

Volume 32 Number 4
Oct. Nov. Dec.
2012



INSIDE THIS ISSUE!
Women in Bluegrass II,
Southern Oregon Report,
Sound Advice, and More....



Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass Express

The First Women of Bluegrass

Part 2: Vivian Williams and Northwest Bluegrass

By Ken Cartwright

We are fortunate in the Pacific Northwest to have so many fine musicians who perform bluegrass, and many of them are women. In my research to discover the first women in Pacific Northwest bluegrass, I discovered a slippery slope because many have performed bluegrass songs. As I researched and asked people about their earliest memories of women in bluegrass, names like Rose Maddox, Bertha Nations, Fiddlin' Sue, Kate McKenzie, Trisha Tubbs, Sue Averill, Barbara Lamb, Sue Thompson, Vivian Williams, Sally Ashford and others were offered. The one qualifying question that I kept asking was: What woman was the first to play a complete public bluegrass show?

I posted this question on Facebook and Yahoo Northwest Bluegrass, and asked the question of people at bluegrass festivals. I Googled bluegrass music in the Pacific Northwest, women in bluegrass, bluegrass bands in the Northwest and just about every combination of searches I could think of. I spoke with past presidents of the Oregon Bluegrass Association for their

recollections, but we couldn't get very far back in history to reveal the first one. There were lots of recollections of women in bluegrass/country/folk groups, but no memories of the first woman in an all-bluegrass band. Then I got to Stevenson, Washington and had a chance discussion with Ian Joel. Ian and I were on the right

an article that I would like to share with you that was written by Phil Williams and can be found online by going to the Voyager Recordings and Publications site. And I quote with permission from Phil and Vivian Williams:



Vivian Williams started playing bluegrass fiddle with the Tarheel bands in Darrington, WA around 1960. With Vivian on fiddle and Phil on bass, they played with the Carolina Mountain Boys for several benefit concerts for the Boy Scouts, the volunteer firefighters, etc. in Northwest Washington Grange halls. At that time, there were no women in the Darrington bluegrass bands.

Phil and Vivian's first band to perform in public in the Pacific

Northwest was the "Turkey Pluckers." This band played a mix of bluegrass and old country material, like the Darrington bands they had learned from. Phil was playing a Gibson ball-bearing Mastertone banjo back then.

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Lily loves Bluegrass!



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

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OBA Membership & Ad Information



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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.

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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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Mailed on July 1; Reserve by June 1, Copy deadline June 15.
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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

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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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.



President's Message

What a summer!! Welcome to the new, warmer Oregon. I'm writing this on a patio in 70 degree sunny weather during the first week of October. The bar shall remain nameless, although Foghorn has made its mark here.

I want to give thanks, not because Thanksgiving is near, but because our 5th Annual Bluegrass and Old Time Picker's Fest was the best yet! Thanks to you, we doubled last year's attendance and had more involvement on every level. We were pleased to have such good bands and want to shout out big thanks to Rainbow Sign, Jim Faddis and One More Ride, Steer Crazy, Pitchfork Revolution, Caroline Oakley and Friends for the square dance and Kevin Healy and the Barn Door Slammers who closed Saturday night out in a grand, country swing dance fashion. It was a blast. Lagunitas sponsored our beer garden. Many thanks to the volunteers and every one who came out and helped make it successful. Most importantly, thanks to our hosts Scott and Sherry Pendarvis. Pendarvis Farm is the perfect venue; fantabulously more so when the sun is shinin'! It only took a few years ;) ...thank you both so much!



Hmm... now, I know some of you might be restless like me and wondering what's comin' up? RiverCity isn't happening this year (Yes, I said 'this year!') and we've the whole fall and winter ahead of us. Well, let's just say we've a coupla things in store for you! Get your pens and calendars... er... iPhones and smart phones out. We've got a November 10th OBA fund raiser at the White Eagle with Portland bluegrass bands Rainbow Sign and Stumbleweed. It is a fall fund raiser (that means come on out and support the music) AND the White Eagle combined with bluegrass is pretty much the best mix of possible things to pull the dancers in out of the rain (The rain is coming!). We've something to fill your bluegrass needs this winter too. We're sponsoring the Alberta Rose Bluegrass Festival in February in Portland, OR. The dates are February 8th, 9th and 10th. This will be a major, local bluegrass event driven by bluegrass and bluegrass supporters - THAT'S YOU!! See the ad page 16, and watch our website and Facebook page (you should know them by now, but www.oregonbluegrass.org and/or just type Oregon Bluegrass in your Facebook search box) for more details as the leaves change, fall and blow away and the rain screams FIND A LOCAL BLUEGRASS SHOW!!

In sum, I want to thank you all for my/our best summer yet. You played a major part in it (as did someone else) and I am truly grateful. I won't be writin' ya until after the holidays, so make them the best yet. Find your loved ones and express yourselves! No matter who wins the election, you'll have each other!

Happy Pickin',

Happy Grinnin',

Colby



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

Colby Buswell *President*
The Oregon Bluegrass Association
PO Box 1115 Portland, OR 97207
president@oregonbluegrass.org

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
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"Cafe Vaquera"

Tuesdays 9-11pm, Bluegrass/Old Timey
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CafeVaquera@hotmail.com

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Monday thru Friday 10am - noon
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Columbia Gorge - KBOO

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Syndicated public radio with some bluegrass included in regular programming
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Eugene - KLCC 89.7 FM

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"The Backporch"
9 - 10pm Saturdays

Eugene - KRVM 91.9 FM

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

Pendleton - KWHT 104.5 FM

"Bushels of Bluegrass" 9 - 11pm Sundays
contact Phil 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

Women in Bluegrass

by Ken Cartwright

Continued from page 1

After their first appearance in a Seattle coffeehouse in 1962, the nylon string guitars and other folk instruments and music started going away and other bluegrass bands began forming in the Seattle area.

One of the first women to break into this scene in Seattle, after Vivian led the way, was Barbara Hug, who took up bluegrass banjo. She became a good player despite the fact that she was heavily discriminated against. As an example, she asked one of the new Seattle bluegrass banjoists in a band that started after ours how he did a particular lick. He said "like this," and then turned his back on her and played the lick. Barbara, Vivian, and a guitar-playing folksinger named Carol Crist formed a band called the White Pine Girls, whose career consisted of a single performance in a coffeehouse.



The Turkey Pluckers (Photo Courtesy of Vivian Williams)

Bush and Tall Timber. By the time the Darrington Bluegrass Festival started in 1977 (which Phil helped found), there were a lot of women playing in bluegrass bands. The barrier against women performers in Darrington had completely disappeared, and the women performers also helped greatly with the organization of this festival.

in 1967, the Seattle Folklore Society brought Bill Monroe in to do concerts in Seattle and Centralia. His bus was being repaired, so he asked for some local musicians to be 'Bluegrass Boys.' He ended up with Vivian on fiddle, Paul Wiley on banjo, and Phil Williams on bass. He brought Doug Green (later 'Ranger Doug') to play guitar

and sing lead. Monroe was at our house for around a week. During this time we had several gatherings. One notable one was at Barney Munger's house in the Phinney Ridge neighborhood. Monroe jammed with

a wide variety of local bluegrassers. He also recorded several fiddle tunes for Vivian to learn. There was another memorable gathering at Paul Wiley's house in Lynnwood, where Monroe met and jammed with many of the Darrington bluegrassers and Ivan Hart. Monroe and the Darrington folks hit it off immediately, and he was so taken with Ivan Hart's singing that he had Ivan come on stage and sing a couple songs with him at the Seattle concert. Monroe also played a well attended concert in a school gymnasium in Centralia, and then met his regular band in Eugene, Oregon, and performed in a hall at the University of Oregon. Later, when Monroe was touring the Northwest with his band, he was told about the regular Darrington Sunday bluegrass jam that happened to be in the afternoon of the Sunday he was to perform in Bellingham at night. On Sunday morning he got the band on the bus, went to Darrington, and did a 45 minute set at the Darrington jam. Kenny Baker said that this was the only time he had seen Monroe do something like this for no compensation whatsoever, except a good sharing time with folks he knew would appreciate it. The Bellingham concert was opened by a fine performance by Bellingham's South Fork Bluegrass Band.



Tall Timber 1966 L-R: Paul Wiley, Phil Williams, Barney Munger, Vivian Williams, Lauren Wohlgeomuth (Courtesy of Vivian Williams)

The Tall Timber bluegrass band, with Vivian, fiddle; Barney Munger, banjo & bass; Phil Williams, bass & mandolin; and Loren Wohlgeomuth, guitar, started in 1966, after they had performed at Weiser under the name given the band by Bud Meredith: Sam

Women in Bluegrass

by Ken Cartwright

It is my conclusion that the first woman in bluegrass music performance in the Pacific Northwest is Vivian Williams. It should be noted that Vivian and Phil were playing bluegrass and a mix of old-time music. Borrowing from that same article by Phil Williams, we learn this:

In 1965, bluegrass was first introduced to the National Old Time Fiddle Contest in Weiser, Idaho. This was the first year Vivian and I attended. Right away we met Barney Munger who had come up from California. The previous year my brother Bob and I had backed up Byron Berline in his first national fiddle contest win in Montana, and he showed up at Weiser. We decided to put together a bluegrass band and do entertainment sets at the contest. Vivian fiddled, Byron played mandolin, Barney, banjo, and I played guitar. It was very well received and started a regular pattern of having bluegrass bands provide part of the entertainment at the contest, which

still is the case to this day. In 1966, we put together another band at Weiser with Vivian, Bud Meredith and Lonnie Pierce on triple fiddles, Sam Bush on mandolin, Barney Munger on banjo, Loren Wohlgenuth, guitar, and Phil Williams, bass. A lot of bluegrass bands started showing up at Weiser to jam in the campgrounds. I can only remember a few: the Moore Family from Montana, Fickle Hill from California, Tall Timber, Ron Trammel's band from Fresno, Ed Neff from California, the Sawtooth Mountain Boys from Oregon, and others I can't remember.

There are many women since then to emerge in bluegrass in the Pacific Northwest and they are carrying the torch and continuing the tradition that Vivian Williams began in 1960. Thank you to all the ladies that are involved and to those of you who contributed to this article. It's one of those questions I'm glad I asked.

Thank you to Phil and Vivian Williams for allowing their comments to be added and quoted, as well as Ian Joel and Nikki Clevenger for their help in writing and research.

I am now researching at least two more stories for publication and need your help. Please email me if you can help me with the names of any women you can think of and the bluegrass bands they played in, and dates and photos if you have them. Who were the first female bluegrass players in Oregon and Washington? What band was the first all woman bluegrass band in Oregon and Washington? I don't want to leave anyone out.

I am also looking for people who would be willing to let me interview them on video for a documentary of bluegrass music and its history in the Pacific Northwest.

Thanks,
Ken Cartwright
kenc@wvi.com

All levels

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Local contact: Patty Spencer (patty@freshairsash.com)

Oregon Bluegrass  *Association*

Lily Loves Bluegrass

by Mark Rauch

I was 58 in 2005 when I went to my first bluegrass festival. It was the Columbia Gorge Bluegrass Festival in Stevenson, Washington. I had always liked bluegrass music (even as a teenager in the 60's), but didn't play an instrument and didn't realize how obsessed I was about to become with this cool music scene. A co-worker told me he and some friends had been going to the Stevenson festival for years and invited me to join them. So I dug out my old tent and sleeping bag and headed for the festival. I had a great time and got completely hooked on bluegrass festivals. I decided I *had* to learn play an instrument and get in on that jamming thing. But I also discovered that tent camping at 58 with a bad back wasn't nearly as much fun as it used to be. Time to get me an RV!

So who is "Lily"? Well, Lily is a cute little 46-year-old I bring to festivals every chance I get. My wife Sharon is very open-minded and accepting of this little arrangement. Lily is a 17-foot 1966 Airstream Caravel I fell in love with during my search for just the right "Bluegrass RV." Actually it wasn't love at first sight. I found her in Boise. She wasn't Lily then--she was just a tired, dingy, faded old trailer that looked even older than it was. But since I had driven all the

way to Boise, I convinced myself the old trailer had "potential cuteness." So I bought it, towed it home, and soon realized I didn't know the first thing about restoring a vintage trailer. I had to learn about RV electrical systems, RV plumbing, RV everything. I found a website (airforums.com) that proved to be a goldmine of information. Still, I made plenty of mistakes and had plenty of do-overs, and a few R-rated conversations with myself. Working on a trailer is like working on a boat—*nothing* is straight or square. If I added up what it cost to fix, or clean, or replace, or polish every inch of this little trailer, and especially if I added up the hours of work at minimum wage...well, let's just say Lily owes me some money. But after all the nips and tucks she did end up pretty darn cute.

OK, naming your toys might be a little hokey. But we're old enough to be as hokey as we want to be, so we decided the trailer was a "she" and she needed a name. I was looking for something "bluegrassy" like Little Maggie, or Annie, or Molly, or Polly. But Sharon said "Her name is Lily." She wasn't sure why, but there was to be no question or discussion. She was to be named Lily. If there's a bluegrass song about a "Lily" I don't think I've heard it yet. But Lily it is.

Lily's first bluegrass festival was Fiddling Under the Stars in Goldendale, Washington. Sharon and I had taken her to Spokane a month before for the final step—polishing the outside (a job I had intended to do until I found out how dirty and labor intensive it would be). On the way back home to Silverton, with a now-shiny aluminum trailer, the



Come and find us at a festival. If it's a sunny day, just look for the blinding glare. Lily loves visitors and loves to be fussed over.

timing was just right to catch the festival in Goldendale. We had a great time and had lots of friends and strangers alike stop by to visit. Actually it turns out they were more interested in Lily than us, but that's OK. It's great fun to show her off. We took a trip together to a vintage airstream event in British Columbia. It was a fun trip but we discovered we were not that into vintage Airstream events. Since Sharon doesn't have the same passion I do for bluegrass, it's usually me and Lily heading out to bluegrass festivals when time permits (which I hope will happen even more after I retire at the end of this year). Come and find us at a festival. If it's a sunny day, just look for the blinding glare. Lily loves visitors and loves to be fussed over.

I did get a bluegrass instrument shortly after that first festival in Stevenson—a mandolin. Well, actually I got a bit of "Mandolin Acquisition Syndrome." I'm on my fifth mandolin (I think it's "the one"). With such a late start, I'll never be a great player. But that's fine...I love playing, especially in jams, and I truly appreciate all the good players who not only tolerate, but encourage those of us who are trying to catch up.

I'm not much of a singer, but maybe someday I'll write a bluegrass song about Lily.



Lily is a 17-foot 1966 Airstream Caravel I fell in love with during my search for just the right "Bluegrass RV."





The hundred valleys of the Umpqua near Roseburg have rich soil and plenty of cool, clean water for the growth of bluegrass. Several dozen talented pickers and grinners regularly attend the third Sunday jam at the Evergreen Grange Hall. OBA's Roseburg Chapter recently celebrated its fifth anniversary, and props go to chairperson Liz Crain who hardly ever misses a jam. Liz arrives early to open the hall, and she's one of the last to leave. When not fiddling with the Umpqua Valley Bluegrass Band or Shasta Ray's Down-home Band, she's out promoting OBA at events like the Siskiyou Bluegrass and Folk Festival at Lake Selmac.

Held on July 28, that festival featured Eastfork, Foxfire Trio, Stringbean Stewgrass Band, Mighty Lonesomes, Umpqua Valley Bluegrass Band, Jeremy Hickman Band, Eight Dollar Mountain and Wayward Vessel. There was a strong traditional strand,

but many bands also provided a diversity of material with folk, country and swing influences. Thus, the event accurately bills itself as both a "bluegrass and folk" festival. Several YouTube videos have been uploaded from the festival.

Oregon pickers and fans generally seem to like eclectic material, new approaches and varied material. I reckon we've made the music distinctively our own... a personal expression of what's inside us but still "heartfelt" in a uniquely individualistic way. It's a very friendly festival, and the "late-night thunder jam" in the beautiful campground provided a great opportunity to get to know some of the younger players a little better.



Long Mountain Revival

There are some other eclectic festivals worth noting. The Greensprings Mountain Festival is a new event in the mountains outside Ashland. Its four stages include one dedicated to bluegrass. On the last weekend of September, a festival with an eclectic lineup of "Bluegrass, Folk, Country & Americana" is Prospect Hotel's Music in the Mountains Festival. Regionally, the Scott Valley Bluegrass Festival in Etna, Ca. is strong, and their varied bluegrass lineup makes it a great festival to check out.



Eight Dollar Mountain

Rainy and the Rattlesnakes are making a big splash in our neck of the woods. Ten-year-old Lila Miatke (fiddle) and her little sister Rainy Miatke (mandolin) are joined by their father Ray on guitar. They've opened for The Bee Eaters and The Deadly Gentlemen. Speaking of the children, Duane Whitcomb continues his outstanding fiddle program for kids in the Ashland area. Fiddle curriculum runs during the school year. There are also fiddle dances every quarter, jams, workshops, and a summer camp (info: creeksidestrings.org). Isn't it great to see the next generation of pickers coming along? Some may remember "little" Jon Carl DeGroot from our Roseburg jams in the 1990s. He grew up around Glide, learned to play guitar, took off to college in Montana, and now tours with the Random

Southern Oregon Provides Fertile Ground for Bluegrass

Canyon Growlers (randomcanyongrowlers.com). After playing the Atlantic City Music Festival in early October, they're off on a big tour of the U.K. Pretty cool!

Another band turning heads is Eight Dollar Mountain. Since forming in 2008, they've been hitting it hard, building their signature sound and fan base. They released "Wild River Country" in 2010 with songs inimitably Oregonian like "Greener Hills of Home," "Soda Mountain Breakdown," and "Valley of the Rogue." Their bluegrass with emerald tints is because of their upbringing, roots and inspirations. "Riverboat Gambler" came out in 2012 with more original material which is getting national airplay. They tour the state as ambassadors of the thriving southern Oregon bluegrass scene. With the soul of Blue Grass Boys, they also connect with a younger crowd appreciative of their contemporary approach. A couple of their members also perform more traditional bluegrass as The Mighty Lonesomes.

To the extent that life allows, it's often common to see the same musicians performing in several different bands. That's a good thing. It keeps us playing nearly every day, exploring roots and branches of bluegrass, expanding horizons into other genres, learning new material, and supporting each other.

Another band with its own unique contemporary style is Sequoia. They played at the Josephine County Food Bank fund raiser in Grants Pass and were the only other bluegrass band there besides headliner David Grisman with his great accompanists. About 1,000 attended the show. It's good to see Dobro champ Al Brinkerhoff almost fully recovered from his fall from the roof of his barn. An October fund raiser is being planned at their place for the Rogue River Valley Grange (hosts of a regular bluegrass jam) which burned to the ground a few months back.

A hardworking band called Long Mountain Revival is Rogue Valley's Gospel Bluegrass band. This summer, after picking up a new bass player (Jay Moss) and lead vocalist/guitarist (Bob Batte), they played churches, community events, and Riverfest in Keno, Or.

A fun jam occurs at the Caldera Tap House in Ashland each month on the second Tuesday. Hosted by members of Siskiyou Summit, the jams have been a blast out on the patio where acoustics are balanced and everyone can hear well. They'll likely move indoors in October. Crowds gather for that jam.

In August 2013, we'll bring back the Eagleview Pickers Festival. The moon will be nearly full, a big potluck is planned, and the campfire (and music) will be blazing. Right on the Umpqua River (11 miles west of Sutherlin), the camp will surely be reverberating with the unique, wildly disparate bluegrass of southern Oregon. It'll be a homecoming of sorts, and we're currently scheduling bands interested in showcasing their prolific talent and own spin on the genre.



Liz Crain, OBA Roseburg Chapter President and the Umpqua Valley Bluegrass Band in pioneer dress for Apple Days

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You can hear many things between tunes at a jam session. Depending upon how many banjos need tuning (we all know it's really the mandolins at fault), there could be time to decide on the next tune, plan dinner, solve Fermat's last theorem, or critique 'War and Peace.' Because of the musical setting, one of the ideas batted around is the word 'modal.' Just what does this mean? "This is a modal tune," or "This is in G modal," you might hear. Or "banjos play in *Mixolodian**." You may wonder what 'mountain modal' means, I often do.

Is there a strange dark side to music that is beyond your reckoning, and is it the hidden force that will allow you to become the master picker you know lurks within? For an answer, let's turn to the source of all wisdom: Yoda.

Now, Obi-Wan wanted nothing to do with young Luke Skywalker, so he let himself be killed by Darth Vader, forcing Luke to flee to Dagobah seeking the mysterious Jedi Master Yoda. Luke had a lot to learn before he could kick Darth Vader's butt, and he was all for taking shortcuts, but Yoda had other ideas. He knew that Luke would ignore the wisdom of the ages if it was presented in plain English, so he made it seem more mysterious by saying it all backwards.

For instance, he could have said "Face your fears!" But it just sounds so much more...*Jedi*, coming from Yoda: "Named must your fear be before banish it you can." Ooohhh,

**I heard this misunderstanding of 'Mixolydian' once, and I repeat it not to ridicule, but to caution that there is a lot of confusion in the bluegrass world about the idea of 'modes.'*

mysterious – do it again! Yoda did not say: "You're playing right into their hands!" Instead, he twisted it all backwards like: "If no mistake have you made, yet losing you are ... a different game you should play." And here's one that is particularly pertinent to music: "Already know you that which you need." And it's true – if you know the C scale, you are ready to play all the different modes in modern music.

So why do it the hard way? Remember "The Brute" from a previous Theory of Bluegrass episode? This fellow learns every tune as a string of unrelated chords, never noticing that C, F, & G always go together, and D, G, & A, etc. Because of this, 'You Are My Sunshine' is as difficult for him as learning 'Little Rock Getaway.' A

little theory would make his life so much easier.

We can put those two notions – Yoda's upside down view of the world and his realization that we have everything we need – to work for us as we play the banjo.

First let's take a look at the C scale in Figure 1. We start with the C note at the top, take a whole step to D, then E, then a half step to F, and on like that until we get back to C an octave higher. It just so happens that in the C scale there are no sharps or flats, but this has no bearing on our subject of modes.

This should be pretty familiar. It is a *major* scale, and in music theory is called the *Ionian* scale. It is the

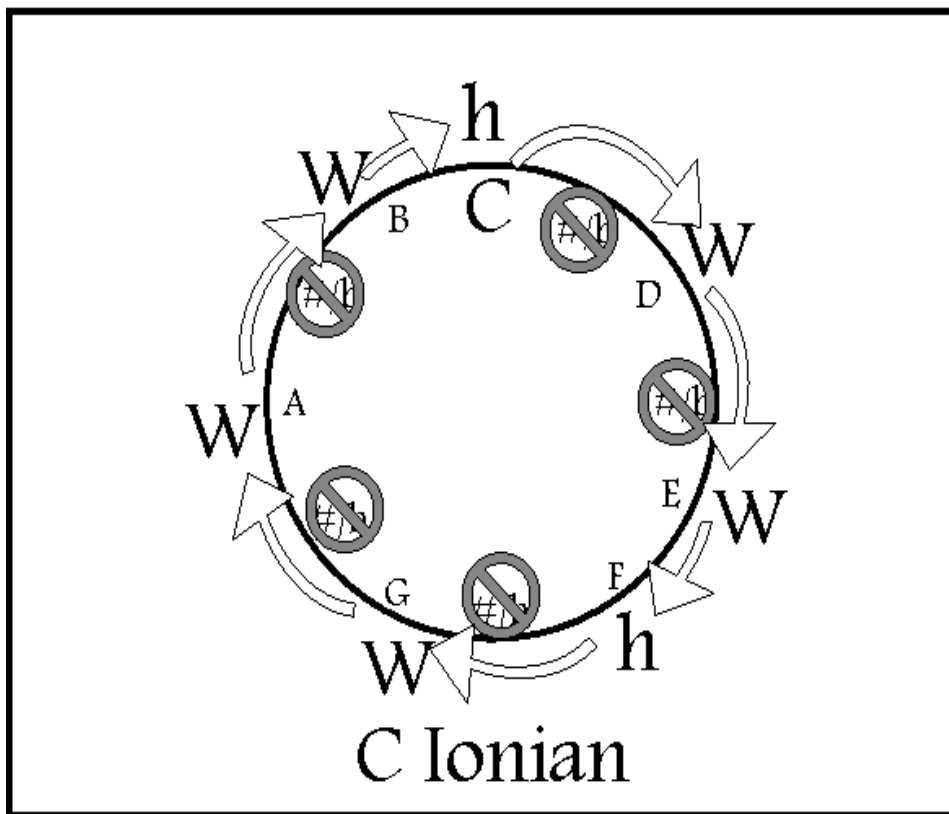


Figure 1: The C Ionian scale. We know it is a C scale because we begin and end with that note. It is the sequence of whole and half steps in this particular order that put this in the Ionian mode. This is also called the Major scale.

happy, bright sound found in much of folk music. Go ahead and play the scale from C right up to the next C an octave higher. Yes, 'Wildwood Flower' and other simple tunes are in the Ionian mode (and you can bring that up in the jam circle, if you're out to solidify your reputation as a pedantic bore).

"Ah," Yoda might say, "in the middle begin, what if *that* we did?" Let's try it. Using the same C scale, if you start and end on a D note, you'll hear a completely different sound, rather spooky and forlorn. We know it's not the familiar Ionian – major – mode, so what is it? We know it's a D scale, beginning and ending on that note, and the sound you're hearing is the *Dorian* mode. Figure 2 should make

it clear, it is not Dorian because of the D note, but because of the new sequence of whole and half steps we follow to complete the scale. Notice that we haven't changed the notes of the C scale, or rearranged the pattern of whole and half steps, we merely started in a different place – you don't need to learn all new scale patterns! "*Already know you that which you need!*"

The other modes are described in the same way. If you were to begin with the E note and follow the circle back around to end on E, playing the notes of this scale, you'd be playing the E Phrygian mode. Awesome. With no sharps or flats, the key of F would be in the Lydian mode. G is Mixolydian mode and A is Aeolian,

both common modes in bluegrass, and finally B would be in the Locrian mode. Again, it is not the notes that make the mode; all of these keys and modes use the same batch of notes. It is the sequence of whole and half steps that define each mode. For example, Figure 2 shows the key of D Dorian. In other Dorian keys, the notes would change but the pattern of scale steps would remain just like this one: Whole-Half-Whole-Whole-Whole-Half-Whole.

This is just part one of the discussion of modes. Next time I'll take a look at how this idea of modes applies to bluegrass in particular, and at least try to understand some common terms such as 'relative minor,' 'modal tune,' and how knowing such arcane information can actually keep you from playing a clinker. But that's for another day.

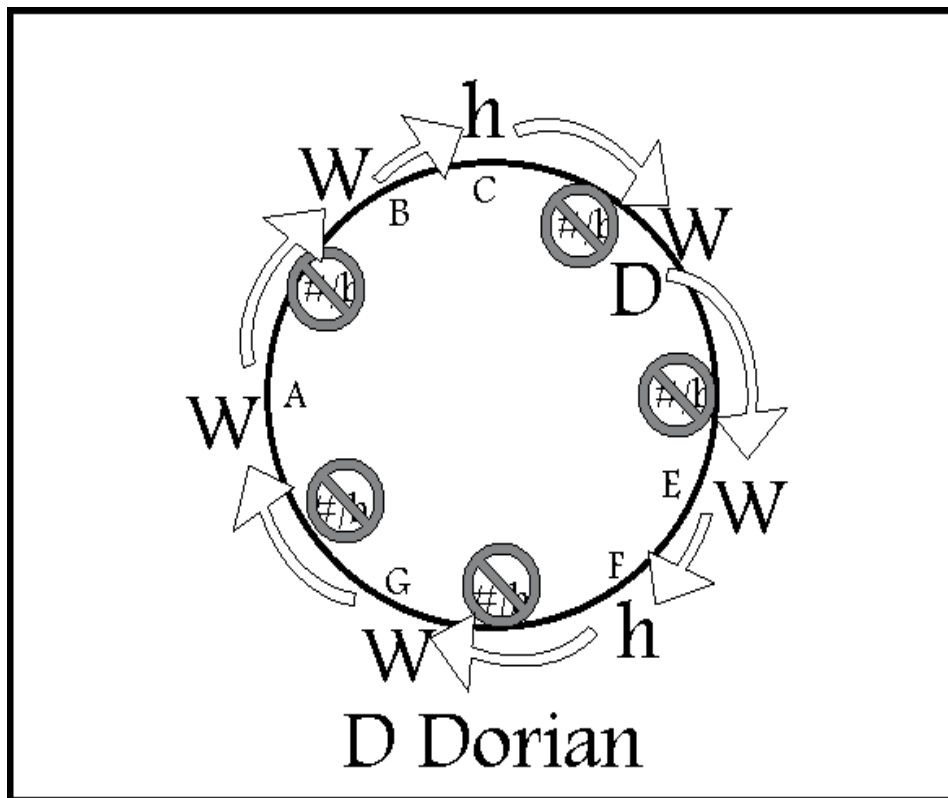


Figure 2. The D Dorian mode. Just as in C Ionian, there are no sharps or flats, but this time the pattern of whole and half steps is W-H-W-W-W-H-W. All Dorian modes will have this pattern.



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

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

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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: 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.
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.
For Information: 541-679-0553
lizcraïn42@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.winonagrangegrange271.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.
For Information: Kim 541 846-1318
kimmericle@oigp.net

Monday

PORTLAND: Rambling Bluegrass Jam - Every Monday night all year. Friendly!
See Our Website for information on location, time, contact, etc: 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.
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.
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. 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. No electronics--no mics. 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 Antonicucci bluegrasshodson9@yahoo.com

Friday

DALLAS: Guthrie Park Acoustic Music Jam
For information: Sally Clark 503-623-0874

ROSEBURG: Bluegrass and Acoustic Music Session
4th Fridays 5:30-8pm
The "backroom" at Round Table Pizza
For Information: Joe Ross rossjoe@hotmail.com

SCIO: Bluegrass Jam
4th Friday or every month, year 'round.
Held at the ZCJB Hall in downtown Scio. Beginners jam starts at 7pm, advanced jamming at 8:30pm. All acoustic, all ages. Listeners Welcome.
For Information: Starla Becker 503-394-3811

Saturday

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.Corrodinator@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.

Escaping Musical Ruts

by Tim Dawdy

We all get in ruts. Life has a way of leveling out the hills and we get stuck on the flat plains of mediocrity. Sometimes it's in our work, our eating habits, even our relationships. Life is all about the struggle. When we slip onto the safe and easy path, things can get dull quickly. This is especially true in music. Ruts happen!

We all reach musical plateaus. Everything seems to start sounding the same; each practice session, jam or performance becomes a duplication of the last one. We over-compensate with the same dog-eared licks and we lose interest in the art. This musical "Groundhog Day" takes the edge off our playing and music seems less fun. The urge to quit (the easy way out) emerges as we become dissatisfied.

All of these feelings are a normal part of a musician's life. Don't despair--there are solutions that will get you back on track.

Musical Polygamy

Try playing with different people. This doesn't mean that you must dismiss your current musical friends. It just means you need to be stretched. I am always amused by the fact that when we go to music festivals we often end up jamming with the same people that we jam with at home. It kind of defeats the purpose of a large music festival when we don't mix with different players.

Find some musicians that you don't know and make some new friends. Our Steer Crazy Band guitar player Rick King loves Gypsy Jazz. So he also joined a Gypsy Jazz band, The Inspirational Beets. This doesn't mean that he is disloyal to us; it simply means that he needed some additional musical stimulation. Just because Rick plays music with others doesn't mean that he loves us any less. He just needs more musical color in his world.

Take Some Lessons

I tried to teach myself to Telemark ski, using a book for an entire winter season. Telemark skiing, also known as free heel skiing, is a technically difficult motor skill. The first season of skiing defined my golden age of crash and burn. I fell all the time. My best stocking cap and gloves were lost. Every tree on Mount Hood had my face print on it. It was a miracle that I wasn't seriously injured.

The important part of the teacher-student relationship is not necessarily the communication of technique. The essence of teaching music is coaching the student to change a behavior.

So on my second season, I took an eight-lesson Telemark skiing instruction package from Timberline Ski School. By lesson three, I was skiing. By the end of the eight-lesson package I was well on my way to having a lot of fun skiing. I learned that being self-taught really means learning by trial and error. Trial and error is not a good way to learn. Lessons from a competent instructor really make a difference. A living, breathing teacher provides opportunities that surpass a book, video instruction, Skype or internet lessons.

The important part of the teacher-student relationship is not necessarily the communication of technique. The essence of teaching


music is coaching the student to change a behavior. Having a relationship with a teacher/coach will allow you to receive objective input from a qualified source.

Don't think that lessons are going to be drudgery. I recommend that beginning players take about 6-8 private classes. The one-on-one time with a teacher will allow you develop good basic habits. After you have the basics mastered, feel free to move on to group lessons. Group classes are fun. You learn, you make friends, and in general have a good time. Remember that the great Chick Rose defined what we do as "social music." Making friends is an important part of the musician's experience.

More advanced students could take four private classes a year and do quite well mastering the new information. Try the Artichoke School of Music in Portland, Oregon. I also recommend the Taborgrass classes in Portland. Mike Stahlman's Portland Community College banjo class is an outstanding way to advance your banjo training. And don't forget Marv's Music for wonderful music classes in Winlock, Washington. These are just a few of many great places to advance your music skills and social circle of musicians.

Camp

Music camps are fun. These camps let adults "go to camp" again. You will enjoy the stress-free atmosphere where all you have to do is go to class and jam. The food is usually provided. Classes run on a predetermined schedule. So your daily decision-making stress is greatly reduced.



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Escaping Musical Ruts

by Tim Dawdy

Most of all, it allows you to intensively study your craft. Instructional staff members are a major consideration in camp selection. Spend the winter months researching the camp that will best suit you. Choose a camp that best fits your music instructional needs. The best camps fill up very quickly. So plan on signing up early.

You will enjoy the experience of world-class instructors. You'll make a lot of new friends, and participate in an exciting musical community. The only bad part of camp is coming home to real life. Camp is a great way to push yourself out of your musical rut.

Jam Up

Jamming-up simply means to seek players that are above your level and jam with them. This can be intimidating. But when you finally get past the question of "am I good enough," you will greatly enjoy these sessions. Most players encourage lower-level players to politely play with them. Those that don't tolerate being joined by up-and-coming players are a minority.

Playing with better players will rapidly improve your playing and get you moving toward the next musical level.

Change Practice Locations

My mother nursed the twisted notion that if I sat at the same desk in my room at home, long enough, I would eventually become a good student. Nothing could be further from the truth. Changing your practice/study environment allows your brain to create new

learning associations. Your recall is improved and the number of teachable moments increases. This means that your ability to learn increases. Changing the location of musical practice will assist you in moving out of your musical rut. It also makes life more interesting.

Teach

Teaching serves two purposes. First, it allows you to contribute to the musical community. Music positively changes people's lives and you can be a part of the change. Second, teaching forces you to deconstruct what you are doing. This analysis requires you to examine your technique and explain it to others. Ask any teacher and they will tell you how much they have learned from teaching others. People making their own music greatly contributes to a more artful and peaceful world.

The Hardest Part

The difficult part of breaking any rut is to muster the will to try something different. I urge you to take action. Bravely face the emotional risk. Change your practice, jamming, or performance strategies! Trying this relatively low-risk behavior will allow you change your playing behavior. You will also never have to face the insidious question, "What if I had tried it"?

Now is the time to get out of the musical easy chair, grab your instrument and try something new!

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

Welcome again folks. It sure seems like the bluegrass summer season is over way too fast, doesn't it? Here we are, ready to start the winter indoor performance season once again.

At a recent bluegrass festival, I had two separate leaders of bands ask me what I thought of their performance. On both occasions, the band had done a good job with the songs, worked their microphones properly and did a nice job of entertaining the audience with their music. However, both of the band leaders were guilty of a very common behavior on stage. They could not be heard when they talked to the audience. They talked in a normal voice as if they were having a typical discussion about the weather. I told them that I couldn't understand anything they said between songs.

I normally don't drop names in my column, but this time I must give credit where it is due. I had a conversation with Tim Crosby, multi-instrumentalist and singer-songwriter for Kathy Boyd & Phoenix Rising. We were discussing this problem and why it is so common in bluegrass. The songs are performed at one volume and all the talking is at a much lower volume, frequently so low that nobody can hear what is being said.

Tim made a point that the performance does not start and stop with each song. It starts when the band gets on stage and ends when the set is over. I think a lot of bands concentrate on the songs and figure if they have performed the songs well, their job is done. That isn't true.

Normally there is a designated "talker" between songs. Typically that is one of the singers, or the leader of the band. They announce the next song, introduce band members and chat with the audience. Often, nobody can hear them when they talk.

Most people sing louder than they talk. If the microphones are balanced for singing, as soon as the talking starts the volume is so low that the audience cannot understand what is being said. I thought it was just the way many musicians talked. Now, after my discussion with Tim, I realize what they are missing. They think the performance of the band starts and stops with every song. Between songs, they are no longer performing.

In reality, the "performance" includes the performance of the songs and the stage presentation between songs. It is a complete package deal. If the band visits between songs, tunes instruments excessively, can't be heard when they address the audience, etc., the performance suffers. My suggestion is to make each set a performance. Work on presentation, work on the "rap" between songs, and work on who is going to talk and who won't. Remember that if you want the audience to understand what you are saying, you must learn how to speak into a microphone.

It takes practice. After talking to the leader of a band after their first

set, he agreed to step up to the microphone and talk louder. Later that evening, when they started their second set of the day, same problem. I picked up my "talkback" microphone that can only be heard on stage and told him to talk into the microphone. He actually thanked me over the microphone and asked the audience if they could understand him better. He received a resounding round of applause.

I suggest every band record their performances. Good-quality small hand-held recorders like the Zoom H2 and H4 are inexpensive and make a great reference to listen to after the performance to see how the show went. Putting a recorder out in front of the PA system will give a reasonable representation of what the audience hears. Give them a complete professional performance.

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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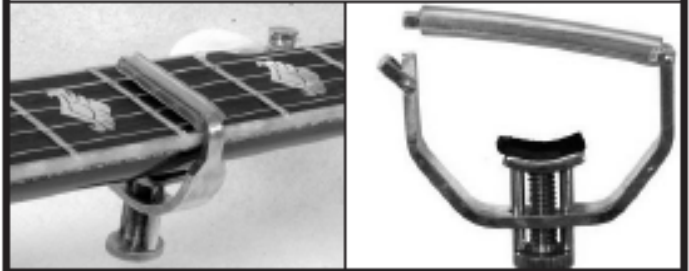
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*David also makes the Dan Crary capo, which you
can see @ Dan's website,
thunderation.com*



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Festival of Lights—Portland, OR ~ December 26th
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Jim Faddis Band**

October 20th

Cornal Creek ~ Seth Moran ~ Bass Mandolin

November 17th

North Country ~ TBA ~ Runaway Train

December 21st (3rd Friday!)

Christmas Show

**Kathy Boyd & Phoenix Rising
Roundhouse**

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Every Saturday from 10 AM to 1 PM in Portland. Artichoke Music Instructor Greg Stone will be teaching the fundamentals of bluegrass for all instruments and conducting a slow jam so students can practice their craft.

Come learn a bunch of fun tunes and be introduced to other musicians at your own level. Cost is \$10.

We are pleased to present
Russ Barenberg in November and
Steve Kaufman in March for workshops
and concerts!

Visit taborgrass.com
or call Greg at
971-207-3195
for more info.



OBA Supporting Performer Directory

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

A Sudden Tradition

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

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

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

Back Porch Revival

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

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

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

Back Up and Push

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

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

backupandpush.tripod.com

Patrick McLaughlin
patrickmw@aol.com

Bethel Mountain Band

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

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

bethelmountainband.com
Jerry Stutzman
info@bethelmountainband.com

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

Fadin' By 9

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

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

Home Grown

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

Chas Malarkey, Bob Llewellyn, Jerry Robbins, Mike Harrington, Linda Sickler
Good Old-Time Traditional Americana and Bluegrass on the Oregon Coast. High Energy, Tight Harmonies, and Fun-Loving Personalities complement any Party, Dance, Wedding or Special Occasion.

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

Mollybloom

The Mollybloom band formed in 1995 and is made up of a cohesive and talented group of musicians. Band members Clark Blanchard, Ron Relaford, Bob Rindy, Mitch Imori and Steve Yant bring 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

Money Creek Mining Co.

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

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



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.

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

Mud Springs Gospel Band

George Klos
541-475-6377

Prairie Dog Backfire

Theron Yochelson, Betsy Billings Yochelson, Sam Holmes and Steve Speth

Pickin' and singin' bluegrass music with a country flavor and honest country music on bluegrass instruments. Four musicians with years of performin' experience who have found one another on the same musical page... not such an easy thing!

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

Rose City Bluegrass Band

Gene Alger, Gretchen Amann, Garrett Maass, Charlie Williamson

www.rosecitybluegrass.com/ind
Charlie Williamson
charlie3@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

Steer Crazy

Rick King -- Guitar, Glenn Denison -- Mandolin, Tim Dawdy -- Steel-Guitar & Dobro
A New Brand of Western & American Music.
Musical fun and close harmonies that require no complicated explanation. Nice guys singing and playing great music.

<http://www.facebook.com/Steercrazyband>
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. 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 Chapple
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, Oregon 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 Rufusarian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.

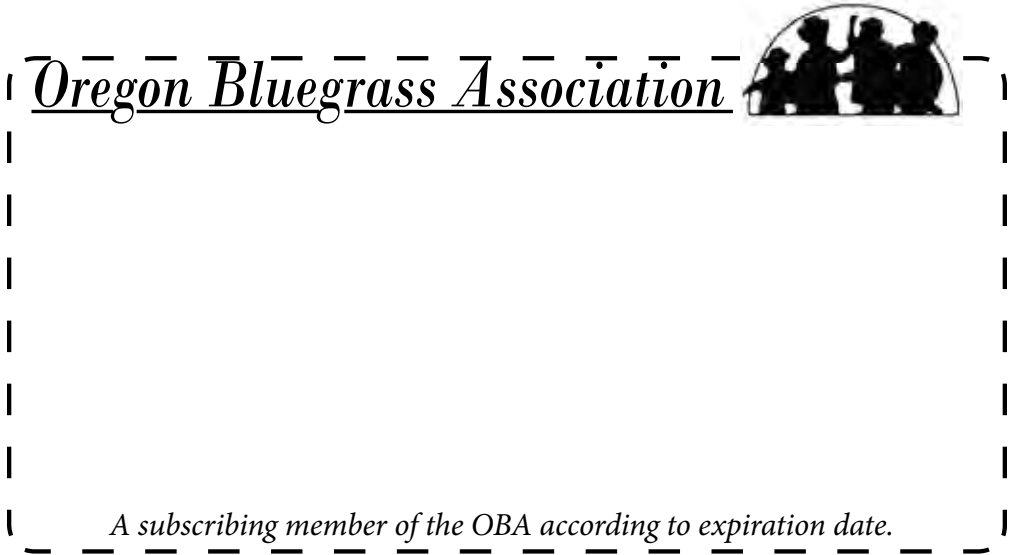
www.whistlinrufus.com
Pat Connell
whistlinrufus@comcast.net
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The Board of Directors of the Oregon Bluegrass Association cordially invites you to join the organization. Benefits include a subscription to the Bluegrass Express and discounts to OBA sanctioned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

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Membership

Check all that apply

- 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.