



Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass Express

The First Women of Bluegrass

By Ken Cartwright

At breakfast recently my wife Jan and I were discussing the question of who was the first woman or women to sing lead vocals in bluegrass music. We knew that the question of “What is bluegrass?” would surely come up and once we could define that, then finding the women would be easier. Not quite, it seems.

If I defer to Neil V. Rosenberg’s book, *Bluegrass: A History*, we learn that the term “bluegrass music” was coined by Bill Monroe (Chapter 4, page 95, “Naming The Genre: 1950-57”). In the mid-1950’s when country music was suddenly threatened by rock and roll, the demand for bluegrass as a genre appears to have increased. And at this time the word “bluegrass” was first used in print to describe the music. This public naming put bluegrass on the road toward its present situation as a distinctive genre which owes its continued existence to rock and roll and the folk revival, as well as to country music and the perseverance of Bill Monroe. The earliest documented instance of Monroe calling the music “bluegrass” does not

come until May 1956 when, at New River Ranch in Rising Sun, Maryland, he praised the operator of that country music park as “a wonderful booster of the bluegrass type of music.” By then, “bluegrass” was being

grass Boys, in 1946-1948 with Flatt & Scruggs was considered the sentinel beginning of bluegrass music by most bluegrass scholars. Then the question becomes: At which point do we define the first women

singers in bluegrass? 1946-1948? Or when Bill referred to his statement in 1956? What is odd is that Bill had a few songs between 1946-1948 that had the word “bluegrass” in the title and lyrics, such as “Blue Grass Breakdown.” So by default, did that mark the beginning of the genre?

I will use the reference point of 1946, even though Mr. Monroe had formed The Bluegrass Boys well before that.

Up to that point there had been plenty of women in hillbilly, string and country bands who sang the same types of songs of pain, sorrow,

despair, and love gone wrong that The Bluegrass Boys did. The difference was the instrumentation and the approach to solos and harmony stacking. The first, among



Ola Belle Reed at the 1978 Durham NC Folklife Festival. Photo by Bill Boyarsky

used to describe the other bands, which “... Monroe had not approved of because of their copying him.”

However, Bill Monroe’s band, The Blue-

Continued on Page 7

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Doug Dillard
March 6, 1937 - May 16, 2012

Doug Dillard is among the bluegrass icons who have recently passed. Doug is well remembered as a member of The Dixie Ramblers, The Dillards and The Byrds. While he credited Earl Scruggs as his inspiration for learning three-finger style banjo picking, Doug himself is acknowledged as a pioneer in bluegrass banjo.



Ola Belle Reed, 1978. Photo by Bill Boyarsky



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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A special thank you to Chris Palmer for all of her hard work as our ads editor for the past several years. She will be passing the reins on to our new advertising coordinator, Pat Connell. We couldn't have done it without you, Chris!



OBA Membership & Ad Information



THE OBA BOARD

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 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 Pat Connell via email at: obaexpressads@comcast.net or (971) 207-5933

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

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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 paid six months in advance, and we will bill for the next six months. Please make checks payable to: The Oregon Bluegrass Association, and mail to P.O. Box 1115, Portland OR 97207

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Eighth Page	3.875x2.375"	\$30.00 \$25.00

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

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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.



Summer of Love...

Well, my fine bluegrass friends...the solstice has arrived and if I had to guess, many of you have been to at least one festival already. 'Tis truly the way it should be. Music is upon us in so many shapes and forms. As I'm typing this, most of my friends are either recovering from Goldendale's Fiddlin' Under the Stars or Weiser's National Oldtime Fiddlers' Contest. Me, I'm in the airport at Chicago O'Hare with a cancelled connecting flight. Not to worry, there's Jameson's and some local Midwest brew keeping me warm as I type.

We've lost some good folks these last few months –Earl Scruggs, Doc Watson and Doug Dillard, just to name a few. These folks made a significant impact on many of our lives through the music we love. The beautiful thing about it is that we will carry their torch in our gatherings and the songs we're passionate about hearing and playing. Whether it's at a festival, a local show, a jam or just you and your instruments on the front porch playing to family, friends or just to the stars...tradition and the love for music will carry on in wonderfully diverse ways.

I fell in love with this community some six years ago after seeing local bluegrass artists at Pickathon and then volunteering at the RiverCity Music Festival for the OBA. In fact, the first article I wrote for the Express covered that sentiment and the RiverCity festival in such great detail that it was too long to print it all! Here's hoping you don't remember. Point being, the *reward* for just getting to know you all and hear your music, to see your influence first hand and then to play some small part in carrying it forward – in our communications to you, through supporting local performers and festivals and our sponsoring of events/shows...not to mention promoting Chick's Kids and the future of bluegrass – is one of the greatest I've experienced. I think I've shared more smiles in this segment of my life than any other. Being serenaded at the Caldera Pub during a local bluegrass jam – birthday style – definitely helps!

My challenge to you this summer is to make it one of love (the economy be damned). Love your fellow musician, your favorite festival producer/promoter, the local pub owner hosting your jams and favorite bands, the person next to you in your jam (even if he/she is a banjo player...I know it's hard), your neighbor (what better way than by learning fiddle outside on the porch after dark?!) and keep lovin' bluegrass. As always, start with lovin' yourself. If it helps, (and it probably won't) know that I love you. If you can do this, I promise you the best summer yet. Worst case, your enemies will start likin' bluegrass! It's a win-win!

Remember our Annual Picker's Fest, September 14-16, at Pendarvis Farm (see ad page 6) is the best way to celebrate the near end of a great festival season.

Happy summer to you my wonderful supporters of Oregon bluegrass!

Cheers With Love,



Colby

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

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



Colby Buswell: Just one of the many reasons to join us at the OBA Pickers Festival!

What's Playing on the Radio?

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Local broadcast 541-726-2224
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Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays
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"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

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Salem - KMUZ 88.5 FM

"Ken till 10" 7-10am
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Oregon Bluegrass Association



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Continued from page 1

others, were the Carters, The Coon Creek Girls, and Ola Belle Reed, but like Monroe and others, they were not singing bluegrass. They were singing country music or mountain music or hillbilly music.

“There had been plenty of women in hillbilly, string and country bands who sang the same types of songs of pain, sorrow, despair, and love gone wrong that The Bluegrass Boys did.”

Wilene Sally Anne Forrester, who was married to fiddler Howdy Forrester, replaced her husband in The Bluegrass Boys when Howdy left to enter the service. She stayed with the band until 1945. Indeed she did sing with Bill Monroe, but only the tenor range in harmony, and it was before 1946, so was she the first female bluegrass lead vocalist? If our timeline is 1946, then she was not.

Now let's consider Ola Belle Reed. According to the website, “A Life of Music, Love and Inspiration”:
(<http://home.comcast.net/~tompolis/>)

Ola Belle began performing professionally in 1936 as a member of the North Carolina Ridge Runners, one of the first hillbilly bands of the Delaware-Maryland area. She played old-time banjo and guitar and sang for the Appalachian-area audiences from 1936 to 1948. By the mid-1930's, scores of music parks and picnic grounds had been established throughout the region, each with a sizable audience and concession money to pay and feed the house band. “Back home in the summertime we had carnivals-- they were the main thing--and little parks,” Ola Belle said. “They were so little that the few times the Ridge Runners

played down there, we would be the only show there. I remember one time we came back on a Monday after playing one of these parks. ... We played every half-hour all day 'til the park closed. Up here the parks were bigger and there were more of them, especially in Pennsylvania. There weren't big music parks like that back home.”

In 1945, Ola Belle was offered more than \$100 per week, quite a good sum in those days, to join country music legend Roy Acuff's band and backup group. Ola Belle declined the offer. After Ola Belle's brother, Alex, returned from World War II Army service, during which he was wounded at the Normandy Beach invasion, he joined the North Carolina Ridge Runners. In



Hazel Dickens in her prime. Photographer unknown.

1948, he and Ola Belle became a musical team and formed their own country music band, The New River Boys, a name derived

from the group formed earlier by Ola Belle's father.

Much more could be said of others after that point, but it is generally acknowledged that Ola Belle Reed was the first woman to sing lead in a bluegrass style. Many others followed, including The Carter sisters with Mother Maybelle and Chet Atkins, Gloria Belle Flickinger, Minnie Pearl, Wilma Lee Cooper, Chickie Williams and Bessie Lee Mauldin. Not much more to add to that until the early 1960's when Hazel Dickens came on the scene. According to the Neil Rosenberg book:

“Monroe's connection to women as individuals was further manifested by his strong encouragement of women as

musicians. Alice Gerrard and the late Hazel Dickens recalled how Monroe once overheard an exchange between them and some male backup players. Their higher female voices were best suited to songs pitched in B-flat or other rarely used keys. But the men complained that these keys were too difficult to play. Hazel and Alice were willing to compromise, to sing in A or G, keys that suited their hired band-mates, but not their natural voices. Upon hearing this, Bill forcefully interceded: ‘No, you shouldn't do that. You make them play in whatever key you sing best. If they can't play in that key, get rid of them. Get some other musicians.’”

Next time: Women of the Northwest and their role in bluegrass music.

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Confessions of a Novice Festival Promoter

by Deborah Holbrook

*O*Bluegrass music in north central Oregon came about because of a request in late 1999. Mike Stahlman wrote to me and asked if there was any way we could establish bluegrass music in the area. So in 2000 the Sawtooth Mountain Boys played a special concert in the old Shaniko schoolhouse. That freezing foggy February night, roots were planted that grew and bloomed in September of that year. Sawtooth and two other acts melded in Shaniko among western reenactors, energizing the place, creating the Shaniko Bluegrass Jamboree. The next year we moved due to local politics and then right after 9-11 we maxed out the second event called Bluegrass By the River at the Imperial River Company in Maupin, Oregon. My partner at that time, Sonny Cox, suggested we try going to the fairgrounds. We worked out the details and promoted for several years, and the Tygh Valley Bluegrass Jamboree became a fixture on the Wasco County Fairgrounds event calendar.

If I were to share why the Tygh Valley Bluegrass event is successful, I'd list a critical few reasons.

Location is important, and those that have attended know there is no more beautiful place to be in the fall listening to bluegrass drifting on the warm summer air along the grassy grounds and through the tall trees.

Keeping costs down helps the event continue each year. I'm thinking high-cost locations and over-booking expensive bands will break the bank eventually. We operate on a shoestring, asking the stage bands to take way less than they are worth as a way of contributing to the longevity of the event. We don't pay our helpers, nor ourselves. We feed them the best marinated BBQ beef dinner around and they get in for free! Sponsors would help, but so far the gate (your attendance) is making it possible to continue year after year.

Establish a core stage operation. For several years, sound setup was up to the bands, and changing out equipment after each set was a distraction to

the flow of the shows. You need a sound person, an emcee, and a contest and workshop coordinator you trust to run those areas of the event while you run yourself ragged overseeing the gate and food choices, vendors and any other stuff that goes on.

Be generous. Most events are promoted for profit and very few for the love of it. Profit comes but it does after you take good care of your volunteers, performers and other supporters. You have to be willing to believe in what you are doing enough that you invest yourself and sometimes your means. I see the event as

Heed and act on good advice.

I do not have any formal training in event planning and coordination. I am a student in it and have had wonderful teachers, many you see each year. If partnerships fail, pick up the pieces and keep going. If something doesn't work, ask and try something else-- keep trying. It takes a "village" to make this event happen. For everyone who buys a music pass, who volunteers somehow somewhere, who plays for less than they deserve, who passes the word, invites a friend, and now spends an arm and a leg to get to Tygh Valley ... you are the reason the Tygh Valley Bluegrass



*The shade of the tall trees makes a perfect setting for jamming with friends old and new.
Photo by Vicki Vance*

a preservation and promotion of historic music. Sonny and I always hoped the event and the setting would lend itself as a retreat for musicians, and it has. Also to be a place for people to hear bluegrass music, maybe for the first time. For me and others that do not play instruments, it's become a setting to listen and admire, as in art, those who do play. The Tygh Valley Bluegrass Jamboree has become a place where all those things happen year after year. And those aspects are what have made it into a festival favorite.

Jamboree is successful and has the opportunity for a long-running future. Mike Stahlman, I know you are out there ... thank you for asking for an open door, for it has led to a legacy. See you all in September!

Debra Holbrook is the Vice President of the Shaniko Preservation Guild. The Tygh Valley Bluegrass Jamboree will be held September 21-23, 2012 at the Wasco County Fairgrounds.





Tygh Valley Bluegrass Jamboree

September 21-23, 2012

Friday's Cafe Show
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Northwest

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Tickets on sale Now! please visit StringSummit.com for more details

Earl Scruggs January 6, 1924 - March 28, 2012

*I*t inspires us. A boy is born in Appalachia, where they had no idea a Depression had begun; loses his dad at age four, teaches himself an instrument hardly known outside the South and sets the world afire with his sparkling banjo, becoming the world's most imitated musician.

Earl's passing brings us to reflect on his contributions to our music, our society and our fun.

Earl Scruggs humbly received God-given talents and gave them to the world.

Earl was the nicest person I ever met. Backstage at Knott's, he handed me his banjo and asked me to play him a tune. I managed to uncork an original Scruggs-style few measures. He said, "That's real nice." I walked on air for days. That session with Earl caused me to feel lucky and humble. Since no one could match Earl, I knew I had to develop my own style. As my banjo and guitar work took form over the years, I would listen to Earl regularly for original expressiveness and his "feel" for both instruments. Earl encouraged many to play the banjo, from Doug Dillard to our fellow Oregonian picker, Fred Corbett, who once spent six hours at Earl's home taking the banjo lesson for the ages.

Unmatched were Earl's politeness, his joy in what he did and his uncanny feel for the stage. It was so exciting to see him pull off unusual licks and try things he would not in the studio. Though Earl lived in relentless pain from injuries suffered in his near-fatal highway crash in 1955, he always brought joy to the people.

Without Flatt & Scruggs' manager Louise Scruggs's persistence, vision and acumen, Earl's banjo would have remained

regional. Earl's wife Louise realized the urban folk revival was made for Lester and Earl. National TV, coffeehouses and colleges opened the world's ears to Earl.

Dave Guard of the Kingston Trio was hands down the most-heard 5-string player in the late 50's. He had learned from Pete Seeger's instructional book on banjo, which included a chapter on Earl, and outfitted one of his banjos with Scruggs pegs. The Kingston Trio sold about half of Capitol's records in '59, so the five-string was getting out there. It wasn't long until we SoCal folkies woke up to Lester Flatt and Earl Scruggs. Next thing you know, they're on the Beverly Hillbillies, one of the most wildly successful shows the world has seen.

boat," an early Flatt & Scruggs tune. Bela Fleck delivered a stirring eulogy. The tributes were many and poured in from all over the world. At the conclusion, banjos were held in military formation as the casket passed beneath them.

Earl's passing brings us to reflect on his contributions to our music, our society and our fun. Fiddler Stuart Duncan says that Earl "is the most important person to listen to for timing."

Banjoist Ian Joel says that Earl is "an inspiration to the potential of the instrument."

YouTubes, CDs, DVDs, 33s, and prized live radio tapes keep our musical imaginations alive.



Earl Scruggs at Hardly Strictly Bluegrass in 2010 Photo by Eric Frommer

Without Earl, Pete, Dave and Louise, I would not be playing any music. I owe them many thanks for the thrills, travel and good times sharing joy with others.

On April 1, 2012, Earl's funeral was held in Ryman Auditorium, consecrated ancestral home of the Grand Old Opry. Del McCoury sang "Take Me in Your Life-

Thank you, Earl. Your kind compliment about my playing, no matter how unwarranted, has buoyed me over these many years. You will always be the best. You made us all so happy.

By Larry Wilder

Doc Watson March 3, 1923 - May 29, 2012

It was about 1969-70 when I first heard Doc Watson on the radio. I was young and was just learning guitar. I was amazed by what I heard, but still too young to understand what I was really listening to. About 1971, my older brother borrowed The Essential Doc Watson record. I was able to listen to part of it before he needed to return it to his friend. Again, I was mesmerized by the powerful sound of the acoustic guitar. I also had heard

some songs by Norman Blake around that time and I knew that someday I would like to play like that. When I entered high school I listened to a copy of The Essential Doc Watson again and got re-acquainted with Doc's playing style. I really could not figure out what he was doing; I just knew that I really loved that sound. After high school, I got on a Norman Blake and Doc Watson kick.

By that time I stopped playing electric guitar and focused on the acoustic guitar. That sound is what I still pursue today.

I saw Doc in Portland in the 1980's with Merle Watson and T. Michael Coleman. I loved the show. Doc was one of the standard bearers of flatpicking guitar along with Norman Blake, Dan Crary, Clarence White, and Tony Rice. His rootsy sound was very addicting and the last time I saw Doc in Tacoma, Washington, I knew I was a witness to an American treasure. His ability to make the music come alive, along with the story lines of his tunes, was one of the reasons I admired his playing. As

a young flatpicker at the time, it was easy to see the complexity of his style, yet it possessed a simple elegance ... truly Doc.

As a guitarist, I'm humbled by his skill and humanity. I hope when I pass that I can be a fraction of what he was and played. He lit many a fire under a young musician's dream and his music will live on as an inspiration to generations yet to be born. Doc is a truly timeless individual



Photography by Peter Figen - www.peterfigen.com

and I am grateful to have lived in his time. Thank you Doc for your influence and for touching a generation of flatpicking guitarists. Rest in Peace.

Submitted by Steve Blanchard

I remember the evening when my dad taught me to use the record player. The first records that he pulled out of the half dozen filled plastic milk crates to show me how to set the needle down were Jimmy Rodgers, Josh White, Arlo Guthrie, and

The Essential Doc Watson. I felt an instant connection with that record, partly due to the resemblance that my dad and Doc shared, and also with songs such as Froggie Went A-Courtin' (one of two songs my dad could play on the guitar), Muskrat, and Way Downtown. Even now, listening to the stories that Doc sings instantly grounds me, and puts me in a deeper place. I spent many hours lying on the carpet listening to Doc and other records, mostly classic country, the Woodstock album, and a handful of Cheech and Chong records.

I didn't revisit Doc Watson until I began learning guitar during my college years. Doc was and is the biggest influence on my playing. I think it was his skill and virtuosity, coupled with a strong dedication to melody that makes him so influential. His playing is the measuring stick to balance tastefulness and skill, and I will be forever grateful.

Submitted by John Prunty

The first Doc Watson song that I can remember hearing was Tennessee Stud. The little licks in between the words just knocked me out (and still do). I saw Doc Watson play twice: Once at MerleFest in 1992 and once with David Grisman on their "Doc & Dawg" tour. Both were absolutely amazing. As a guitarist, it didn't take long for me to figure out that Doc is one of the "big guys." This guy is important. Like Chet Atkins and Django Reinhardt, Doc is one of the founding fathers in the evolution of guitar playing and the guitar's role in music.

Submitted by Jeremy Hickman



AUGUST 3-5, 2012 | PENDARVIS FARM | HAPPY VALLEY, OREGON
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THE WOOD BROTHERS | HOT 8 BRASS BAND | HEARTLESS BASTARDS | TODD SNIDER
PHOSPHORESCENT | THE CAVE SINGERS | LANGHORNE SLIM | THEE OH SEES
ABIGAIL WASHBURN | LOST BAYOU RAMBLERS FEAT. GORDON GANO | CASS MCCOMBS
THE WAR ON DRUGS | SIERRA LEONE'S REFUGEE ALL STARS | ALELA DIANE | BOMBINO
DANNY PAISLEY & THE SOUTHERN GRASS | THEESATISFACTION | LOS COJOLITES
BOWERBIRDS | LAURA GIBSON | ROBERT ELLIS | WHITE DENIM | BRUCE MOLSKY BAND
AA BONDY | THE MYNABIRDS | TYPHOON | SONNY & THE SUNSETS | PETUNIA & THE VIPERS
CAJUN COUNTRY REVIVAL FEAT. JESSE LEGE AND JOEL SAVOY | LAKE STREET DIVE | GENTICORUM
WHITEY MORGAN & THE 78'S | SOUTHEAST ENGINE | CASEY MACGILL | REVEREND KM WILLIAMS
THE BARR BROTHERS | THE CACTUS BLOSSOMS | FOGHORN STRINGBAND | DOUG PAISLEY
TWO MAN GENTLEMEN BAND | Y LA BAMBA | SHOVELS & ROPE | TED JONES AND THE TARHEEL BOYS
LONNIE WALKER | MIDTOWN DICKENS | CAPTAIN BOGG & SALTY | CARDBOARD SONGSTERS

TICKETS AND INFO: WWW.PICKATHON.COM



Wheeler County Bluegrass Festival!

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Pitchfork Revolution ✪ Quincy Street
CinderBlue ✪ Back From the Dead
Wheeler County Ramblers & More...

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

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wheelercountybluegrass.org



FESTIVAL CALENDAR



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.



Photo by Vicki Vance

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, 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

Willapa Hills bluegrass Festival

Contact: Becky at 360 520-7280

See the web site for festival updates!

<http://beckybluegrass.tripod.com/id4.html>

July 27-29, 2012

Five Suns Bluegrass Festival Moses Lake, WA

Centennial Amphitheater, McCosh Park

Free admission, free dry camping, free workshops! Molly and Tenbrooks,

Custer's Grass Band, Panhandle Polecats, Kevin Pace & the Early Edition,

The Gibson Brothers and more!

www.fivesunsbluegrass.com

www.fivesunsbluegrass.com

July 28, 2012

Sisikiyou Bluegrass and Folk Festival Lake Selmac, Selma OR

Late night thunder jam. Guitar & mandolin raffle. Food & beverage by Wild River Brewery and Bridgeview Vineyards.

Info: 541-592-3326

ivchamberofcommerce@cavenet.com

sisikiyoubluegrassfestival.com

sisikiyoubluegrassfestival.com

sisikiyoubluegrassfestival.com

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August 3-5, 2012

Clatskanie Bluegrass Festival Clatskanie, WA

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

Line up 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 3-5, 2012

Pickathon

Pendarvis Farms, Happy Valley, OR

3 days of music on 6 stages.

Meadow and forest camping and plenty of all-night jamming.

Local food and goods vendors.

Pickathon.com

info@pickathon.com

August 4, 2012

Bluegrass on the Green Nile Country Club

Mountlake Terrace, WA

bluegrassonthegreen.com

also on Facebook

August 10-12, 2012

Blue Waters Bluegrass Festival, Medical Lake, WA

<http://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 Showers and lots of Jamming. Lots of friends, stories, tunes and songs. Directions and more info is available at

www.centraliacampout.com

www.centraliacampout.com





FESTIVAL CALENDAR



August 17-19, 2012

The High & Dry Bluegrass Festival, Bend, OR

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

August 17-19, 2012

Zillah Bluegrass Pickin' Days Stewart Park, Zillah, WA

107 First Ave.

A weekend filled with Bluegrass music and food! RV spaces are limited. For more detailed information contact 509-829-5151

August 18, 2012

Oregon Coast Bluegrass & Folk Festival

Palouse Creek Ranch

94753 Haynes Way Lane, North Bend, OR.

10:00 AM through 08:00 PM

This is a Habitat for Humanity benefit festival. It is being held at a beautiful, historic 60 acre ranch near North Bend, Or. 4 miles east of 101 near the Oregon Dunes. The ranch has a big, old barn with a great stage, audience and food areas.

For info email brentwoodhome@gmail.com

or call Brent at 541-888-3761

coosbayhabitat.org/bluegrass-festival

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 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.bannockcountybluegrassfestival.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 event 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, British Columbia

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

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 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



Photo by Vicki Vance



The Theory of Bluegrass: Wildwood Flowers

by Matt Snook

There comes a time when you stop and think, “If I hear that banjo lick one more time, I’m going to…” You know the one – the first three measures of Foggy Mountain Breakdown, repeated in a plethora of banjo solos.

But what are our alternatives? If improvisation doesn’t mean just acquiring more banjo licks and plugging them in to make ‘different’ solos, what does it mean? A while back, I described playing rolls over the current chord in a song, while reaching out for notes from other chords to find the melody and improvise creatively. Cross pollinate all your roll patters with the many chords available, and the possibilities begin to grow. Start grabbing notes from adjacent chords or the appropriate scale, and you can play myriad solos until the cows leave home.

Let’s use the song Wildwood Flower (as recorded by the Carter Family) in C for an example. Figure 1 shows a way to imagine the fingerboard. The C chord is shown in black, and the adjacent notes are also from the C scale. Those that are part of the F and G chords are labeled as such. This provides an easy way to remember which notes will work.

Start by trying to find the melody down by the nut, in the lowest C position. It’s easy if you just play the C chord, and find adjacent notes that are part of the F and G chords where needed.

The melody starts on the low D string, which you have fretted on the second fret. Then you’ll have to move that finger to the third fret, or bring the ring finger up instead (but hold as much of the C chord

as possible!). Then on the G string you play it open (part of the C chord), then use the middle finger to fret it on the second fret, and so on through the song.

But we banjo players don’t want to just play a simple melody, we want drive, we want rolls! Figure 2 is a tab demonstrating how to approximate the melody of Wild-

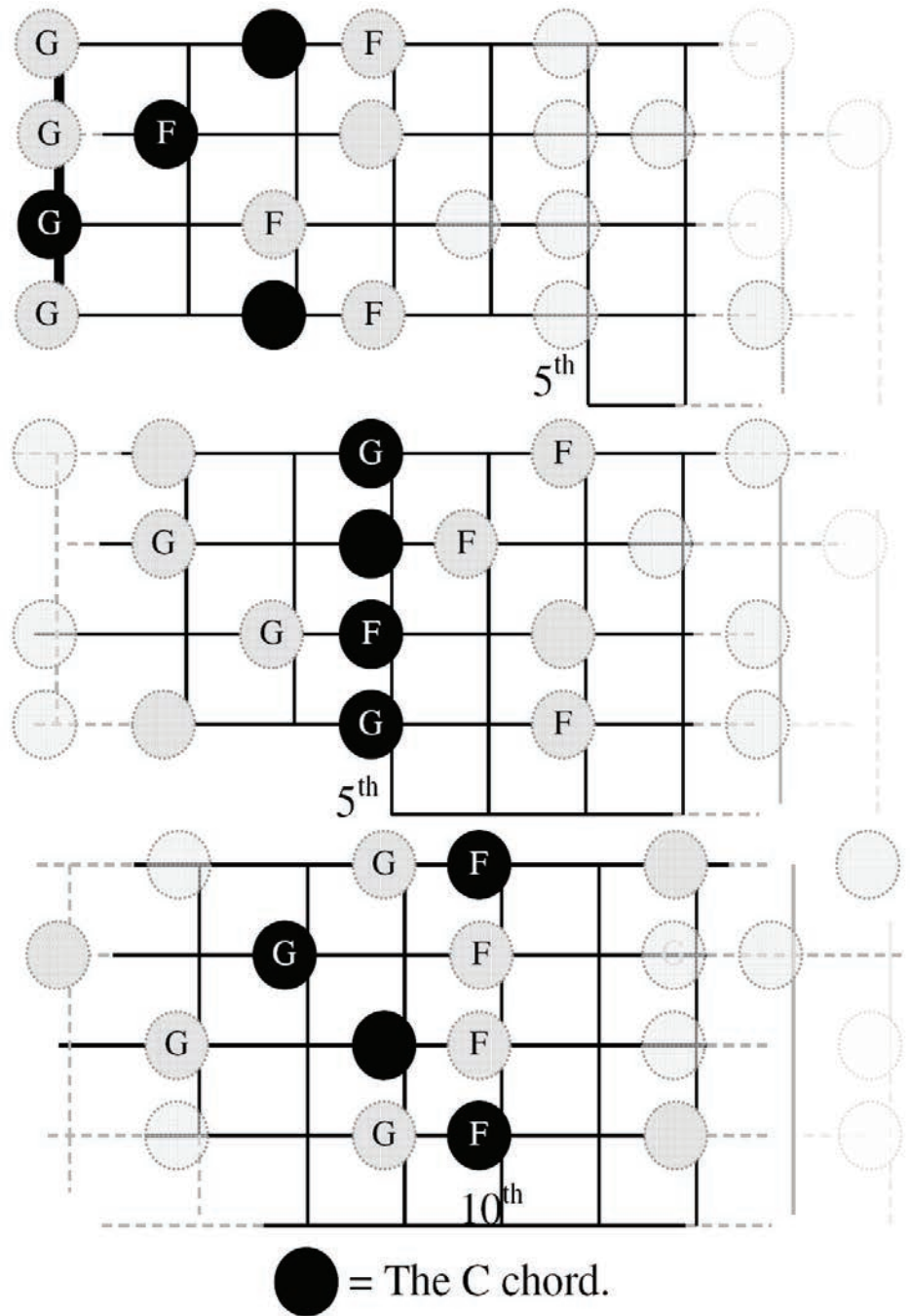


Figure 1. Three different positions of the C chord, marked in black. The adjacent notes are from the C scale, and can be pictured and easily remembered since they are part of the F and G chords. Just hold the C chord (or G where appropriate), play rolls and reach for other notes.

The Theory of Bluegrass: Wildwood Flowers

by Matt Snook

wood Flower using just forward rolls, the C chord, and those notes stolen from nearby F and G chords. Pretty cool! But that ain't the half of it.

Use the charts in Figure 1 to find the other C positions, holding the entire C chord as much as possible, shifting only when necessary. Lines two and three show how to use just the forward roll and the other C positions to play the first line of Wildwood Flower.

But that still ain't all! Line four changes the feel with the familiar alternating thumb roll, then comes one of my patented popcorn rolls, putting some swing into it. Line six has double string hammer-ons: lines seven and eight move to other keys.

Just 1) hold the main chord; 2) play every roll you know; 3) cherry pick adjacent notes as you feel moved – there is literally no end to this. The web version (see the OBA website, under Bluegrass Express) has a tab of the entire song, and a matching mp3 file as well.

By Matthew Snook

Matt teaches banjo & dobro in Coos Bay, Corvallis and Portland, Oregon. Send messages to matt@greenbeard.us.



Wildwood Flour

Banjo

5

10

15

20

25

30

35

This one is in F! 5th string is A

And now in A! 5th string in A

Figure 2 shows a series of banjo tablature systems for the first line of 'Wildwood Flower'. Each system consists of a chord diagram (top line) and a three-line tablature (middle and bottom lines). The systems are numbered 5, 10, 15, 20, 25, 30, and 35. The tablature includes various rolls and techniques such as forward rolls, alternating thumb rolls, and popcorn rolls. Chord changes are indicated by letters (C, G, F, A, E) above the chord diagrams. The 5th string is specifically noted as being in A for the later systems.

Figure 2. Tablature showing just some of the endless ways to interpret the first line of Wildwood Flower.

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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
lizcra42@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

BROOKINGS: Bluegrass and Old Country Jam
3rd Tuesday, 6pm - 8pm.
Chetco Music Co. Community Room. 615 Chetco Ave, Brookings OR 97415
All levels Welcome! For information: Lauri Gordon
email lgordonpottery@gmail.com

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.
jimjford@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
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.
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

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/corvallisgospeljam/>
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: JIJ35@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.



25th Annual CHILLIWACK BLUEGRASS FESTIVAL

~ Aug. 31, Sept. 1, 2, ~ 2012 ~

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Digger Davis and Tombstone—Texas
Five on a String—BC
Northern Departure—Washington

**Free Corn Roast
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Grass and Gravel Camping

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Weekend \$70 / Friday \$25 / Saturday \$35 / Sunday \$35

Weekend Dry Camping \$15 per unit per night. Electrical hook-up \$25 per unit per night

Youth (13-17yrs): 1/2 price, Children (6-12yrs): \$10 weekend / \$5.00 day

Children 5yr. & under Free.

Weekend Early Bird tickets for \$75 are available until July 31st and include dry camping.

All prices subject to applicable taxes.

For More Info: **Chilliwack Community Arts Council (604-392-8888)**

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ENTERTAINMENT FOR THE WHOLE FAMILY

"We acknowledge the financial assistance of the Province of British Columbia"

office@chilliwackartscouncil.com

www.chilliwackartscouncil.com

When you walked through my Grandfather's front door you would see a normal living room. My Granddad's living room spilled into an ordinary dining room. But if you went through the front door and took a hard right you landed in a medium sized dead-end room. This room was the parlor.

The parlor was a comfortable room with a small couch, a few chairs and musical instruments. An upright piano graced one wall. Cellos, violins, drums, and other instruments abounded.

The parlor was the "music parlor." This was where you practiced and played. Parlor music, as the name suggests, was intended to be performed in homes by amateur singers and musicians.

Its popularity waned in the 20th century. In the 1920's, when the house was constructed, my Grandfather didn't know that the age of the parlor was coming to an end. Phonographs and radio were becoming widespread. The height of parlor music had passed.

The great musician and conductor John Phillip Sousa foresaw this change. Sousa held a low opinion of the emerging and upstart recording industry. In a submission to a Congressional hearing in 1906, he argued:

"These talking machines are going to ruin the artistic development of music in this country. When I was a boy...in front of every house in the summer evenings, you would find young people together singing the songs of the day or old songs. Today you hear these infernal machines going night and day. We will not have a vocal cord left. The vocal cord will be eliminated by a process of evolution, as was the tail of man when he came from the ape."

Today we are seeing the revival of parlor music. We call it Bluegrass, Old-Time, Western, Folk or Americana. The label is not important. What is important is that people are making their own music.



Instruments and music equipment at the ready in Tim Dawdy's parlor

Music books stand at the ready. Sitting down and playing for 10 minutes is not a chore. There is no set-up required... On the other hand, an instrument encased in a closet is easily ignored.

Create a Personal Parlor

Now I know that very few of you reading this are in a position to build an addition onto your domain. But you can take small steps that will accomplish your musical mission. In my house I estab-

lished a corner of the living room as my music space/parlor. My musical instruments are set up and ready to play. This "parlor" neatly displays my instruments, hanging on the wall. Music books stand at the ready. Sitting down and playing for 10 minutes is not a chore. There is no set-up required. When the instruments became easier to access, my weekly practice time increased. On the other hand, an instrument encased in a closet is easily ignored. This is not a desirable situation.

Your parlor may be a simple stand holding your instrument in the corner of your 200 square foot studio apartment. But setting up your parlor will allow you quick and easy access to enjoy regular playing.





Clatskanie Bluegrass Festival



HONORING BILL BOGAN

Clatskanie Bluegrass Festival August 3rd - 5th, 2012

Bands:

Money Creek Mining Co.
Fern Hill
Down The Road
Puddletown Ramblers
The Clevengers
Lost Creek

Shows:

Friday: 5:00 p.m.
Saturday: Noon
Sunday Gospel: 10:00 a.m.

Camping: \$50 for the week

Weekend Garage Sale and Free WiFi
Thursday: Chili & Cornbread Feed!

Contact: Mac Wilcox - macwlx@clatskanie.com

<http://www.clatskaniebluegrassfestival.wordpress.com>



American Banjo Camp

Fort Flagler State Park · Sept. 6-9, 2012
near Seattle, WA on the Puget Sound



Which of these 17 classes will YOU take?

- "Benton Flippen's 2-finger Banjo Style" - Paul Brown
- "Using Alternative Tunings in Bluegrass" - Alan O'Bryant
- "Boogie-Woogie Earl: Earl Scruggs' Coolest Licks" - Bill Evans
- "Mastering the Mechanics of Good Tone in Clawhammer" - Adam Hurt
- "Tunes of W. Virginia Fiddler Henry Reed for Clawhammer" - Ken Perlman
- "Chord Shape Fundamentals: Play in Any Key Without Retuning" - Janet Davis
- "2-finger picking in the Styles of Bascomb Lunsford & Dock Boggs" - Tom Sauber
- "From Bluegrass to Western Swing: A New Slant on Chord Progressions" - Bill Keith
- "Wheel Hoss, Jerusalem Ridge, & Other Bill Monroe Tunes for Banjo" - Alan O'Bryant
- "Banjoists of the Stage: Grandpa Jones & Lily Mae Ledford" - Cathy Barton Para
- "Old-Time Fiddling: Controlling the Bow I: Slurring and the "Dip"" - Greg Canote
- "Old-time 3-finger Picking Like Charlie Poole & George Pegram" - Tom Sauber
- "Munde's Tunes: Peaches and Cream, Molly Bloom, etc." - Alan Munde
- "Banjo Blues in Cumberland Gap and Related Tunings" - Paul Brown
- "Bluegrass Guitar: Create You Own Solos" - Peter Langston
- "Intro to Banjo Uke & Clawhammer Uke" - Jere Canote
- "Bluegrass Fiddle Basics" - Paul Elliott



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The Parlor

Continued from page 23

Public & Private Picking Parlors

Creating places for friends to meet and pick is essential to social music. This can occur in many forms.

Public jams are lots of fun. Some of the time they are in pubs or restaurants. Other times they happen in community centers. They allow people to make connections with local musicians. One of my favorite summer gatherings is the Wednesday night jam at Ladd's Circle in Portland. Musicians show up, local families lay out blankets and have a picnic. Kids run around and are exposed to music. The parlor is created in the setting of the public park. Everyone has a good time.

Meeting at a friend's house is always fun. A friend of mine built a permanent "picking porch" addition to his house. He holds private picking parties whenever he and his friends are moved to play. Another friend has converted a basement room into a picking parlor.

Portland musician Linda Leavitt and her husband Tom host themed picking parties at their home. One time it's a barbeque. Another time it's a plant exchange. These themes give the new players something to do, while they are exposed to the music culture.

In the summertime musicians often grace my back deck. Western Swing, Fiddle Tunes and Americana drift through the neighborhood. Many of my neighbors have approvingly inquired about the music. Given a chance most people enjoy or at least tolerate acoustic music.

Let's promote the society described by Maestro Sousa. Let social music ring out from porches and parks. Put an instrument in the hands of a child. Invite non-musicians to sing along while you play. You have the ability and the tools to create a better world. Share the gift of music with your community. Make the early days of John Phillip Sousa a reality.

Making the OBA calendar "THE" Bluegrass Calendar

By Clayton Knight

The idea came to me about half-way from Portland to Hood River. The sun was setting in my rear-view mirror as I raced up the Gorge to get to an evening show that I first heard about an hour before. The phone call had gone something like this: "Hey, are you going to hear *so-and-so* tonight?" "What? Where? You're kidding! I'm on my way!"

Beacon Rock was coming into view as I thought, "Wouldn't it be great if there was a calendar listing *all* the bluegrass events in our neck of the woods?" There are a bunch of people working hard to get the word out—e-lists, Yahoo Groups, the fine hosts on our community radio stations—but sadly, it's easy to miss something. Events still slip through the net, and top-shelf performances are often thinly attended.

By the time I passed the Bridge of the Gods, the picture was getting clearer. What should happen is this: somebody should step up and be the owner, the single person to contact for the *content* of a wonderful new calendar that serves everyone—bands, organizations, venues, promoters, yes, but most of all, local pickers and fans. The fact is we shouldn't have to miss great music because we didn't know about it.

So—I rolled into the parking lot in plenty of time to listen to some jammers and, of course, the concert was a delight. And then some time passed and I began thinking about that imaginary calendar again. First, it wouldn't have to be a brand new list at all. Tony McCormick has done a fine job getting the OBA web calendar working, and where should an all-inclusive list of Oregon Bluegrass events be *but* on the OBA web site?

And second, since nobody appeared to be stepping up, *somebody* might as well be me. And so it is. I would like to make the OBA web calendar the one source bluegrass fans can depend on for complete and timely information about what's happening in Oregon.

I invite you to load the calendar up. Use the auto-enter feature if you can (yes, there are some bugs, and Tony's working on them) or contact me directly by e-mail or phone and I'll make sure your event gets posted. With your help, the only show we'll miss is when we choose to stay home and throw a picking party.

Clayton Knight is a Portland musician and songwriter. Contact him via calendar@oregonbluegrass.org or at 503-358-0658.



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

Hi again, folks. We are headed into a new summer festival season and everyone should be making plans to hear as much great live bluegrass music as possible this summer. Make sure to pick up CDs of your favorite bands to show your support.

At a recent bluegrass concert a problem caused the guitar to drop out in the middle of the very first song. I ran up to the stage and changed the player's DI (direct injection box) to one of my own with no luck. I tried changing the cord from the guitar to the DI with no luck. At that point I grabbed a mic and a stand, set that in front of the guitar, and managed to get the guitar sounding just fine for the rest of the set.

After the show, the guitar player told me that it was really frustrating to have to play into a mic because he really liked the sound of his guitar through his DI and it seemed that through a mic the guitar didn't have the punch and volume he was used to. He also said that at a gig the previous week, the guitar had been cutting in and out.

What this tells me is that it apparently wasn't important enough to find out what the problem was a week ago. Only after the pickup system on the guitar itself failed did he decide it might be time to find out what was wrong.

So a discussion of maintenance might be in order. Especially if your instrument has a pickup on it or uses a DI that requires batteries. I presume that most players change their strings when they start to sound dull, so why not spend some time on the rest of the system that you are using when you play live?

I recommend a product called Caig DeoxiT as a great contact cleaner. I also have made a tool that cleans quarter-inch jacks internally. I bought a Dremel quarter-inch

diameter grinding stone that is a little over an inch long. I drilled a hole into a piece of doweling, (actually a piece of a drumstick), and glued the shaft of the grinder into that wooden handle with JB Weld.

Now I simply insert and remove the grinder and the contacts are clean and free of any built-up oxidation. I spray a little bit of DeoxiT into the jack and blow into the jack to remove any particles of grinder or oxidation. It takes about a minute.

Another issue is if your active pickup or DI requires a battery. The contacts can corrode over a period of time which causes the unit to cut in and out. At times the connection can be so bad it fails completely.

To clean battery terminals and connections, I use DeoxiT and either a small wire brush or emery cloth. Heavy corrosion may require scraping with a pocket knife. And while you have the emery cloth handy, it won't hurt to wrap it around the ends of your guitar cord and give them a twist or two also. The ends of a guitar cord can also get corroded over time and keeping them clean means you have a good clean connection and a good clean

signal.

At any rate, keeping your equipment working properly is critical. A good rule of thumb is that nothing ever fails in rehearsal. It will wait until you are on stage in front of your fans and pick that time to stop working. Believe me, everything electric and electronic has a "critical need detector" built in and it knows when you are most vulnerable.

If you are using your own PA, there is a whole other subject as far as doing maintenance on the equipment. Mic cables frequently fail, jacks can wear out, volume and tone pots can get worn and scratchy and the number of things that can fail is nearly endless.

The bottom line is that keeping your equipment in good condition is your responsibility. If sounding your best is important to you, take the time to make sure everything

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Kathy Boyd

&
Phoenix Rising

Check out our online calendar ~ it's updated weekly!
www.phoenixrisingband.org

Summer 2012 Performances

June 23 ~ Sternwheeler Days ~ Marine Park in Cascade Locks, Oregon
(541) 374-8619

July 4 ~ Western Days in Independence, Oregon
(503) 409-7217

July 13 ~ Rainier Days in the Park ~ Rainier, Oregon
503-308-3506

July 18 ~ Picnic in the Park ~ Pineville, Oregon
541-447-6909

July 21 ~ Celebrate Hillsboro ~ Hillsboro, Oregon
503-615-3410

August 4 ~ Fun in the Park ~ Wilsonville, Oregon
503-682-3314

August 16 ~ Wahkiakum County Fair
(just across the river in Skamakowa, Washington)
360-795-3480

September 1—2 ~ Blackberry Bluegrass & County Festival
Bella Organic Farms on Sauvie Island, Oregon
503-621-9545

September 1 ~ Bluegrass, Bowties and Radicle Foods Festival
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OBA Supporting Performer Directory

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A Sudden Tradition

A Sudden Tradition is a five-member Portland-area Americana band, performing bluegrass, folk, old time, country, standards, contemporary, and original songs. Our mission is to bring musical joy to your gathering.

Upbeat and family friendly-- light-hearted and just plain fun-- that's what you get with A Sudden Tradition!

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

Back Porch Revival

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

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

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

Back Up and Push

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

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backupandpush.tripod.com

Patrick McLaughlin
patrickmw@aol.com

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

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bethelmountainband.com
Jerry Stutzman
info@bethelmountainband.com

Daniel Robinson

Singer-songwriter. Bluegrass mandolin. Beginning lessons. Mandolin player for hire. Mando.Zen@gmail.com
971-322-7231

Eight Dollar Mountain

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

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

eightdollarmountain.net/
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.

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

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

Hudson Ridge

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

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

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

Kathy Boyd & Phoenix Rising

Phoenix Rising appears fresh and new as the result of its members performing together in various combinations over the past 30 years. This particular combination has now gathered

together in full force, bringing together the best of bluegrass, cowboy, folk, country, Americana and some incredibly talented songwriting to bring you a sound that is clean, hard driving and uniquely their own.

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

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

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

Molly Bloom

The Mollybloom band formed in 1995 and is made up of a cohesive and talented group of musicians. The five band members; Clark Blanchard, Ron Relaford, Bob Rindy, Mitch Imori and Steve Yant bring with them diverse musical backgrounds. Priding themselves on tight instrumental and vocal arrangements of original and cover material.

www.mollybloombluegrass.net
Clark Blanchard
blanchardca@comcast.net
503-399-1965

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

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

Mud Springs Gospel Band

George Klos
541-475-6377

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www.sonicbids.com/bluelightsp
Betsy Yochelson
bluelight@centurytel.net
541-409-8248

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Gene Alger, Gretchen Amann, Garrett Maass, Charlie Williamson

www.rosecitybluegrass.com/ind
Charlie Williamson
charliew3@nwlinc.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

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
503-281-7666

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

SugarPine

SugarPine is Yvonne McMillan, Stephane 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. Y'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 Stoczek, 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

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Pat Connell, Ritchie Wernick, Natasha O'Neal, John Hubbard, Greg Paul

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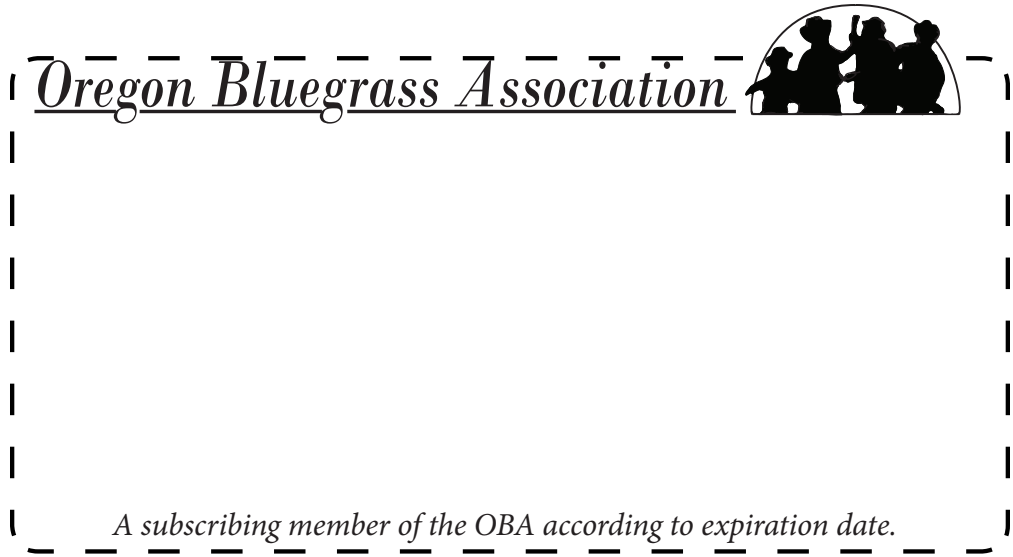
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