



INSIDE THIS ISSUE!  
OBA History, Webmaster  
Tony McCormick, Sound  
Advice, and More....



*Oregon Bluegrass Association*  
www.oregonbluegrass.org

# Bluegrass Express

*Three Decades, Hundreds of Volunteers,  
Thousands of Songs*

By Claire Levine

It's doubtful that the founders of the Oregon Bluegrass Association thought ahead to consider their 30-plus year legacy. In fact, if they had stopped to think about it, they may have questioned if the organization would last beyond its first five years.

Yet in 2013, as the OBA celebrates the 30<sup>th</sup> anniversary of its first by-laws, the founders should be proud that they created a dynamic and sustainable organization.

Reading through the old Expresses, one is struck by several things:

- The phrase, "There is nothing new under the sun," seems particularly applicable to a bluegrass organization.

OBA members are having the same discussions today as they did 30 years ago. Issues of structure, location, role, money – and t-shirts – continue to be debated, as they

were in the first board meetings.

- At the same time, the nature of the music has changed . . . and that too continues to be a subject for debate.

organizational talent, its understanding of Robert's Rules of Order – and certainly its budgetary skills – have waxed and waned, the OBA continues. In some ways it's healthier than ever.



*The OBA Board of Directors and volunteers gathered at Sonny Hammond's home in 1982*

The current membership should congratulate the founders and the hundreds of volunteers who have kept the OBA alive and thriving during the economic, cultural -- and musical -- changes of the past 30 years.

### For starters

The OBA founders had a vision: To promote bluegrass music and musicians. The early board members wanted to create a way for musicians to connect with each other, and with fans. But community building wasn't foremost on their minds.

What was? Well, getting booked, actually.

Most of the founders were perform-

- The nature of the music business has changed remarkably, around the country and in Oregon, and
- The OBA is fueled by a passion for music and community. While its

*Continued on Page 6*



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*The cover of the first OBA Express, dedicated to Bill Monroe, June 1982*



*Tony McCormick: OBA's Webmaster, medieval enthusiast and banjo player for Back Porch Revival.*



*Matt Snook gives another lesson in "The Theory of Bluegrass."*



## Bluegrass Express

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

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### Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the quarterly Bluegrass Express, frequent mailings about events, and ticket discounts to Northwest bluegrass events. Annual membership dues are \$20 for a General Member, \$50 for Supporting Performers and \$100 for Contributing Business Sponsor (see page 20), as well as other options. To join, complete the application on the back cover and mail with your check to: *Oregon Bluegrass Association, P.O. Box 1115, Portland, OR 97207*

### Website

Features include an interactive calendar that allows you to post your own events, excerpts from past issues of the Bluegrass Express, and links for local bands. Come visit us online! Visit the OBA web page today!  
[www.oregonbluegrass.org](http://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](mailto:obaexpressads@comcast.net) or (971) 207-5933

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

### Published Quarterly:

**Winter** (January, February, March)  
Mailed on December 30; Reserve by December 1, Copy deadline December 15.  
**Spring** (April, May, June)  
Mailed on April 1; Reserve by March 1, Copy deadline March 15.  
**Summer** (July, August, September)  
Mailed on July 1; Reserve by June 1, Copy deadline June 15.  
**Fall** (October, November, December)  
Mailed 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
(horizontal)		
Half Page	4x10"	\$70.00 \$65.00
(Vertical)		
Quarter Page	4x4.875"	\$50.00 \$45.00
Eighth Page	3.875x2.375"	\$30.00 \$25.00

Add 3% for late payment.

### Ad Specs

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](mailto: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

A shout out to the board!

Greetings, bluegrassers! I know this festival season treated you well! And I hope you chose to round off your season with us at our 6<sup>th</sup> Annual Bluegrass and Old Time Picker's Fest, October 4-6<sup>th</sup> at Pendarvis Farm in Happy Valley, OR. Perhaps we raised a glass to bluegrass together. The timing of this Express will probably have this issue anxiously awaiting you in the cozy confines of your mailbox when you return home.

I just wanted to take an opportunity to give a shout out to the board! We have some energetic members and their energy has been tested this festival season during their president's proximate absence - some kind of Michigan Bed & Breakfast, getting married thing...

I hope you're as proud of the board and volunteers as I am. It took some major shuffling to maintain our normal festival presence - table, merchandise and volunteers. We cranked out a new line of t-shirts, which sold like the proverbial Picker's Fest hot cakes! There's some behind the scenes work happening to our website in efforts to put our secured grant to use. Some roles are transitioning as well: both the Membership Director and the Treasurer, which involves training and time for a smooth transition. Our Bluegrass Express newsletter team continues to crank out good, timely information. Our board members are working hard so that everything stays smooth and seamless for you. We do hope you noticed some of our efforts at our ever evolving and growing Picker's Fest. All of this accomplished through their hard work, communication and teamwork.

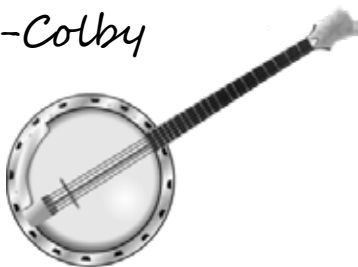
Huzzah to you, board members and volunteers of the Oregon Bluegrass Association! I/we couldn't do any of it without your blood (not really blood), sweat and bluegrass!

This is the last issue of the year and I know it seems early, but in grand retail spirit... enjoy your holidays, however you choose to celebrate! Let your loved ones know they're loved! And...if you're so inclined, buy them an OBA t-shirt!

As always...

*Cheers, Peace,  
and Love,*

*-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  
503-325-0010  
"Cafe Vaquera"

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

"Shady Grove" Saturdays 7-9pm  
Regular folk program  
Monday thru Friday 10am - noon  
with bluegrass included

### Columbia Gorge - KBOO

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

### Corvallis - KOAC 550 AM

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

### Eugene - KLCC 89.7 FM

Local broadcast 541-726-2224  
Mixed format "Saturday Cafe"  
Saturdays 11am - noon  
"The Backporch"  
9 - 10pm Saturdays

### Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays  
"Acoustic Junction" 5 - 7pm Saturdays  
"Miles of Bluegrass" 7 - 9pm Mondays  
[www.krvm.org](http://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

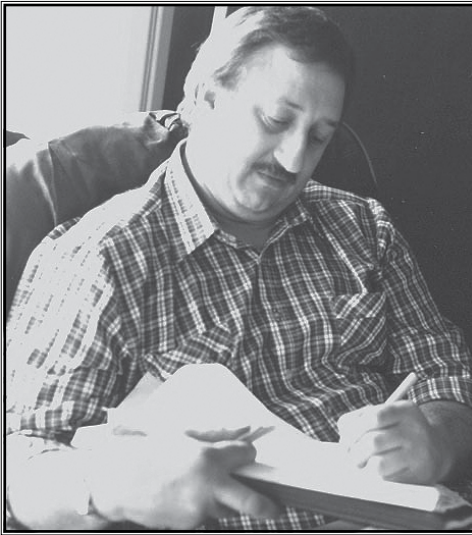
"Ken till 10" 7-10am Wed/Thur  
503-990-6101 & on Facebook



# Three Decades of the OBA

by Claire Levine

Continued from page 1



Sonny Hammond signing the OBA Charter in 1982. (Photo courtesy of Joe Ross)

ing in bands. A 2008 article in the Express describes the vision of Steve Reischman, first OBA president. He saw the OBA “. . . as a serious organization that would support the business of bluegrass, rather than be just a fan club. His goal was to bring bluegrass to a wider audience in a more professional format.”

One goal was, “to fight the Hee Haw factor. We wanted to make people aware of the intelligent music that was

being performed and called bluegrass.”

It is impossible to summarize 30 years (actually 31 years, since the OBA began a full year before its by-laws were approved) of an organization. But this article will attempt to look at some of the constants and the changes the OBA has experienced since its start.

## What stays the same? The challenges

Over the years, board perspectives have changed about many things. For example, some boards wanted to make sure there was enough money in the coffers to handle emergencies and to pass on to future boards. Some presidents had a different perspective – use up every penny in the treasury if it means providing members the most fun and opportunity.

Here’s an example of one board chair trying to balance it out. In June of 1985, Ben Coker (master of understatement) wrote, “. . .the OBA produced three concerts in Portland this spring. (They) were not a rousing financial success. We cleared \$57 on John Hartford and \$44 on Ralph Stanley. We lost \$518 on Jim and Jesse.

*“We wanted to make people aware of the intelligent music that was being performed and called bluegrass.”*

. . . The Board of Directors and the Concert Committee are reassessing the OBA’s role in concert production. We will be asking for your help.”

The money question seemed to have overlapped the “What is bluegrass, anyway” question – which may actually be a more enduring question than “What is the meaning of life?”

## The first Board of Directors

### **President**

Steve Reischman

### **Vice President**

Steve Waller

### **Vice President**

Sonny Hammond

### **Secretary-Treasurer**

Judith Poulsen,

### **Members At Large**

Glenn Morrison

Gary Bakel

Meryle Korn



A crowd of over 600 fills the Northwest Service Center for the 1991 OBA Gospel Show. (OBA Archives)



# Three Decades of the OBA

by Claire Levine

An eloquent letter in a 1985 Express stated, "I think there has been too much emphasis on money recently . . . There aren't any stockholders to report to, and many of us would like to see less consideration of the potential "draw" of a band, or of whether a certain show will be commercially successful. . . We formed the organization to promote BLUEGRASS, not related hybrids that are perceived as being better draws at the box office."

Another recurring theme -- how "Oregon" is the OBA? Letters and board comments often expressed a desire to reach more parts of the state. In fact, the idea of chapters was floated in the second year of the OBA's life. At one point, the board set a goal of holding gospel shows in six cities around the state.

In September, 1986, Susan Langner wrote, "Like many organizations, the OBA has tried to do too much, too fast, without consideration of the inevitable polarization which results from what a diverse group bluegrass lovers are. (She describes burnout and departures and general lack of energy.)"

"For the coming year -- STOP and take stock."

This is similar to current discussion on the board -- with plenty of great ideas and initiatives, the current co-chairs want to be sure that they use volunteer and financial resources wisely and cautiously.

At least once during the first 10 years, the board went through some very hard times before regaining its resilience. One board member wrote in an old issue of the Express, "The treasury has several thousand dollars, but the Board of Directors is barely able to function. . . Many members expect the Board and the OBA to 'do something.' The Board as presently staffed is incapable of doing very much at all, causing ill will, frustration and misunderstanding . . ."

Whoo-eee! Strong stuff -- and amazingly honest for a membership publication!

## Time changes everything

With apologies to Bob Wills for stealing his song title, the bluegrass music

## FROM THE EARLY EXPRESSES

- John Dopyera, one of the two inventors of the dobro, spent his last years in Grants Pass.
- Rural Delivery -- which still performs at major festivals around the Northwest -- opened for Hot Rize in 1983 at the Hillsboro Bluegrass Festival.
- Steve Reischman, first OBA president, organized the weekly Zoogross events at the Oregon Zoo. These popular events eventually morphed into a weekly summer concert series for a broad range of music styles.
- Chick Rose was the first OBA Express advertising manager.
- In the mid-1980s, the OBA held a picking party -- in Longview, Washington.
- A correspondent named "Sasquatch Sam" used to report on bluegrass activity in eastern Oregon.
- Peter Kieslich wrote to the OBA from the German Republic in 1985. Apologizing for his poor English, he wrote, "I think I'm the greatest country-music fan in Easter Germany. . . Besides the good old country music from the early 30's until the middle 60's I like yet very dobro instrumentals, gospel-country-music, country duets and the good clean BG music. . . We all must fight today for the preservation of the REAL COUNTRY MUSIC! KEEP IT COUNTRY FOREVER.
- In 1985, the Tumwater High School festival offered a \$500 first prize for its banjo contest. (Could they trust a banjo player with that much money?)
- Rick Winter reminisced on the first time he played the banjo. It was a Sears Silvertone that he received on July 15, 1963. "I practiced sitting on the wheat truck, waiting for the combine to come around the field again."



Pumpkin Ridge 1991



# Three Decades of the OBA

by Claire Levine



*The Wally's -- 1991 OBA Gospel Show (OBA Archives)*

world of 2013 is very different from that world in 1983.

**The musicians.** Volume 1, Issue 1 of the Express featured a photo of Bill Monroe, followed by Lester Flatt and Earl Scruggs; Ralph Stanley; Jimmy Martin; and Jim and Jesse.

In today's bluegrass world, it seems doubtful you could identify musicians with the same stature, identity and impact. What does this mean for the OBA?

In 1983, it's likely that every OBA member had at least heard of, if not listened to, these performers. Today, what bluegrass stars rank with those dominant bluegrass icons – assuming we could even all agree on what the definition of bluegrass is?

If you went to a bluegrass festival and asked the first 100 people you met if they knew who Ricky Skaggs is, would they all say “yes,” as they would have 30 years ago when asked about Bill Monroe? If not Ricky Skaggs, who?

Del McCoury? Dailey & Vincent?  
Frank Solivan?

They might all know who Alison Krauss is, but would those who hold to the “True Bluegrass Way” approve? Would they say Rhonda Vincent is the true queen of bluegrass? Do they prefer Sierra Hull?

And do most OBA members care about the definition of bluegrass today? When they go to a jam, do they expect to hear the songs of Flatt & Scruggs and the Stanleys? Do they listen to the Old Crow Medicine Show, Mumford and Sons, Chris Thiele and the Wailin' Jennys? Do they expect old-time music mixed in with their bluegrass? Is an open-backed banjo equal to one with a resonator?

What songs do jammers have in common? What bands do they expect to see at an OBA event? Will they be happy with a mixture of the Loafers and Wayward Vessel plus a square dance band?

And need this be the board's concern? Or is the OBA's role to let its members define what they want to hear -- and give them opportunities to listen to it all?

## The OBA History Quiz

In 1985 a letter from Southern Oregon announced that Larry Bulaich was pulling together a band with Jeff Jones, Glenn Freese, Bob Evoniuk and Steve Hardesty. “Larry doesn't have a name for the band yet, but they were recently booked at . . . the Backstage IV in Ashland.”

Do you know what the band became known as? If so, email [cjuliawein@gmail.com](mailto:cjuliawein@gmail.com). You'll be entered in a drawing to win a prize from the OBA boutique!



*Bluegrass Bunnies, AKA Pumpkin Ridge. (OBA Archive)*



# Three Decades of the OBA

by Claire Levine

## Venues and attendance.

In 1985, the OBA sponsored Hot Rize at the World Forestry Center in Portland. The OBA had to turn people away because they'd sold out the 800-seat venue.

That just doesn't happen anymore. For whatever reason, people aren't paying to hear music as they once did.

Many of the clubs that once hosted bluegrass are long gone. Venues that host bluegrass often expect bands to play for free -- or bring in enough fans to pay the venue, the exact opposite of when venues promised bands a guarantee.

During the 1990s, the OBA Gospel Show filled large venues like the Aladdin Theater with a combination of national and regional acts. Today, even Hot Rize doesn't sell out the Aladdin.

So what is the role of a group like the OBA, which can no longer ensure it can fill up a room and therefore can't guarantee the cost of national acts anymore? How does it support local and national musicians? Is that its role anymore?

## The beat goes on

So the challenges continue, and someone who cares to could examine the underlying functions and purpose of the OBA.

And yet, the 2013 organization is as vigorous as it's ever been. The bank account is healthy; the board, with its two co-chairs and many volunteers, has tremendous energy and enthusiasm. The membership meeting and the annual Pickers Festival win rave reviews.

## What do you expect?

The success of the OBA is based on a continuing stream of bluegrass fans who add their own spirit to the organization. Attend the events; contact the board members; write letters to the Express; volunteer. Let the board and other members know what you'd like to see -- and together figure out how to make it happen.

Congratulations to everyone who's been a part of the OBA for 30 -- or is it really 31 -- years.

## FROM THE EARLY EXPRESSES

- Red Allen wore turtleneck sweaters.
- A letter from Greg Roberts, certainly the most irreverent M.C. in Oregon bluegrass history, reflects on the end of the Clark College Bluegrass Festival. “. . . I felt sad to see this good old festival crawl and kick like a poisoned dog, when it might have received proper treatment, or at least been put out of its misery . . . the victim always had suffered with multiple ailments, from uncaring sound crews to crummy advertising and weird non-grass music -- but moving old Clark out of the crisp autumn air and into the August heat was really what put an end to a long General Franco-type death watch.”
- Joe Ross, who continues to write for the Express, was present at the first OBA meeting and offered to take on the role of Publicity Coordinator.

## SPECIAL THANKS

There are many people who can't be thanked enough for their early contributions to the OBA.

But two of the principal ones -- and possibly least acknowledged -- are Susan and Fred Langner. For six years, they produced the Express -- well before desktop publishing made it easy to do with the click of a mouse. They wrote, edited, typed, cut, pasted and produced -- they estimated they spent 100 hours on each issue.

Many other names show up repeatedly in early issues. They were not presidents, nor were they performers. They were just dedicated folks who sold advertising, took minutes, managed the bank accounts and handled the mailings. The current board wants to thank each of you for the day-to-day tasks that kept the organization alive.



*Pickers at the 1985 NW Folklife Festival  
(OBA Archive)*



Sonny Hammond Memorial

# Gospel Show

*Featuring the talents of*

**Fadin' By 9  
Brothers Keeper**

*Special 'Tweeners To Be Announced!*

**Saturday, January 25th  
7:00 pm**

**Freedom Foursquare Church**

660 SE 160th, Portland, OR 97233

**Members \$10  
Non-Members \$12**

**Check the OBA website for advance tickets  
[www.oregonbluegrass.org](http://www.oregonbluegrass.org)**

A benefit for the Oregon Bluegrass Association

# Turning the Volume Up to Eleven

By Claire Levine

Interviewing Tony McCormick is a little like listening to Car Talk on public broadcasting. Like Click and Clack, he punctuates every sentence with a laugh – one of those contagious chuckles so that you can't help but laugh, too.

The OBA webmaster's laugh isn't the only thing that's constant – he's a nonstop power source, focusing intense energy on anything he's interested in.

For example, about 10 years ago he picked up the banjo (actually, he re-picked it up, after a passing attempt when he was 19 years old).

"I'm a both-feet-in kind of guy," Tony said, and he applied that enthusiasm to the banjo.

"I learned three chords, took a couple lessons – and started looking for jams where I could find them." He and a friend wandered into the Produce Row Café jam - a high-powered gathering with some very good pickers. "We were terrified," Tony said.

But luckily Fred Coates, Mr. Encouragement, recognized Tony and his friends as "fish out of water." "He started telling us what the chords were and told us soon we'd be in bands" (which turned out to be the truth).

In his quest for more jams and more bluegrass, Tony started haunting the OBA website. And he hated it. It wasn't kept up to date. It was hard to find information. He wanted to do something about it.

As a certified computer nerd, Tony decided he would go to an OBA meeting and offer his services. The next thing he knew, he was a board member (much to his distress, since he'd just left two very time-consuming positions on other nonprofits).

When Tony started, the OBA was the website equivalent of a manual typewriter. It was all custom programmed, so that only another

programmer could love it. Over the years, he simplified a few things so that others could update the calendar (with thanks to Chris Knight for keeping things up to date). Eventually Tony, along with Ken Chappell of Wayward Vessel, created a self-service function for the calendar.

Today, Tony is heading up a total website revamp. Thanks to Michelle Traver, who wrote a grant proposal for seed money, the OBA was able to invest in more self-service applications. Soon, members will be able to sign up online and update their own membership information so they never fall off the mailing list.

The OBA also is looking for an intern who can update the site's look and feel, which Tony acknowledges has not kept up with modern web design.

Meanwhile, Tony's still picking away. But at least after five years of listening exclusively to bluegrass (to his wife's distress) he is now able to listen to other types of music. Over the years, he:

- supported Randy Black in promoting and running the Off Key Jam, which after many years has found a permanent home at Bidley McGraw's in Northeast Portland. They even created a song book, with lyrics and chords noted in the Nashville Numbering System, so everyone can follow along;
- started a band called Back Porch Revival, which continues to play around Portland. Tony said the band's first appearance made it obvious "we didn't play out." But



they have improved and persevered -- and are still having a lot of fun;

- bought a baritone ukulele, so that when he went camping in the medieval atmosphere of Creative Anachronism events he could practice his banjo chords without seeming too much out of time and place (try to picture this, friends!);
- runs a nonprofit started by his dad. The Patient Physician Cooperative helps working people find affordable health care without third-party insurance coverage; and
- runs a business that develops, sells and supports software for health care providers.

Is that enough? Not for Tony.

"I've been teaching myself relief carving and inlays. I have every intention of being a luthier in my retirement -- not making instruments, but decorating them.

"I'm an artist -- if it has to do with creativity, I want to do it."



# Theory of Bluegrass: Wet Paper Bag

By Matt Snook

Each of the bluegrass instruments has its own strengths and weaknesses. Flatpickers and fiddlers fly up and down the scale, playing intricate melodies as easy as breathing. But when it comes to arpeggios (chord patterns) and syncopation it's a different story: They struggle with cross-picking for guitar and mandolin or Hokum Bowing on fiddles, for instance, sweating to achieve what banjo pickers do while noodling.

For banjo and dobro, the opposite seems to be true. The rolls, chord patterns, and arpeggios come naturally to the three finger picker, but often the audience – or even the picker! – has a hard time hearing a melody through the barrage of notes. And that's while picking in the low country down by the nut. Up the neck things get even worse. Legion are the banjo and dobro pickers fairly proficient on the first four or five frets, but up the neck they find themselves limited to rolling over a chord shape or straight bar position and feeling like they couldn't pick their way out of a wet paper bag. Sound familiar? Read on.

## Outside the Box

When Big Mon sang *Little Georgia Rose*, he sang it straight: "Way dooooooowwwwwnnnn, in the Blue Ridge Mountains, way doooooowwnnn, where the tall pines grow..." The melody stayed right there on the IV note during the long-held note on "down." Later, John Duffey of the *Seldom Scene* was thinking outside of the box when he sang: "Way doooooowww-hooooowwnnnnn in the Blue Ridge Mountains" yada, yada, yada. On "hown" he raised the note one step, singing a V note over a IV chord – a blasphemy which sounded so good it's been done that way ever since! Why not put it to work in your instrumental version? You'll see it's a great way to make short work of that bag...

Let's pick the banjo in G, to start out easy. This line of the song would be over the C chord, and Big Mon's melody note would be the C. The first line of tab in **Figure 2** shows a standard Scruggs approach to picking this on a banjo using a forward roll. Ho-hum... Duffey's version would raise that C to the D note halfway through, and the second line in **Figure 2** is a lame and tame way to put the extra note in your playing. But it's *still* not enough. Let's make people take notice of what we're doing!

There is a musical concept called *enclosure* which is a cool way to emphasize a note. We want to make that D note of the melody stand out – the way your hair stands up when Duffey sings it – so we'll *enclose* it by not just dwelling on the D note, but playing the notes above it and below as well. **Line 3** shows a rather tepid way to do this. Notice that the E and C notes play a part in these standard banjo rolls, and you can bring out the melody by emphasizing the right notes with the right hand. But it's *still not enough!* Let's banjify this thing.

Instead of just picking the enclosing notes, which tends to bury them in the rolling sound, throw some pull-offs and slides in there to give it some zing! **Line 4** is what I'm talking about. It starts with a typical roll, then uses a pull-off to go from E to D, followed immediately by a slide from the C to D. Whew! When you get through playing that phrase, everybody will be paying attention. Notice that the final measures also enclose the G note of the melody between the A and F# notes.

## And Now The Bag

"Great," you say, "but we're still playing down at the nut." Hold your horses, we're *this* close to picking our way out of that bag. *Let's pick it in C.*

**Line 5** shows how, with a little modification, we can pick this lick *in any key*. The example is in C, but there is no reason the same lick can't be played anywhere on the neck. The fingering is a little tricky, so in **Figure 1** I've shown one way to do it. Remember this is just a suggestion; do what works for you.

You can use these two ideas – *enclosure* and *emphasis* – to remake each of your basic banjo licks to bring out the melody and break out of the first position down at the nut. Identify which note you want to emphasize, then find a way to play the scale notes just above and below, the way E and C enclose D. Add some zing by using pull-offs, hammers, slides, and all the other tricks in your wet paper bag.

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

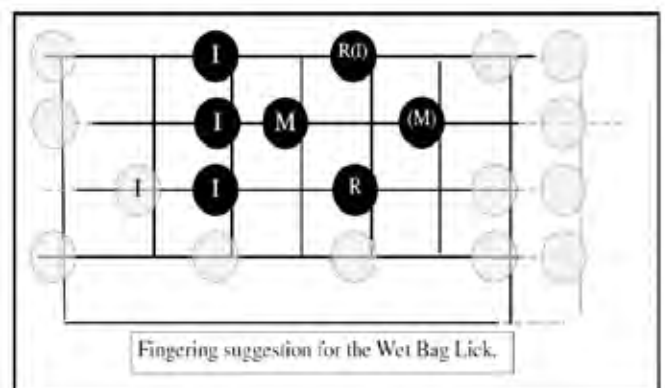


Figure 1: A suggestion for left hand fingering of the Wet Bag Lick. I = Index finger; M = Middle finger; R = Ring finger. Parentheses indicate fingering for measure 23 on Line 5. The ghost notes are nearby parts of the scale which are fair game for modifying the lick to your heart's content.

# Theory of Bluegrass: Wet Paper Bag

By Matt Snook

## Wet Paper Bag

Line 1 Way doooooooooooooowwwwnnn intheblueridgemountains

G C C G G

Banjo

Line 2 Way doooooooowwwww-hooooooowwwnnintheblueridgemountains.....

G C C G G

Line 3: Enclosing the D note, timidly.

G C C G G

Line 4: Enclosing the D note, and adding some banjo bling with pull-offs and slides.

G C C G G

Line 5: The cat is out of the bag. Play this "Wet Paper Bag" lick anywhere.

C F F C C

s = slide; h = hammer; p = pull-off

Figure 2: Tablature for the Wet Bag Lick. Line 5 describes how to use this lick in any key to emphasize the melody while giving it some real banjo zing.

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Wernick Method

# Scheduled Jams:

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

## Sunday

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

**PORTLAND: OBA Jam** - First Sunday of every month October- April: 12:30-4:30PM  
Portland Audubon Center, 5151 NW Cornell Road, Portland.  
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.  
Beginner and intermediate jam. "Nobody's too crummy too play with us!"  
For Information: Randy Black or Tony McCormick  
offkeybluegrass@oregonbluegrass.org

**PORTLAND: String Along Acoustic Jam** - 2-5:30pm 2nd and 4th Sundays, Jan-May.  
13793 SE Sieben Park Way (Off SE 147th ave and Sunnyside), Clackamas, OR 97015 (503) 794-3883  
Sharon Sandgren: queensas@juno.com

**ROSEBURG: OBA Roseburg Jam** - 3rd Sunday Year Round. Evergreen Grange, 5361 Grange, Rd. Take Exit 119 off I-5. Just past the 2nd stop light, turn left on Grange Rd. The Grange is down 1/2 mile on the left. Bluegrass Jam - all levels encouraged.  
For Information: 541-679-0553  
lizcraun42@gmail.com

**SALEM: Salem Chapter OBA Jam**  
3rd Sunday 2pm-5pm October to May  
Mission Mill (Dye House) at 1313 Mill Street, Salem, OR. Bluegrass instruments and music only, please. Listeners are invited.  
For more information call Ken at 503-507-2941 or email at kenc@wvi.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](http://www.ramblingbluegrass.org)

## Tuesday

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

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

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

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

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

## Wednesday

**BEAVERTON:** Bluegrass Jam - Every Wednesday (except the 2nd) - 6:30-9:30 p.m.  
Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217) Newcomer Friendly!  
For Information: janeromfo@yahoo.com

**EUGENE:** Every Wednesday 7-9pm  
Music Masters studios in South Eugene. 40th and Donald shopping center. All skill levels. No charge. Bluegrass jam with some old-time and old-country.  
Information: Sean McGowan (541) 510-1241  
www.musicmastersstudio.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 - 3rd Thursdays 6-9pm.  
Wild River Pub meeting room, Grants Pass, Oregon. All levels of players. All acoustic.  
For Information: 541-471-2206  
Brinkerhoff and Antonucci  
bluegrasshodson9@yahoo.com

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

## Friday

**ROSEBURG:** Bluegrass and Acoustic Session  
4th Fridays 5:30-8:30pm  
"Back Room" of Round Table Pizza. 2040 NW Stewart Parkway, Roseburg, 97471  
All acoustic instruments. Listeners welcome.  
Information: Joe Ross rossjoe@hotmail.com

## Saturday

**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.

**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

**For the most up to date listing, check the OBA Jam Calendar at: [www.oregonbluegrass.org](http://www.oregonbluegrass.org)**

**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](mailto:banjo@notebene.net).**



## Booming with Fall Bluegrass!

A new Ashland concert series, presented by the Gaia Project, will include hard-driving northwest bluegrass music of Jackstraw on **Sat, Sept 28** at Rogue Valley Unitarian Church. Info: [gaiaconcerts.com](http://gaiaconcerts.com)

Also in Ashland, Ariella St. Clair has a diverse lineup of 15 shows (between Sept – May) for her 18th annual season of eclectic concerts at Unitarian Fellowship, 87 4th St. All start at 8 pm, and of special note to bluegrassers are **Wed, Nov 20** (Hot Buttered Rum) and **Fri, Dec 6** (Tony Furtado). Also, coming **Fri, Feb 7** will be Bill Evans with his “History of the Banjo” presentation. For the full schedule, see [stclairevents.com](http://stclairevents.com)

## Band Feature

**Long Mountain Revival** plays Gospel bluegrass music. Members hail from Prospect, Wimer, Eagle Point, Grants Pass and Central Point. Formed in 2007, they decided on the name “Long Mountain Revival” by 2010. That refers to a local mountain near Eagle Point, and “Revival” reflects their desire to see revival in the hearts of those they



*Long Mountain Revival*

play for, as well as in their hearts to reach the lost. Their repertoire includes material from Doyle Lawson, Hot Rize, Hank Williams, Blue Highway, originals, and bluegrassified hymns. Song themes are Bible accounts, praise songs, stories of redemption, and spiritual truths. Long Mountain Revival is Bob Batte, Vicky McGee, Jay Moss, Bob Sullivan, Jerry Truppa, Mark Adams, and Jon Clement. Find them on Facebook and YouTube.



*Sequoia*

## Band News

The Antonucci Collective (from Grants Pass) plays many originals on standard bluegrass instruments, but addition of Coleman Antonucci’s ukulele adds a new, fresh sound. Their new CD, “Acoustic Vortex,” was released in Sept 2013.

Eight Dollar Mountain plays **Fri, Oct 4** with Renegade Stringband at Alex’s in Ashland. Then, on **Sunday, Oct 6** at Art along the Rogue, which features over 50 artists creating huge pastel chalk drawings on H Street in downtown Grants Pass. They’ve also begun work on their third full-length recording due to be released in early 2014. Info: [eightdollarmountain.net](http://eightdollarmountain.net)

Umpqua Valley Bluegrass Band is working on a special Christmas show for the Douglas County Fairgrounds in Roseburg on **Fri, Dec 6** from 6-8 pm. Info: [rossjoe@hotmail.com](mailto:rossjoe@hotmail.com)

Sequoia appears **Sat, Dec 7** at Bear Barn in Grants Pass as part of the Rogue Winterfest. Info: [thunderridgeranch.net](http://thunderridgeranch.net)





Another Bluegrass Jamming class starts up in November at Absolute Music in Roseburg. For information call 541-673-9759 or go to [bgjam.com](http://bgjam.com).

## Classes and Workshops

From **Oct 1 – Nov 5**, another “Bluegrass Jamming Class” using Dr. Banjo’s Wernick Method at Absolute Music in Roseburg occurs every Tuesday from 6:30 – 9:30 PM. All levels welcome, but you must be able to change smoothly between simple chords. Participants play and sing many songs, as well as experience various jam situations. If interested in learning or improving jam skills, in a non-threatening atmosphere, don’t hesitate to sign up. Info: [bgjam.com](http://bgjam.com) 541-673-9759

## Festivals

Eagleview Bluegrass Festival in early Sept was a resounding success, and dates have already been set for a 2014 festival at the beautiful Umpqua River site which also offers great camping, fishing, swimming and hiking. Their emphasis will continue to primarily showcase Southern Oregon bluegrass, as well as other up-and-coming groups from around the region. Mark your calendars for August 29-31, 2014.

Info: [rossjoe@hotmail.com](mailto:rossjoe@hotmail.com) 541-673-9759

Siskiyou Strings and Threads Festival will go over Labor Day weekend in 2014. There will be bluegrass, quilting, breakfast, corn on the cob, games, and square dances. Gene Bach says, “The fairground is a much better place for a festival with 100+ hook-ups with dedicated power and water, shade, tent camping, nice bathrooms, showers, and easy access.” Info: [Sweatsocks2@yahoo.com](mailto:Sweatsocks2@yahoo.com)

## Jams

First Friday – 6 pm - Gospel jam, Redwood Grange, Grants Pass. Info: 541-292-6907

Sunday after the first Friday – 1-4 pm - Mia and Pia’s Pizzeria, Klamath Falls.

Info: 541-281-5994 or 541-783-3478  
[banjoist48@yahoo.com](mailto:banjoist48@yahoo.com) or [benfcoker@gmail.com](mailto:benfcoker@gmail.com)

Second Saturday - Tom’s Guitars in Medford. Info: 541-772-1994

Second Tuesday - Caldera Tap House in Ashland. Info: 541-482-8984  
[justapicker@charter.net](mailto:justapicker@charter.net)

Second Sunday - 8:30 am breakfast, 11 am - 1 pm jam in Williams. Info: [steveradcliffe@peak.org](mailto:steveradcliffe@peak.org) 541-479-3487

Third Thursday -6-9 pm - Wild River Pub, Grants Pass. Info: 541-471-7487

Third Friday – 6 pm - Gospel jam, St. John’s Lutheran Church, Eagle Point. Info: [jonmando@embarqmail.com](mailto:jonmando@embarqmail.com) 541-538-8482 or 541-826-4334

Third Sunday – 1-5 pm - OBA Roseburg Chapter, Evergreen Grange Hall, Roseburg. Info: 541-679-0553

## Radio

Mondays from 7 – 9:30 pm, “Bluegrass Tendencies” w/ Georgia Lee features diverse tunes from the countryside with a tendency towards bluegrass. Info: [www.freewillradio.org](http://www.freewillradio.org) [kimmericle@oigp.net](mailto:kimmericle@oigp.net)



# Beginning Bluegrass Jammer

by Greg Stone and Linda Leavitt

## Why Learn to Play Bluegrass Music, Anyway?

Festivals, friends, camping under the stars, sharing great food and beautiful music from the heart in community: That's what bluegrass music is all about. Some of you would like to go beyond just listening to bluegrass at festivals and concerts. You've decided to learn to play a banjo, mandolin, fiddle, guitar or bass. Some of you are even singing for the first time. This column is for you.

## Bluegrass music is good for body and soul

Playing bluegrass music is just plain good for you, with health benefits that include improved brain function, hand-eye coordination and finger strength, and lower blood pressure and stress. Music practice results in better memory and staves off dementia. Focused practice is meditative. Playing bluegrass music keeps us sharp and inspired.

Singing results in greater lung capacity, fewer colds (yes, really) and better posture.

Playing bluegrass music allows you to express yourself emotionally. Singing a sad song may improve your mood.

Friendship is good for you, too. People with good social connections live longer. That's a fact! To play well with others, you will develop your ear for listening to the music and to the folks with whom you play music. If you regularly play music with other folks, chances are you will make deep music connections and you might just live longer. So turn off that TV and get to practicing!

## Playing bluegrass music is fun

Face it: You work too much! You need to find a diversion that totally engrosses you. Fiddle tunes and songs are like

puzzles waiting to be solved. When you've mastered a fiddle tune or song that you can play in a jam, you will be solving that musical puzzle in concert with others. Bluegrass music is both an individual and a team sport. When you take a break in a jam, you may feel like you've hit a home run.

## Make friends no matter where you are in the world

If you know how to play and sing bluegrass music, you will have learned a language that is recognized all over the world. Bluegrass music is very accessible, and everyone is welcome. If you find yourself at a bluegrass jam in Tokyo, Buenos Aires or Prague, you may need a translator to ask how to find the train station, but chances are excellent that everyone at that jam will know how to play "Old Joe Clark" with you.

The founder of bluegrass music, Bill Monroe, felt overwhelmed by the success of the music community he created. Monroe said, "Bluegrass music has brought more people together and made more friends than any music in the world."

## What is the best way to learn to play and sing bluegrass music?

Find an instrument, a good teacher and learn to play your instrument.

Listen deeply to bluegrass music. Go back to the original material of the genre (Monroe, Stanley Brothers, Flatt & Scruggs, Del McCoury) and really listen to the rhythm, chord structure and the singing, too. Memorize tunes and songs. Join a regular weekly jam and play with other musicians at your level, and perhaps those who are farther along than you. Bluegrass musicians are by nature generous folks. Ask questions and ask for help! Practice 10 minutes in the morning and ten minutes in the evening. Join a group class. Join the Oregon Bluegrass Association!



*Greg Stone teaches guitar and directs Taborgrass, a weekly bluegrass class and jam for all instruments ([www.taborgrass.com](http://www.taborgrass.com)) and performs in the GTM String Band. Linda Leavitt teaches at Taborgrass and sings with the bluegrass band Porch Cats.*

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

Hi again, folks. It seems the summer festival season was just starting and now here we are, nearly finished with nice weather and outdoor events. It just goes too fast.

This installment is not for musicians. I have been observing festival audiences and believe there is some "sound advice" that could help the audience have a better musical experience. In fact, I actually doubt that anyone has ever attempted to give advice to those who come out and support live music. So, I have my task.

Knowing a little bit about sound systems can make the listening experience more enjoyable for many folks. Frequently people will set their chairs right in front of the stage, thinking that is the best seat in the house. Other times, folks will sit as far away as they can and don't realize they too are losing some of the experience.

Those who sit right in front don't realize that most PA systems have low- or mid-frequency drivers and high-frequency horns of some type. The separate components each have their own characteristics and require a certain amount of distance from the speaker to work together. A front-row seat might be the worst place to sit if you really want to hear the band. The main speakers are aimed past where you are sitting, the horns can't cover your area, and you are hearing both the main speakers and the monitor speakers on stage.

In an ideal world, everyone would sit in the "sweet spot" of the PA system. That spot is always out in front of the main speakers a certain distance-- never in front of the speakers and never between the speakers close to the stage.

High-frequency horns radiate sound at an angle. Most radial horns send sound out at either sixty or ninety degrees from the front of the speaker.

Imagine the old-time cheer leader's voice tube (megaphone) with a small hole at one end and a large hole at the other. That is similar to how a high-frequency horn works.

There are times when the horns overlap each other, somewhere out in front. That can be a great place to sit, or it can be a terrible place to sit. Sometimes when a PA is not set up properly, the place where the two horns overlap can cause phase cancellation which can sound like mud. Imagine dropping a stone in a pool. Notice the water waves going away from the point of impact in nice concentric rings. Now, drop two stones a couple of feet apart and watch what happens. Where the two waves meet, they cancel each other out. That can happen where horns overlap.

Therefore, the ideal place to sit is a reasonable distance from the front of the speakers, anywhere within that ninety-degree triangle and far enough away for the low frequency drivers and the horns to couple and provide the best sound.

Another hint is to not sit next to the mixing station. Not that the sound is bad, but frequently people come to talk to the engineer. That can be

distracting. If the talking bothers you, remember that the sound engineer can't get up and move. You can. There are times when a discussion of a band's sound needs must be held while another band is on stage. If that will bother you, sit far enough away to avoid being distracted.

And a final note about being an audience member. Most folks know that having good sound at an event is important. Be aware of where you sit. Try not to block the engineer's view of the stage. Try not to walk on cords or cables on the ground. While you are there to enjoy yourself, the sound guy is working hard to make your experience as enjoyable as possible.

And when in doubt, ask the sound guy where the best seats in the house are for the best sound. Who knows? Maybe they actually know the answer.

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

*GZsound@hotmail.com.*

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# Kathy Boyd & Phoenix Rising

## Celebrate the Holidays With Us!

**Saturday, November 16**

*Music in the Stacks (2 p.m.) ~ Canby, Oregon*

**Saturday, November 16**

*Eastside Bluegrass Series (7 p.m.) ~ Portland, OR*

**Saturday, December 14**

*Emerald Valley Opry (5 p.m.) ~ Eugene, OR*

**Friday, December 20**

*Vic's Guitar Cave (7 p.m.) ~ Forest Grove, OR*

**Thursday, December 26**

*The Grotto's Annual Festival of Lights (6 p.m.) ~ Portland, OR*

*Please check our website for more holiday shows!*

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# EASTSIDE BLUEGRASS



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**October 19th**

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Chris and Pam  
True North

**November 16th**

Kathy Boyd & Phoenix Rising  
Brian Oberlin  
Fadin' By 9

**December 20th**

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Roundhouse

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presents

# Laurie Lewis

and The Right Hands

**Nov 15, 7:30 pm**

**St. David of Wales Church  
2800 SE Harrison, Portland**

**\$15 / \$15 PLS Members / \$8 ages 12-18 (under 12 free)**



Two-time IBMA Female Vocalist of the Year, Laurie Lewis (laurieweiss.com) weaves her songs into an enthralling and memorable mix of fiery bluegrass, traditional country, and folk. Let her and her band, The Right Hands, perform with warmth and ardor. "Laurie Lewis has shown us a greater and grander world" *—Song Out Magazine*

Opening the show is Hopping Jenny, four seasoned old-time players from Portland Learning Center members of the Mouse Sisters and the Foghorn Stringband.

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# OBA Supporting Performer Directory

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

## **A Sudden Tradition**

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

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

## **Back Porch Revival**

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

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

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

## **Back Up and Push**

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

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

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

## **Bethel Mountain Band**

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

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

bethelmountainband.com  
Jerry Stutzman  
info@bethelmountainband.com

## **The Bluegrass Regulators**

Luke Dewhirst, Martin Stevens, Molly Adkins, Josh Adkins, Jake Dewhirst

In February 2009, four young musicians got together and started playing. Something clicked. Drawing from a variety of influences such as The Lonesome River Band, Vince Gill, John Mayer, Hot Rize, and Buddy Miller, the Regulators deliver a unique blend of contemporary bluegrass, complete with solid instrument and vocal work

Luke Dewhirst  
503-395-8103  
regulatorbluegrass@gmail.com  
www.bluegrassregulators.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.

www.eightdollarmountain.net  
Mark Lackey

## **Fadin' By 9**

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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

## **Lost Creek**

From Portland, Oregon, Lost Creek delivers a driving blend of bluegrass and old time standards with terrific vocal harmonies and tasteful instrumentation. For years they've delighted audiences at festivals, pubs, parks, dances, markets, and weddings throughout Oregon and Washington. Have a listen and see what's new ... thanks for stopping by.

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



# OBA Supporting Performer Directory

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## **Lucky Gap String Band**

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

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

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

## **Mischief**

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

Matt@greenbeard.us  
541.805.5133

## **Misty Mamas**

Carol Harley, April Parker, Katherine Nitsch,  
Eileen Rocci

This band – together since 2005 – has made a real name for itself in the Vancouver/Portland acoustic music scene. Collectively these women have decades of experience playing and singing in harmony. MISTY MAMAS serve up Home-Style bluegrass filled with powerful harmonies, traditional and original songs as well as tasty instrumentals combining the American genres of bluegrass, old time, gospel, folk and country music. Family friendly, the band can include interactive songs that engage the younger set.

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

## **Money Creek Mining Co.**

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

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

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

## **Mud Springs Gospel Band**

George Klos  
541-475-6377

## **Prairie Dog Backfire**

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

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

## **Puddletown Ramblers**

A regional bluegrass band that performs original songs, good old time traditional bluegrass, acoustic, old country and Americana music. Performing together since 1997, this Portland based band has played festivals, theaters, private parties, pubs and special events all over the Northwest. Our blend of harmonious vocals will shake that tender chord in your heart and leave you wanting to hear more.

puddletownramblers.com  
Dave Peterson  
david@puddletownramblers.com

## **The Rainbow Sign**

Curt Alsobrook, Rachel Bock, and Josh Cole

Old-timey goodness with strong harmonies and knee slapping tunes! Taking turns leading vocally and switching up instruments, The Rainbow Sign delivers a high energy performance strengthened by a common love of mountain music.

www.facebook.com/TheRainbowSign  
www.joshcolebluegrass.com

## **Rose City Bluegrass Band**

Gretchen Amann, Charlie Williamson, Peter Schwimmer, Spud Siegel

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

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

## **Roundhouse**

Donn Whitten, Kim Jones, Ron Leavitt and  
Joe Denhof

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

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

## **Shasta Ray Band**

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

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

## **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

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



# Go To [www.oregonbluegrass.org](http://www.oregonbluegrass.org) For more info & links

Please contact Suzanne Chimenti, (OBA Database & Membership Manager) at [sfchim@msn.com](mailto:sfchim@msn.com) if you are interested in receiving a Supporting Performer Membership form.

## **The Loafers**

Mike Stahlman, Dave Elliot, Aaron Stocek, Holly Johnson

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

Dave Elliot  
503-663-3548

## **Wayward Vessel**

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

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

<http://www.waywardvessel.com>  
Ken Chappel  
[info@waywardvessel.com](mailto: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](mailto:rachelgold145@gmail.com)  
503-227-0647

## **Whistlin' Rufus**

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

Whistlin' Rufus has delighted family audiences throughout the Pacific Northwest for several years. Three and four part vocal harmonies, exciting instrumentation and contagious fun are part of the Rufusian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.

[www.whistlinrufus.com](http://www.whistlinrufus.com)  
Pat Connell  
[whistlinrufus@comcast.net](mailto:whistlinrufus@comcast.net)  
971-207-5933

Is your band's contact information up to date? Need to make a change to your line-up? Please check your band's listing at [http://www.oregonbluegrass.org/band\\_links.php](http://www.oregonbluegrass.org/band_links.php)

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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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