluegrass Associations). These rooms were filled with hospitality, music, food and libations that made all who stopped by feel welcome and downright at home. A special thanks to Colby who tends to our own OBA suite like a treasured child. You rock!

NOTE #1 It is with an extremely heavy heart that I share with you all who don't already know: 2012 was the final farewell to our beloved RiverCity Music Festival. We loved this festival and loved Chris and Chuck Palmer and their entire crew. What a loss to our bluegrass community. If you ever attended you will know the enormous loss this is. All our festivals are at risk if we don't attend and take our friends--support your local

bluegrass festivals.

NOTE #2 The OBA board is dedicated to supporting The Chick Rose School of Bluegrass. If you would like to donate a good instrument to the program,

or \$\$\$'s, please let us know and we will help get an instrument in the hands of a deserving youth.

I hope to see you all down the road at a festival in 2012.



The Midnight Serenaders kept the dance floor busy

Sacajawea Bluegrass Festival & Dutch Oven Rendezvous

June 8-10, 2012 Sacajawea State Park ~ Pasco WA

www.mctama.org (509) 492-1555

- Unlimited Jamming
- Music Workshops
- Dutch Oven Activities
- Youth workshop
- Band Scramble
- Open Mike
- Vendors
- Shade Tree Camping
- Friday night "Dance Under the Stars"

Featuring:

From North Carolina,

Balsam Range

2011 IBMA song of the year

The Bluegrass Regulators

The New Five Cents

Runaway Train

Top String

Weekend Pass pre-sale tickets \$25, or \$30 at the gate. Age 15 and under are Free.



Mid-Columbia Traditional Arts & Music Association

Thanks to our sponsors: Chief's RV The Top Family

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36TH ANNUAL
**DARRINGTON
BLUEGRASS FESTIVAL**

DARRINGTON BLUEGRASS MUSIC PARK
JULY 20, 21, 22

THE BOXCARS



Featuring
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TICKETS FOR ADVANCE TICKETS

WEEKEND PASS (BEFORE JULY 1) \$45
WEEKEND PASS (AFTER JULY 1) \$50
FRIDAY \$15
SATURDAY \$20
SUNDAY \$15

SEND A CHECK OR MONEY ORDER IN U.S. FUNDS WITH SELF-ADDRESSED, STAMPED ENVELOPE TO:
BLUEGRASS & COUNTRY MUSIC MAKERS ASSOC.
P.O. BOX 519, DARRINGTON, WA 98241
TICKET INFO: 360.436.1006

CAMPING PETS

IS \$25 PER RV OR TENT.
GATES WILL OPEN THE WEEKEND PRIOR TO THE FESTIVAL FOR CAMPING SATURDAY, JULY 14th AT NOON.
No roping off spots or saving spots.
CAMPING INFO: 360-436-0123

ARE WELCOME, BUT MUST REMAIN IN THE CAMP AREA AT ALL TIMES AND MUST BE ON A LEASH.
PETS ARE NOT ALLOWED IN THE CONCERT AREA
Please clean up after your pets.

FOR MORE INFORMATION:

www.darringtonbluegrass.com
CALL 360.436.1179
EMAIL BLUEGRASSDIANA45@YAHOO.COM

FOOD & CRAFT:

VENDOR INFO: 360.436.1804



Wheeler County Bluegrass Festival

July 6-8, 2012 * Fossil, Oregon

Bluegrass Regulators * Black Prairie
Adkins Family Band * Misty Mamas
Pitchfork Revolution * Quincy Street
CinderBlue * Back From the Dead
Wheeler County Ramblers & More...

Song Contest Band Seramble Grand-Young Opry Parade
Art Shows * Concessions * Jamming & Camping & Much More!

FREE



FREE

wheelercountybluegrass.org



FESTIVAL CALENDAR



Don't forget the Oregon Bluegrass Association Annual Meeting!

April 21-22, 2012 (Membership meeting Saturday 1:00PM, jamming and fun all weekend!)

**Pendarvis Farms
16581 SE Hagen Rd.
Happy Valley, OR
www.oregonbluegrass.org**

May 11-12, 2012

2nd Annual Boise-Eliot Bluegrass Festival, Portland, OR

A fundraiser benefiting Port City Development Center's innovative employment and skills building programs for adults with developmental disabilities. Friday night gala at The Secret Society Ballroom. Saturday festival at the Port City North Portland facility. Workshops start at 11:00am, performances at 1:00pm and non-stop jamming all day!

Tickets available at the Port City website: www.portcitydevelopment.org

Or in person at Port City:

2124 N. Williams Ave
Portland, OR 97227

May 18-20, 2012

Bluegrass from the Forest, Shelton, WA

Featuring: Frank Solivan and Dirty Kitchen - Virginia, Kathy Kallick Band - California, Bluegrass Regulators - OR. and WA., Runaway Train - WA., Luke and Kati - WA., The Howdy Boys - WA., Wayward Vessel - OR.

www.bluegrassfromtheforest.com

May 20, 2012

11th annual Steeplegrass Reunion Picnic at Lewisville Park (Battleground, Washington). Noon - 6pm.

Rain or Shine- no kidding! We have a huge covered picnic area and a very big fireplace. Come pick, picnic, reminisce, and enjoy the company of

other Steeplegrass alumni from those Vancouver, WA days of yore!

Non-Steeple bluegrass pickers also welcome! About \$3 entry, Donations accepted. Contact for map and info: RichpowellR5923@q.com

June 8-10, 2012

**Sacajawea Bluegrass Festival & Dutch Oven Rendezvous
Sacajawea State Park, Pasco WA**

A very family friendly weekend in a glorious location!

Featuring: Balsam Range, The Bluegrass Regulators, Runaway Train, The New Five Cents Stringband, Top String

www.sacajaweabluegrass.org
509-492-1555

June 15-17, 2012

Wenatchee River Bluegrass Festival, Cashmere, WA

Camping & Wi-Fi Available. The Kenny & Amanda Smith Band, The Chapmans, John Reischman and the Jaybirds, Prairie Flyer. Contacts: Marie Vecchio (509) 548-1230 or Chuck Egner (509) 548-8663 www.WenatcheeRiverBluegrass.com

June 18-23, 2012

National Old-Time Fiddle Contest, Weiser, Idaho

www.fiddlecontest.com

June 22-23, 2012

**Fiddlin' Under the Stars
Goldendale, WA**

Greater Goldendale Area Chamber of Commerce: A Community of Opportunity. Rachel Olp, Executive Director. 903 East Broadway Goldendale, WA 98620 Phone: 509-773-3400 Fax: 509-773-3411 Website: www.goldendalechamber.org

June 22 - 24, 2012

**Susanville Bluegrass Festival
Susanville, CA**

75+ RV hook-up sites (water and power only) and plenty of room for additional campers. Three days of bluegrass music, non-stop jamming and an indoor, air-conditioned room for the quilters with music from the stage piped in. Pet friendly!
www.susanvillebluegrass.com

July 6-8, 2012

**Wheeler County Bluegrass Festival
Fossil, OR**

Workshops and festival activities are free!

Song contest, band scramble, art show, parade, jamming and more!

Info: Wheeler County: 541-763-2400

E-mail: info@wheelercountybluegrass.org

Website: www.wheelercountybluegrass.org

July 13 - 15, 2012

**12th annual Winlock Pickers Fest
Winolequa Park, Winlock, WA**

Contact Marv Sobolesky, marv@marvsmusic.com, and visit www.marvsmusic.com.

Official website now up: www.winlockpickersfest.com

July 20-22, 2012

**The Darrington Bluegrass Festival
Darrington, WA**

For more info. go to the website at www.darringtonbluegrass.com
Or call Diana Morgan at 360-436-1179.

July 21 - 22, 2012

**Scott Valley Bluegrass Festival
Etna, CA**

The big weekend kicks off in downtown Etna on Friday evening with a "Jammin' On Main" event. Enjoy the rest of the weekend filled with top-notch bluegrass bands from around the country. There is plenty of shade,





FESTIVAL CALENDAR



music workshops, great food concessions, kids activities, unique vendors and jammin' with your pals all weekend long! Pets are allowed ONLY in the camping areas.

<http://scottvalleybluegrass.com>
svbluegrassfestival@yahoo.com
530-467-4144

July 26 - 29, 2012

Columbia River Gorge BG Festival Skamania County Fairgrounds, Stevenson, WA

www.columbiagorgebluegrass.net/

July 27 - 29, 2012

4th Annual Hard Times Bluegrass Festival Hamilton, MT

For more info call 1-406-821-3777.
More info and details available at
www.hardtimesbluegrass.com/

July 27 - 29, 2012

Willapa Hills Bluegrass Festival

Contact: Becky at 360-520-7280
See the web site for festival updates!
<http://beckybluegrass.tripod.com/id4.html>

August 3-5, 2012

Clatskanie Bluegrass Festival Clatskanie, WA

Three days of great bluegrass music in Oregon's Coastal Range, near the Columbia River.
Lineup includes Money Creek Mining Company, Fern Hill, Down the Road, Puddletown Ramblers, The Clevengers and Lost Creek.

Contact Mac Wilcox via the new web page: <http://clatskaniebluegrassfestival.wordpress.com/>

August 10-12, 2012

Blue Waters Bluegrass Festival, Medical Lake, WA

www.bluewatersbluegrass.org/

August 10-12, 2012

Mt. St Helens Bluegrass Festival Toledo, WA

www.washingtonbluegrassassociation.org

August 12-19, 2012

The Centralia Campout Centralia, WA

An Old Time Campout with square dances in the evening, meteor shows 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.centralia-campout.com

August 17-19, 2012

The High & Dry Bluegrass Festival, Bend, OR

Visit the website:
www.highanddrybluegrassfestival.com/

August 24-26, 2012

Rainier Lion's Club Pickin' Party, Rainier, WA

Contact Art Runyan, 360-446-3259,
or Email Artchar@Fairpoint.net.

August 24-26, 2012

Wild and Scenic Music Fest at Icicle Creek Music Center Leavenworth, WA

For more information visit the festival website, www.wildandscenicmusicfest.com or contact Alice Boytz at 206-285-4962.

August 24-25, 2012

Bannock County Bluegrass Festival Pocatello, ID

Visit www.bannockcountybluegrass-festival.com/

August 31 - September 2, 2012

Tumbleweed Music Festival Richland, WA

"Great Acoustic Music by the Banks of the Columbia River" Founded and staffed by the Three Rivers Folklife Society, co-sponsored by the City of Richland.

All events are FREE except for the Saturday evening concert and Sunday dance.

Please visit our website at 3rfs.org

August 31- September 2, 2012

Chilliwack Bluegrass Festival, Chilliwack, BC

Chilliwack Heritage Park (Hwy 1 at Lickman Rd. Exit 116)

Order your weekend passes before June 30, 2012 and receive FREE dry camping. More info at 604.392.8888
www.chilliwackartscouncil.com/

September 6-9, 2012

Newport Music Festival, Newport City Park, Newport, WA

Kevin Pace & The Early Edition, Big Red Barn, Kevin Brown & The Beloved Country, Molly & Tenbrooks, more.

Contact Mark Harding at mark@pvbluegrass.com or Pat Foster at pat@pvbluegrass.com.

Visit www.pvbluegrass.com/ for schedule info and details.

Sponsored by The Inland Northwest Bluegrass Association.

September 14-16, 2012

Oregon Bluegrass Association 5th Annual Bluegrass and Old Time Picker's Festival

**Pendarvis Farm
16581 SE Hagen Rd
Happy Valley, OR**

**Band showcases, square dancing,
and three days of non-stop jamming
with your OBA friends!**

www.oregonbluegrass.org

September 21-23, 2012

Tygh Valley Bluegrass Jamboree Tygh Valley, OR

Held annually on the grounds of the Wasco County Fairgrounds

Information: Contact Debra Holbrook 541-489-3434

Tons of camping...Contact Sid Moss about camping at 541-483-3388



The Theory of Bluegrass: In Defense of the Capo *by Matt Snook*

Imagine a festival jam, the night air finally cool enough for comfort, the moon just up and you're settling in for a long one. Into the flickering lantern light steps a stranger. "Mind if I sit in?" You point him to an empty seat, and from a well-worn case he pulls a fine hand-crafted resonator guitar, tunes the string and looks up, ready to go. Why the heck, you wonder, does he only have one string? "Well," he says, "I've found that all the notes are right there on that one string, and a person really doesn't need any more now, does he?" "Oh, sorry," you reply. "Did I say that out loud?"

You can imagine your own ending to this story, but my point is simply that you would find such antics a little strange. Who in their right mind would not use everything their instru-

Refusal to use a capo is just a way of limiting your options. Which of us is so good that we can afford to do that?!?

ment had to offer? Ah, but some dobro players, though they might not clip off five of their strings, *do* handicap themselves by *refusing to use a capo!*

Now, banjo players don't have that hangup. They will happily talk capo all day. Guitar players, same thing – bluegrass pickers, anyway. Actually, one of my favorite guitar players routinely uses *more than one* capo to get the effect he wants – a drop F or G tuning. On the other extreme are the mandolinists, and occasionally a guitarist will thumb his nose at capo use. But the poor dobro community is sorely divided.

Now I might be able to dismiss the whole issue with some cliches like "different strokes for different folks," or "it takes all kinds," but some sensitive reso pickers carry around a lot of

angst, apologizing as they position their capo for their favorite Hank Williams tune, or whatever. The anti-capo crowd can be more than a little condescending toward what they see as a "crutch," insisting that its use indicates a lack of ability.

But wait! Why do they use all six strings? Surely our jammer was correct – all tunes can be played on one string (ask the mandolinists about Chris Thile's and Mike Marshall's G-string escapade). And I suppose that with practice, he could do it "with one hand tied behind his back," as my Grand-dad used to say. But *why handicap yourself?* In case you haven't noticed, there are no bonus points given out for going without. It's supposed to be all about the music.

Consider a couple of standard dobro "licks." In Figure 1 you'll see a tab with two tried and true riffs in G. As long as we stay in G, we're all in it together. But as soon as the fiddlers want to play Beaumont Rag in F, or the vocalist chooses C#, the no-capo crowd will be restricted to playing closed positions and looking down their noses at the capoed cadre who still have their *complete repertoire of closed and open position moves – in every key!* Refusal to use a capo is just a way of *limiting your options*. Which of us is so good that we can afford to do that?!?

Still not convinced? OK, next we have a move so simple that I can get people playing it during their very first dobro lesson, and yet it can't be played in A by even the most dexterous of professionals without a capo. The second line of Figure 1 shows a lick created by Mike Auldridge, using a forward roll over the IV chord but leaving the first string open. While those with one hand tied - or no capo - can play this roll only in G, any humble player with a capo can find

driving roll in whatever key they like. You've probably noticed the common component here. Any music involving open strings is *dependent* upon that open tuning. *Duh.* So all the sans-capo pickers have done is limit themselves to those sounds available from closed positions. And this on an instrument which can use ringing open strings, double-stopped unisons, etc. to great effect.

Why would anybody intentionally limit themselves? Especially when it is *so easy* to make up pretty cool dobro music that can't be played without a capo. Let's look at one last example. In Figure 2 is the tab to a dobro break in E, capoed at fret 2, for the Merle Haggard song "You Don't Have Very Far To Go." While many great sounds can be found in a closed posi-

While those with one hand tied - or no capo - can play this roll only in G, any humble player with a capo can find this smooth, driving roll in whatever key they like.

tion E, they are only a fraction of the possibilities. This example is merely one of an infinite number of simple breaks that simply cannot be played without a capo! And remember, even with the capo all of the closed position moves are still available – the best of both worlds! Limiting yourself just to prove a point may earn you points in somebody's book, but it sure won't help your playing.



Open G Licks

For Dobro in G (s = slide, h=hammeron)

A C9 roll commonly used in bluegrass tunes...

Figure 1: Two common dobro licks – stuck in G, unless you choose to use a capo. The second line is a Mike Auldridge signature roll over the IV chord.

You Don't Have Very Far To Go

The melody of the first line:
D

G

A7

Merle Haggard
D

A dobroistic break with lots of open strings, unisons, rolls, harmonies and drones...

Figure 2: The first phrase of a great Merle Haggard tune, here in the key of D, though my main singer likes it in E. The first line shows the simple melody. While many great closed position breaks are available, the rest of the tab is just one of an infinite number of open position moves possible only with a capo. Use it.



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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 Matt Snook by email at: membership@oregonbluegrass.org.



3rd Saturday of Each Month

Come jam at 5:30 ~ Show begins at 7

Suggested Donation of \$10 at the door

*Featuring a full snack bar and
the most comfortable seats in the city!*

660 SE 160th in Portland

For information call 503-307-2993

COMING SOON!

April

Prairie Dog Backfire and The Widcoll Brothers
Tweener Set by Brian Oberlin

May

Josh Cole Band and Fadin' By 9
Tweener to be announced

July 15

SPECIAL SHOW!
Great Northern Planes
Tweener set by Wild Rose Trail



Scheduled Jams:

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

Sunday

KLAMATH FALLS: Bluegrass Jam - Every First Sunday of the month from 2 - 6 pm
Pizza Town (upstairs), 6200 S. 6th St (across from Big R), Klamath Falls, OR 97603 / 541-883-2918
For Information: Ben Coker 541-783-3478
banjoist48@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October- April: Portland Area OBA jam, 12:30-4:30PM
Portland Audubon Center, 5151 NW Cornell Road, Portland.
Large gathering of OBA supporters, intermediate and advanced, small donation requested to cover room rental.
For Information: Audubon 503 292-6855
powellR5923@q.com

PORTLAND: Off Key Easy Bluegrass - Every Sunday 2pm to 5pm
Biddy McGraw's Irish Pub, 6000 N.E. Glisan St.
Our motto: "Nobody's too crummy too play with us!"
For Information: Randy Black or Tony McCormick
offkeybluegrass@oregonbluegrass.org

ROSEBURG: OBA Roseburg Jam - 3rd Sunday 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
lizcraun42@gmail.com

SALEM: Willamete Valley Jam
3rd Sunday 2pm-5pm
October to May
The Salem Chapter of the OBA hosts jam sessions at the Clockworks Coffee House, 241 Commercial St. NE, Salem OR 97301. This is a bluegrass jam featuring traditional instruments and player levels are intermediate to advanced. No admission fee and listeners are invited. For more information call Ken at 503-507-2941. or email at mandomedic@comcast.net

TUALATIN: Jam - 3rd Sunday of the month. 3-6 pm
Winona Grange, 8340 SW Seneca Street, Tualatin.
Bluegrass, Old Time, Old Country music jam. \$1 donation requested.
see: <http://www.winonagrang271.org>
For Information: loycem@gmail.com

WILLIAMS: Pancakes & Jam - 2nd Sunday of the month. Pancake Breakfast: 8:30-11am, Bluegrass Jam: 11 am- 1 pm.
Williams Grange, 20100 Williams Hwy.
A great family atmosphere, organic food & strong coffee! Oh yeah, and some fine music, to boot!
For Information: Kim 541 846-1318
kimmericle@oigp.net

Monday

PORTLAND: Rambling Bluegrass Jam - Every Monday night all year
See Our Website for information on location, time, contact, etc.
Friendly!
For Info: www.ramblingbluegrass.org

Tuesday

ASHLAND: Bluegrass Jam - 2nd Tuesday - 7-11pm
Siskiyou Micropub, 31 Water Street, Ashland. For Information: Call 541-535-7001
justapicker@charter.net

CORVALLIS: Acoustic Bluegrass Jam - EVERY Tuesday, from 6:30-8:30
Old World Deli, 341 SW 2nd Street, Corvallis, OR 97330
For Information: Contact Jim Ford 541-231-3163, or Jim Jordan 541-753-6138.
jimpford@hotmail.com

DUNDEE: Bluegrass Jam - 1st and 3rd Tuesday Each Month, 7-9 pm
Held upstairs at La Sierra Mexican Grill right on Hwy 99W in the middle of Dundee. For Information: Jon Cooper (503) 702-8978 cooperweld@gmail.com

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 good micro brews. If you're passing through Eugene on a Tuesday evening, come on by and pick some tunes.
For Information: Chuck Holloway & Sean Shanahan. Call 541-431-6603.

HILLSBORO: Rock Creek Bluegrass Jam - Every Tuesday 7-9pm
McMenamin's Rock Creek Tavern
in Washington County, 10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124.
Easy Access from Hwy 26 or Hwy 30. We're closer than you'd think.
Established, open intermediate and advanced Bluegrass only jam.
For Information:
timhowell74@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam - 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) Newcomer Friendly!
For Information: janeromfo@yahoo.com

EUGENE: Bluegrass Jam - Every Wednesday night from 7:30 10:00 Cosmic Pizza
All ages welcome. For Information:
Ramblin Robert of KRVM

SOUTHERN WILLAMETTE VALLEY: Bluegrass Jam - Every Wednesday night from 7:30-10:30pm.
Axe & Fiddle (www.axeandfiddle.com) and is located at 641 East Main Street, Cottage Grove, OR. It is an acoustic bluegrass jam open to all levels of musicianship. For Information: Chuck Holloway, charlesmholloway@yahoo.com

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays from 7 p.m. to 9:15 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

GRANTS PASS: bluegrass-folkgrass-gospelgrass-mountain-musicgrass - 2nd Thursdays 5-8pm. Rogue River Valley Grange: 2064 Upper River Road, Grants Pass, Oregon. All levels of players--to take turns in the circle and lead the group in tunes. No electronics--no mikes--so be prepared to share your instruments and voices with each other so we can all learn and grow together. We'd love to see an RSVP from you!! Bring a friend--listen or play!! Refreshments, of course!! Intersection of G street and Lincoln--just outside of downtown G street area, Grants Pass.
For Information: 541-471-2206 - Brinkerhoff and Antonucci
bluegrasshodson9@yahoo.com

Friday

BATTLEGROUND, WA: BLUEGRASS JAM
Every second and fourth Saturday evening. The Grange Hall, on the corner of N.E. 72nd Avenue at 179th Street Battle Ground, Washington. Housed by the Columbia River Oldtime Strings. Jamming downstairs at the Grange Hall with an open mic on the stage upstairs. Anyone can join in the fun; listeners as well as musicians are welcome. There is a large stage on the main floor and a comfortable basement with lots of room for jamming.

CORVALLIS: "OLD-TIME" GOSPEL JAM
Second and fourth Saturday evenings from 7 pm-9:30 pm Seventh Day Adventist Fellowship Hall at 3160 SW Western Boulevard, Corvallis, OR. It is open to all people in the community and the focus is acoustic Christian music in an "Old-Time" sound. Any acoustic instrument including voice is welcome. People who would like to just come and listen are also welcome.
<https://site/google.com/site/corvallispospeljam/>
For Information: Corvallis. GJ.Corroductor@gmail.com

DALLAS: ALL GOSPEL, ALL ACOUSTIC JAM
Every third Saturday of the month 7-10 pm
Guthrie Park in Dallas.
For Information: Jim 503-623-0874
email: dusterjim@hotmail.com

SNOHOMISH, WA: MALTBY BLUEGRASS JAM
first, Saturday of the month 2 pm to midnight. Maltby Community Club, 206th St. S.E. & 87th Ave. S.E., Snohomish Jamming, potluck dinner, stage show and more jamming.
For information: Jan 360-568-3685
email: JLJ35@juno.com

WINLOCK, WA: SLOW JAM - Second Saturday of the month. 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: Marv Sobolesky at 360-785-4932
email: marv@marvmusic.com

If you have jam updates or additions, please contact the OBA at PO Box 1115, Portland, OR 97207, or contact the Webmaster Tony McCormick at banjo@notebene.net.



The Susanville Bluegrass Festival

June 22-24, 2012



Held at the Lassen County
Fairground in
Susanville, California



Make plans now to attend the third annual Susanville Bluegrass Festival. This event will be held June 22-24 at the Lassen County Fairground in Susanville, California. Located 80 miles West of Reno, Nevada, Susanville sits in a beautiful valley, surrounded by tree covered mountains. Nestled in at the 4200 ft. elevation level, you can be assured of beating the summer heat in the valley. For those who want to come early, there are many things to do such as hiking, mountain biking, or fishing for trout in some of the most productive streams and lakes in California. The Diamond Mountain Casino is close to town for those who want to try their hand at a game of chance as well. The main stage audience area is **well shaded**. There will be an **air-conditioned room set up for those who like to quilt**: complete with tables and the stage music piped in. Both food and craft vendors will be onsite. Advance sale 3 day event tickets for adults are only \$40, and for teens they are \$20. Camping is only \$15/night for either tents or RV's. Official festival camping will begin on Monday morning June 18th, at 10AM. You can arrive before that, but the interior campsites will not be available until then. **ALL camping is on a first come- first served basis**. In these tight times, if you're looking for a place to make your dollar stretch to it's maximum, then this event is the one you'll want to attend: there is no better value for your dollar available anywhere. Air-Conditioned and secured quilting room open for you ALL WEEK with tables, chairs and power!...75+ RV sites with elect/wtr ...Pets allowed!... Lighted picking areas at night...Audience seating shaded all day!...Warm days, pleasant nights, walking distance to shopping. Make plans now to attend the second annual **Susanville Bluegrass Festival!**

Bands: The Chapmans, Mark Phillips and IIIrd Generation Bluegrass Band, Northern Departure, Snap Jackson & the Knock On Wood Players, David Thom Band, Windy Hill, Central Valley Boys, Anderson Family Bluegrass, Bound To Ride

Please print clearly, in ink.

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NO REFUNDS, NO EXCEPTIONS

3-day Festival Admission PRE-SALE. Pre-sale tickets will be available for pick-up at the Fair Office Monday, June 18th, 2012.

Adults (Qty) _____ @ \$ 40 = \$ _____ Total

Teens (Qty) _____ @ \$ 20 = \$ _____ Total

Kids 12 & Under FREE w/ Paid Adult (Qty) _____ Please indicate for attendance data.

Camping Fees

NOTE: Camping fee is per unit (RV, Camper, Trailer, Tent).

Each camper must have a Festival Ticket for each camping date.

RV Camping _____ (QTY) @ \$ 15 per night. (Power and water only)

Tent Camping _____ (QTY) @ \$15

\$ _____ Total.

GRAND TOTAL, enclosed = \$ _____ Credit card Number _____

EXP DATE _____

Please make checks payable to Lassen County Fair and mail to: Lassen County Fair, 195 Russell Ave., Susanville, CA 96130
530-251-8900

susanvillebluegrass.com

Can Adults Learn to Play an Instrument?

by Tim Dawdy

After almost every Steer Crazy band performance, someone comes up and says, "I would love to be able to play an instrument, but I don't have any musical talent."

I am always amused that people think we were born with the natural ability to play Palm Springs Stomp. The reality is that we were exposed to the song for the first time in August 2011. We learned the Palm Springs Stomp during our weekly practices in September. Rick King arranged the song in October. We continued to practice Palm Springs Stomp and finally started playing it in public in December.

The process of refining Palm Springs Stomp involved countless hours of group and personal practice. Adults can learn music if they work at it.

There is only one thing that separates the great players from the not so great, and then the non-players. It is simple: The great ones have been at it for as long as they can remember, and the thought of quitting was not an option

I Should have Started Playing as a Kid

Yes, you should have started playing as a child. You would have had many more years of fun with music. The natural assumption is that it is easier for children to learn a musical instrument. This theory is widely accepted. But most of the evidence is anecdotal.

I took clarinet lessons as a child and it was not easy! I never mastered the clarinet for the following reasons:

- * I had no choice in selecting the instrument. (No passion for it)
- * My parents selected the wrong teacher. (Grumpy)
- * It wasn't very much fun. (It gave me no joy)
- * The clarinet lessons isolated me from my friends. (Not social)

Passion for the Instrument

I recently watched a recorded interview with guitar legend Jimi Hendrix. I was amazed at how long his fingers were. When they showed



clips of him playing I realized that the reach his long fingers afforded him was a major advantage. Jimi Hendrix played an instrument that fit him well. When I was in Seattle, I took a downtown guided tour. We stopped at the music store where Jimi Hendrix bought his first guitar. The tour leader realized that for Jimi Hendrix, buying his first guitar was a major event in his life. He had a passion for the guitar.

When you select an instrument, make sure that you enjoy the sound it makes, it fits your body and it

reaches some inner passion in you.

Of course there are always exceptions to the fit rule. Somewhere there is a successful 4'8" tall tuba player who weighs 80 pounds. But in general, tubas are easier for large people to play.

Wrong Teacher

You should take some lessons to get you started off right. A few private lessons will accelerate your learning. Select a teacher who

"It has nothing to do with I.Q., inborn or natural ear, or athletic ability. If we hang in there and keep trying, and no matter what it may sound like, and no matter how embarrassed we may feel every time we fail, we get one day closer to that day when we sit down and it all falls into our lap. - Jeff Newman

wants you to reach your goals.

Don't be too impressed with the teacher's performance fame. The great football coach John Madden is a good example of a teacher

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Can Adults Learn to Play an Instrument?

by Tim Dawdy

who never excelled on the field as a professional. Madden was drafted in the 21st round (244th overall) by the NFL's Philadelphia Eagles in 1958, but a knee injury in training camp a year later ended his playing career before he ever got a chance to play professionally.

Madden never played in a professional game, but he coached the Oakland Raiders to a 1977 Super Bowl win. Select a teacher who wants to help you meet your musical objectives. Select your coach wisely.

Fun

Playing music should be fun. Yes, there is some struggle involved. Life is all about the struggle. That's what makes it valuable. Playing an instrument will bring you joy, if you put the required effort into it.

Thomas Jefferson said, "I'm a great believer in luck, and I find the harder I work the more I have of it."

Make the investment of regular practice to reach your musical goals. Short but well-focused practice sessions are a key to successful adult learning.

Social

One of the great advantages of traditional American music is the social nature of the art. The great Chick Rose called what we do "Social Music." The idea is that you play with others, make friends and build community.

Playing traditional American music will help weave you into a society of lifelong friends. Recently I attended a "barn party" at the Ridgefield home of mandolin player

Randy Hoffman. It was the perfect party. The senior citizen non-players occupied seats and enjoyed the jam. Women knitted and spun wool. Kids danced and the musicians played. Add in a potluck dinner and it was a fun night. **Making your own music improves the entire human condition.**

Here is the Simple Formula:

- Select an instrument that stirs your inner passion.
- Take some lessons and practice a little every day.
- Have fun with the struggle. You will win in the end.
- Put yourself into a group situation playing with others. (such as the Tabor Grass Class and the OBA Off-Key Jam).

Adults can learn to play without regard to their age. With regular practice and a few lessons, you can

PORT CITY HOSTS THE SECOND ANNUAL

BOISE-ELIOT BLUEGRASS MUSIC FESTIVAL ON MAY 11TH AND 12TH

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Music workshops start at 11:00 am and performances at 1:00 pm.

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You can also purchase tickets in person at Port City: 2124 North Williams Avenue, Portland, OR 97227.

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Sound advice: Hints and tips on sounding your best with Mark Gensman, Ground Zero Sound

Hi folks. Winter is finally over and the summer bluegrass festival season is gearing up to bring us some great music. I hope the high price of gas doesn't discourage anyone from supporting live music!

At a recent concert series, I was reminded that in spite of many folks telling me throughout the year that they enjoy these columns, it seems that there are many band members who either don't read them or don't remember what they have read. Sometimes it gets frustrating.

I rarely get notified by a band regarding their sound setup before a gig. I find that to be strange since having someone else run your sound can destroy all the hard work and practice you and your band have put into your music. If I know who will be appearing, I try to make an effort to contact them and find out what they need, but the bottom line is that the responsibility belongs with the band. It seems as though none of the bands have read my pearls of wisdom since I frequently mention contacting the sound contractor before the gig.

On another subject, I had a recent request to write something about how to get vocals to cut through the mix. Of course the simple answer, and one that I'm sure most PA operators use, is to simply turn up the vocals. That seems logical but may not be the best solution.

If a band is using a single mic and the vocals are buried, the answer is to keep in mind what the microphone is picking up. Since the mic is really just a dumb piece of equipment, it doesn't know what you want to be louder - the voices or the instruments. It simply picks up the sound it receives, so if a guitar or banjo or bass is louder than the vocals, that's exactly what you will get out of the main speakers: Louder instruments and buried vocals.

the mic, and remember the mic isn't responsible for a bad mix--it's the band.

If your band uses individual microphones, there are a couple of different solutions to try. As mentioned, you can simply turn up the vocalist's mic and call it a day. That may lead to feedback in the monitor system and may also cause the mix to be too loud out in front. Turning up the volume seems to be the first solution most folks try.

My solution would be to turn down everyone else. Work with EQ and try for a balance between instruments and vocals. A bass and the low end of a big body Martin guitar can clash with each other and cause a muddy sound that clouds everything including the vocal part. Judicious use of EQ can help by cutting the low frequencies of the guitar and reducing the high mid EQ of the bass. That separates the two instruments into their own acoustic space.

The banjo is a loud instrument and can contribute to too much volume in the overall sound. Try reducing the volume of the instrument. Use the microphone as a volume control by moving in for breaks and backing off for rhythm parts.

Another solution is to try a different vocal microphone. The Shure SM58 is an industry standard vocal mic, but it isn't the most clear and clean microphone available. Other mics like a Sennheiser e835 might be a better choice since it is a brighter mic. A Shure Beta 58a is also a brighter mic and there are Chinese clones of the Shure SM58 that are more open and clean that might work to bring the vocals out in the mix.

The best way to learn what works is to practice with your PA and try different settings and even different microphones if they are available. I always suggest recording rehearsals to get a more accurate idea of how the system sounds. With small portable recorders now costing very little, there is no reason to not record your band to hear what the audience hears. After all, sounding your best is the entire point.

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:

GZsound@hotmail.com.

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Kathy Boyd

Phoenix Rising

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April 14 ~ Tualatin Heritage Center (Kathy's 50th birthday party!)
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503-691-1177

May 12 ~ Boise-Eliot Bluegrass Festival
2124 North Williams Avenue, Portland, Oregon
503-236-9515

May 13 ~ Mother's Day Matinee at the Mt. Angel Performing Arts
Center with WMA Entertainer of the Year **Juni Fisher!**
503-691-1177

May 18 ~ Vic's Guitar Cave
1927 21st Avenue, Forest Grove, Oregon
503-357-2787

July 4 ~ Western Days Celebration
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www.phoenixrisingband.org



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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)

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

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Mark Lackey

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

Home Grown

Steve Smith, guitar; Bill Nix, banjo; and Dave Morris, fiddle. Everyone sings.

Home Grown 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 it's 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 and Phoenix Rising

Phoenix Rising appears fresh and new as the result of it's 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/
Kathy Boyd
kathyboyd@phoenixrisingband.org
503.691.1177

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

Lucky Gap String Band

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

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Linda Sickler
sicklerll@harborside.com
541-994-4124

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www.mollybloombluegrass.net
Clark Blanchard
blanchardca@comcast.net
503.399.1965

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

Mud Springs Gospel Band

George Klos
541-475-6377



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

Please contact Matt Snook, (OBA Database & Membership Manager) at matt@greenbeard.us if you are interested in receiving a Supporting Performer Membership form.

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Gene Alger, Gretchen Amann, Garrett Maass, Charlie Williamson

www.rosecitybluegrass.com/ind

Charlie Williamson
charlie3@nwlink.com
503 248 1854

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

Runs Real Good

Runs Real Good is not-too-traditional bluegrass, respectful of our Appalachian roots, but willing to roam a little, now and then. We like songs that tell good stories, that take us to places we haven't been before, that ring in the air like a train's whistle long after it's gone.

Clayton Knight
claytonknight@comcast.net
503-358-0658

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

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

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<http://www.facebook.com/Steercrazyb>
Tim Dawdy
beardvc@pacifier.com
360-904-0347

SugarPine

SugarPine is Yvonne McMillan, Steve Blanchard, Garrett Maass, Anna Snook, and Matt Snook.

Modern bluegrass from the Pacific Northwest. Hard-core bluegrass fans can spend hours arguing about "What is bluegrass, anyway?" SugarPine won't help you find an answer to that question. But if you think you don't like bluegrass, this band might make you change your mind. And if you only like bluegrass the old style way, call SugarPine's music something else and enjoy it for what it is: great stuff. Extraordinary vocals, tasteful and precise picking, and drive that won't quit. Ya'all come and get to know SugarPine.

www.sugarpineonline.com
Matthew Snook
matt@greenbeard.us
541-805-5133

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stocek, 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

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.

<http://www.waywardvessel.com>
Ken Chappel
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, Natasha O'Neal, John Hubbard, Greg Paul

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 Rufusian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original home-made tunes and an Irish fiddle tune or two.

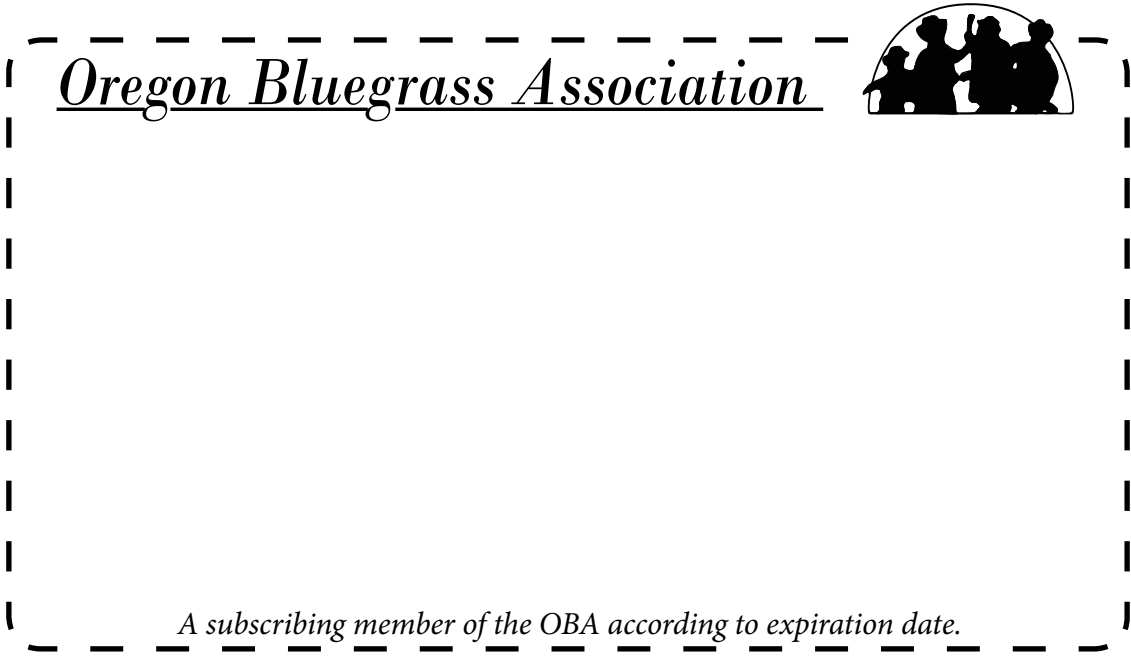
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- New Member
- General Member\$20 (1yr.)/\$57 (3yrs.)
- Supporting Performer\$50 (1yr.)
- Angel Sponsor\$60 (1yr.)
- Golden Sponsor\$100 (yr.)
- Contributing Business Sponsor....\$100 (1 yr.)/\$275 (3 yrs.)

Volunteering

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