

INSIDE THIS ISSUE!
Meet the new OBA President,
Fiddler Sawyer Olsen,
Pickers' Fest, and More....



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

Madame President *Meet Chris Palmer*

by Claire Levine

What's the role of an organization's president?

It's often to set direction and priorities. But in a small volunteer organization, it's also doing a lot of the hands-on work, as well as providing leadership.

Chris Palmer's ready to do all the above.

As a successful business owner for many years, she knows how to get things done, both directing others and working long hours on the tasks that she does best. As a professional event manager, she knows how to coordinate and promote. As a board member on several nonprofits, she understands about setting policy and goals.

And as someone who plunged in headfirst to organize a big bluegrass festival, she gave herself an immersion course in the business of bluegrass.

In Chris Palmer, the Oregon Bluegrass Association has found a terrific leader to follow Colby Buswell and Patty Spencer.



In the mid-60s, Chris and her neighborhood pals caught the music bug. They loved the Beatles (who at that age didn't?), but they also loved Ian & Sylvia; The Brothers Four and Peter, Paul & Mary.

Immediately after leaving Grant High every day, Chris and her friends would pull out their guitars and meet at someone's house -- until someone's parents made them come home. They sang and accompanied themselves, and they even competed in some contests run by local radio stations ("There's a trophy around somewhere,"

Chris said).

NE Portland's Folk Revival

Chris grew up in Northeast Portland, in "a neighborhood with lots of kids." It was just after the Beatles set the world on fire, and when, at the same time, folk music had moved out of New York onto FM radio stations across the country.

But life interferes

But it's been since the late 60s that Chris performed with her guitar -- until 2013 (you'll hear about that later).

Continued on Page 6

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*Chris Palmer: The New Oregon
Bluegrass Association President.*



Catching up with Fiddler Sawyer Olsen



*Join us at the 7th Annual Oregon
Bluegrass Association Pickers' Fest
September 12-14 at ZigZag Mountain
Farm on Mt Hood!*



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

The OBA Board

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 \$25 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, 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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Advertise in the Express!

Your Express advertising will reach over 500 households of bluegrass enthusiasts, while helping the OBA to continue publishing this valuable resource. We appreciate your support of the Oregon Bluegrass Association. For information about placing an ad for your music-related business please contact Pat Connell via email at: obaexpressads@comcast.net or (971) 207-5933.

AD RATES AND DIMENSIONS

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Mailed on July 1
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Reserve by September 1, Copy deadline September 15

SIZE	DIMENSION	COST	TWO OR MORE ISSUES
Full Page	7.5 x 9.5"	\$150.00	\$130.00
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Quarter page	3.75 x 4.50"	\$60.00	\$50.00
Eighth page	3.75 x 2.25 (2 1/4)"	\$40.00	\$30.00

The OBA prefers to receive advertising payment in advance. For one year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may send a check payable to The Oregon Bluegrass Association and mail to PO Box 1115, Portland, OR 97207.

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 please email Christine Weinmeister at cjuliawein@gmail.com.

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

Following in Colby's and Patty's footsteps is going to be a tall order and--I'll freely admit--a little intimidating. Their achievements include the launch of the Pickers' Fest, which will celebrate its 7th year in September in a new location; a great new website; a positive bank balance; and a real surge in membership. My hope for the future of the OBA is to continue what has begun, and add more OBA-sponsored events. A concert series and an even better gospel show are both on the table.

The current board is up for the challenges. You may have met some of them at the annual meeting in April. The able and unforgettable Tony McCormick is our new Vice President; Secretary Ron Preston; John McCoy, our ace Treasurer; Development Director Michelle Traver; Linda Leavitt, our Volunteer Director; and Chuck Palmer,



our Membership Director. Plus key volunteers Cleve Friedman, Marlene Smith and Ian Joel. Probably our most valuable asset is *The Bluegrass Express*, which, thanks to Editors Christine Weinmeister and John Prunty, who spend countless hours designing and putting it together, keeps the bar high and the reading interesting. In addition to columnists Matt Snook and Mark Gensman, there is seldom an issue without a lead article by writer Claire Levine. *The Bluegrass Express* is supported by advertisers which make it an economically viable publication. That would be due to Pat Connell, an energetic volunteer in several areas who is also out there selling ads and tracking materials.

You all know that an organization like this depends on volunteers. That's the other part of my plan for the future. We have formed committees for merchandise and to assist those involved in event production, lining up volunteers for the events where the OBA has a presence. None of these jobs take over your life; they just add to it. One of the reasons that I wanted to get more involved was because of the community of bluegrass. Volunteering not only helps the OBA, it creates lifelong friendships. So don't be shy. Step up and contact Linda at volunteers@oregonbluegrass.org.

We'll see you most of you this summer at one festival or another. It's the best part of the year: camping, listening, talking, playing. We're lucky people here in the Northwest. Be sure to swing by the OBA booth and say hi.

Chris Palmer

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 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 'til 10" 7-10am Wed/Thur
503-990-6101 & on Facebook

Meet Chris Palmer: Our New OBA President

by Claire Levine

Continued from page 1



Chris and childhood pal Stan Sessions on stage at the 1965 Teen Fair at the Memorial Coliseum

Chris got married shortly out of high school, and her friends went off to college. With the exception of jams with her sister and then brother-in-law, a blues musician, her singing and playing was limited. Life on a farm and the birth of a son cut into her time and her socializing.

Enter antiques, her enduring passion

Chris has always been interested in antiques. When her son was 10 months old, she asked the owner of a local antique store for a job and started in the business.

Around the same time, she collected some old items from her family's basement, went to an antique show, and earned a whopping \$70. With that inspirational kickoff, she continued to deal antiques on her own while working in the shop.

Enter Don Wirfs, a visionary who recognized that Chris had the down-to-earth organizational skills to make his antique show business a success. This was in 1981, and Don was planning his first antique show.

Eventually, these shows grew to be well-recognized across the West. The business that later became Palmer/Wirfs & Associates added holiday bazaars that were the biggest of their kind west of the Mississippi. At one time Palmer/Wirfs & Associates was organizing 12 antique shows and two holiday shows a year.

After 12 years, Chris started buying out her partner, and in 2013 the business became Christine Palmer & Associates.

#1 Associate

The one associate who counts most in Chris's life is Chuck Palmer.

Chris and Chuck met when they were both selling antiques. Later, Chuck worked for the vendor that provided the tables, pipe & drape and set up all the shows for Chris's business. After 10 years of working closely together, "friendship turned to love."

About the same time, Chris started buying into the business, and Chuck

came to work for the company doing event management. For 18 years, he could step in for Chris in handling the crises that seem to always occur during a large event.

He now works part-time, helping manage the vendors at the antique and holiday shows and preparing the printed programs for all their events.

Then there was bluegrass

In Chris's day-to-day business, her customers are really the vendors – dealers of antiques and collectibles; artists; and craftspeople. Chris's job is to please the vendors – but that's not always possible.

Sometimes the weather's bad and the shows have a poor turnout. Sometimes people just don't feel like buying. And every year, the consumers change – and vendors might not have what the public is looking for. And if the public isn't happy, the vendors aren't happy.

For years, Chris had a fantasy – of producing an event in which everybody had a good time. That's



Marty Stuart, Chris Palmer and Dan Tyminski

how she stumbled onto the idea of a bluegrass festival.

In 2004, the Oregon Convention Center in Portland owed Palmer/Wirfs a sizeable credit. So the center suggested they partner with the company on an event. Chris thought, "Bluegrass: friendly people, upbeat music, the opportunity to give people a great time."

So she made arrangements for the debut of the River City Bluegrass Festival in January of 2005.

Only one problem, really: She didn't know all that much about bluegrass, or bluegrass festivals, for that matter. In fact, neither she nor Chuck had ever been to a bluegrass festival nor seen a live bluegrass band.

By late fall of 2004, she had only one band booked: The Del McCoury Band.

"I remember throwing my personal checkbook from one side of a meeting room to the other so somebody could pay one of the bands."

Fortunately, she had hired Stew Dodge to do the sound, who introduced her to John Malloy, a musician and experienced talent buyer. From that time on, John booked terrific lineups for all the River City shows.

In addition to Del, the first show featured the Nashville Bluegrass Band, Riders in the Sky, and many other great national and regional acts.

Musically and in terms of big fun, the festival was a hit. In terms of attendance, not so much.



Chris Palmer with the 2006 River City Dream band: Dan Tyminski, JD Crowe, Sam Bush, Chris and Chuck Palmer, Jerry Douglas, Barry Bales and Stuart Duncan.

And while it appeared highly organized and seamless to those in attendance, Chris remembers it as being barely disguised chaos.

"I remember throwing my personal checkbook from one side of a meeting room to the other so somebody could pay one of the bands."

Remember that Chris and Chuck were learning a whole new business and organizing an event on top of their full-time jobs.

"I'd never worked with volunteers before. I had to learn how to book travel, develop floor plans, so much new to learn." Chris said she often would stay up until 3 a.m. trying to get on top of the work.

(The author remembers seeing Chris in her bathrobe and slippers in the lobby of the Lloyd Center Red Lion, personally greeting one of the bands that arrived late on the Friday night of the festival.)

The Palmers held the festival at the Convention Center for five years, then took a one-year break. The new River City Music Festival re-emerged at the Red Lion on the River – Jantzen Beach – a much more friendly and engaging venue. "It became one big slumber party."

The move also helped the festival cut back on expenses. And during the two years the festival was at Jantzen Beach, it had some of the most exciting line-ups of any festival in the Northwest.

In addition to classic favorites like Rhonda Vincent, Peter Rowan and the Travelin' McCourys, River City widened its range -- and its popularity. The Time Jumpers, a project band which included Vince Gill -- an all-star band from Nashville -- plus notables like Tommy Emmanuel, Rodney Crowell and Guy Clark brought in new fans.

At which point, the festival ran out of capacity. There was no more room to



Meet Chris Palmer: Our New OBA President

by Claire Levine

grow. And Chuck worried about the intense stress that Chris experienced for months before every festival.

In 2012, they retired the River City Music Festival at the peak of its popularity.

For the Palmers, the music endures

Organizing the festival was alternately exhausting and exhilarating. Chris and Chuck were plunged into a whole new world of music, personalities and expectations. They became immersed in bluegrass and the community.

And today, two and a half years after the last festival, they are more of a part of the bluegrass community than ever.

During the festival years, Chris focused once again on the guitar, which she had largely ignored for nearly 40 years. She took flat-picking lessons with Jon Neufeld (Jackstraw,

Black Prairie) and started jamming with new acquaintances who soon became close friends.

She also served as co-editor and sold ads for the OBA Bluegrass Express.

When the River City Music Festival re-emerged at the Red Lion at the River ... "It became one big slumber party."

When Chris's son moved his family to Arizona, the Palmers suddenly were freed from grandparent duties on weekends. That allowed them both to spend more time enjoying the music that they'd worked so hard to promote.

In 2013, friends Jeff and Lauri Gordon talked Chris into singing and playing

with them at the Thursday evening open mic at the Columbia Gorge Bluegrass Festival. (Although she won't admit to being anything but nervous, she nailed her guitar leads, and her harmonies were perfect.)

Chris and Chuck also held down the merchandise table at many bluegrass festivals over the last two years. Then Colby invited Chris to get more involved in the OBA as its publicist.

It was inevitable

Chris is a leader and a manager.

She thought about becoming OBA president for five months before she actually accepted the position, but it was inevitable.

Chris is optimistic about the organization and believes she's stepping into the presidency at a great time. "I don't think the OBA's ever

Get Well, Greg!

If you've been to a festival in Washington or Oregon, likely you've picked a few tunes with Greg Linder. We call him the bluegrass butterfly, because he makes it a point to get around to every jam and play with folks. He's a terrific flatpicker and a darn good harmony vocalist. Greg helps put on the Bluegrass from the Forest festival too. He is a tireless volunteer who researches and books bands, organizes events and even helps with the website. In short, bluegrass in the Pacific Northwest would not be the same without him.

Greg was recently diagnosed with colon cancer and many friends in the bluegrass community have come together to help out. A benefit concert took place on June 8th, but fundraising efforts continue. Because Greg works as a contractor, he will be out of commission for six months following surgery and recovery. If you would like to help out, you can make a donation of any amount by visiting www.bluegrassfromtheforest.com and clicking on the donation links available there. -- Della Perry

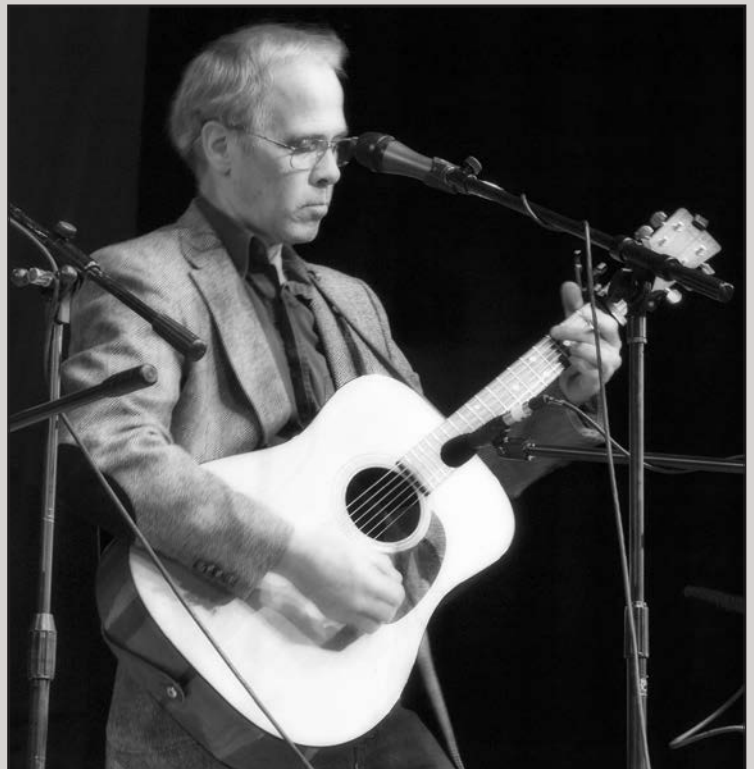


Photo Credit Eric Frommer





Chris Plamer and Glen Farley pick a few at the Clatskanie Bluegrass Festival

been in better shape since I've been associated with it."

Under Colby's leadership, the OBA expanded its visibility in the community. With the Pickers' Festival, the highly visible hospitality suites at Wintergrass, OBA Secretary Ron Preston's continued staffing of the OBA table at the Eastside Bluegrass Series, and having the merchandise table at numerous festivals in Oregon and Washington, the OBA's out there, spreading the word and recruiting new members.

In the last two years, co-presidents Colby and Patty, supported by a highly competent board, focused on making sure the board's foundations were set up to accommodate growth.

For the first time, thanks in large part to Treasurer John McCoy, the board is equipped to keep track of merchandise sales, down to the individual T-shirt size, and perform other accounting functions. Now, not only is the bank account in good shape, but the board

can track every penny of expenditures and revenue.

Chris raves about the Express editors, Christine Weinmeister and John Prunty. "They taught themselves the graphics program, jumped right in and do a terrific job of coordinating and designing the Express four times a year. It's never looked better."

Thanks to Michelle Traver, who secured a grant, and the hard-working Tony McCormick, who has maintained the website for years, the OBA has a new interactive web presence.

Now, Chris is looking at how this strong board and the new tools can continue to bring bluegrass to more audiences.

"There's a resurgence of interest in old-time and bluegrass music among younger Oregonians. Let's build on that. Let's bring them in."

She wants to use her event management skills to reach out, and she's dedicated to continuing the Pickers' Festival and looking for other opportunities for gatherings and performances.

At the recent board retreat, the word "happy" kept emerging as one of the board's goals. Chris said that summed it up for her. "I want to make the OBA a happy place for everybody involved."



Chris Palmer with John Prunty and Christine Weinmeister at the Stevenson Barnstorming event.





Mountain Heart, Union Station, Seldom Scene, Chesapeake, Daryl Scott, Tim & Mollie O'Brien, Doyle Lawson and Quicksilver, and Country Current. Band members are Al & Deborah Brinkerhoff and Warren Whistler. In 1996, Al became the Oregon State Dobro

SEQUOIA, from Galice, offers acoustic Americana, interesting edgy newgrass and roots tunes. You can count on them to deliver hot Dobro and banjo instrumentals, as well as strong vocals with dynamic harmony. Their influences are quite diverse and include The Steeldrivers, John Cowan, Rhonda Vincent, Kenny and Amanda Smith, The Stringdusters,

Champion, followed by winning the 1999 Rockygrass Dobro Championship in Colorado. Al also kicks it up a notch when he brings out his banjo. Deborah has sung for years with local southern Oregon music groups at open mics, fundraisers, art nights, eateries, parties, weddings, and jam sessions. Longtime southern Oregon multi-talented musician Warren Whistler

adds warmth to Sequoia's folkgrass and vintage sound with his fiddle and guitar. When Al and Deb's son Luke is in town, he joins in as a walking bass player and harmony vocalist.

The Antonucci Collective's new CD, "Acoustic Vortex," released in Sept 2013 is now available for purchase on CDBaby.

Eight Dollar Mountain took to the Britt Festival main stage in Jacksonville on Friday, June 27 in support of Leftover Salmon. They've been in the studio recording their third album, "Tied to the Tracks," produced by Vince Herman of Leftover Salmon, and they are thrilled to share the Britt stage with them. You can also catch them on July 17 (Caldera Tap House in Ashland), and August 16 (West Coast Country Festival in Ashland). Info: eightdollarmountain.net

Umpqua Valley Bluegrass Band has traditional bluegrass shows planned on July 25 (Sutherlin Concerts in the Park), August 10 (Gospel Show in Sutherlin's Central Park), September 5 (My Coffee & Wine Experience in Roseburg), September 6 (Umpqua Valley Farmers Market in Roseburg), and September 13 (Apple Day at the Historic Applegate House in Yoncalla). Info: rossjoe@hotmail.com

Classes and Workshops

Duane Whitcomb hosts three **Creekside Music Camps** for kids from July 14-18 (Scottish), July 21-25 (Blues) and Aug 11-15 (Galician). The fun for kids, age 6-17, runs from 10:30 a.m. – 2:30 p.m. Since 2007, young musicians have gathered in Ashland's Lithia Park to play music, run around, make friends and enjoy the outdoors. The camps prepare kids for a lifetime of music, and all styles are welcome.



Corral Creek



Steep Ravine

Kids play in large groups with all levels, and small groups of matching abilities. Instruments include violin, ukulele, guitar, bass, cello and viola. Other instruments are welcome, but check with Duane. Tuition is \$200. Duane also hosts Friday jams for kids around Ashland. Info: creeksidestrings.org; duane@creeksidestrings.org 541-324-6851.

The 26th **Booher Music Camp** is planned for June 30 through July 5 in Sisters, OR. It is attended by adults and children of all ages. The camp is inspirational, the jamming is a blast, the professional instruction is superb, and you will want to come back for more! Instruments taught include violin/fiddle, guitar, piano, bass, and cello. You will not only broaden your musical horizons, but you'll meet new friends and make great memories that will last a lifetime. Student tuition is \$545. Info: boohercamp.com

Festivals

Siskiyou Folk and Bluegrass Festival at Lake Selmac on July 26 will announce its lineup soon. The event (starting at 10 a.m.) features a guitar raffle, 50/50 drawing, late-night jamming, food and beverages by Wild River Brewing. Info: siskiyoubluegrassfestival.com or 541-592-3326.

The West Coast Country Music Festival is at the Greensprings Inn in Ashland on August 16. It features Scott Law Bluegrass Dimension, Paige Anderson & the Fearless Kin, Steep Ravine, Creekside String All-Stars, Rainy & the Rattlesnakes, Eight Dollar Mountain and more! \$20 advance ticket price at brownpapertickets.com. Info: westcoastcountrymusicfestival.com

Eagleview Bluegrass Family Reunion is on for Friday - Sunday August 29-31 at Eagleview group campground right along the main Umpqua River (11 miles west of Sutherlin). Besides

jamming, potluck and workshops, the gathering of pickers & friends will also include concerts by Umpqua Valley Bluegrass Band (host band), Long Mountain Revival, Red Diesel, Brian Oberlin, Corral Creek Bluegrass, Back Porch Soiree, Old-Time Fiddlers, and more! Early arrivals can camp at the Tyee public campground a mile away until we open the gates at Eagleview at 2 p.m. on Friday. Donations cover camping and festival expenses. Info: rossjoe@hotmail.com 541-673-9759

The first ever **Siskiyou Strings and Threads Bluegrass Festival** in Yreka, California will be August 25-31. There will be free mid-week workshops, three days of stage shows, a Thursday evening downtown jam, and more. The Siskiyou Golden Fairground in Yreka is located right off the freeway and features over 100 RV hook-up sites with 30 amp power and water, shaded seating for the audience and easy access. There is plenty of shopping nearby. Advance festival tickets are \$45, with camping for \$20-25/night. Info: siskiyoustringsandthreads.com

Music in the Mountains on Sept 27-28 at Prospect's Historic Hotel has music starting Saturday morning. They also have food, wines, beers, crafts, quilts, jammin' on the veranda. Info: 541-560-3664 www.prospecthotel.com

Other Events

As part of the "Back to the Fifties Celebration," a Pie and Ice Cream Social is planned from 4-7 p.m. on July 25 at the Schmidt House Barn & Bandstand, 508 SW 5th, Grants Pass. Most of their music will be brass band and Doo-Wop, with some folk/bluegrass added in for flavor. Sponsored by the Josephine County Historical Society. Enter the pie contest! Info: 541-479-7827 or 541-507-7618.



Sawyer Olsen's just your average kid ... who's performed on stage with Rhonda Vincent and who's a competitive athlete in five sports.

He sets a high bar for 15-year-olds. Or for the rest of us, in fact.

Sawyer, whose family moved from Kodiak, Alaska, to Corvallis last year, was known to many Northwest bluegrass fans before the move. As a full-time resident of Oregon, he's making an impression on anyone who hears him play the fiddle.



Photo by Corky Miller

Start with the classics

Elizabeth and Larry Olsen thought it was important for their son to start learning music from an early age. So when Sawyer was four, they picked out a cardboard violin at Elizabeth's dad's musical instrument store. Sawyer learned basic technique on the cardboard model before he got his first real violin at age five.

Larry started learning violin about the same time. "My dad would make me play with him for an hour a day. And since it took him a little bit longer to learn the songs, I had to play them twice as much," Sawyer said.

But, Sawyer admits, "I actually didn't like playing violin that much until I started playing bluegrass."

Beyond Beethoven

What got him going was attendance at an old-time music workshop, which led to his acquaintance with musicians who play bluegrass and other acoustic music styles. He learned bluegrass playing from a Brian Wicklund book, and eventually he started performing with a bunch of 50-something people whose repertoire ranged from traditional fiddle tunes to the Grateful Dead.

The musicians were not only the best on Kodiak Island -- they were the only bluegrass musicians on Kodiak Island. The band's leader became Sawyer's second dad, teaching him not only about bluegrass, but also about the joys of the festival world.

The family owned a home in Carson, Washington, where they would spend the summers. From there, it was easy to go to the Father's Day Festival in Grass Valley, California -- which they visited five times -- and the Columbia Gorge Bluegrass Festival in nearby Stevenson, Washington.

"When I started coming to Stevenson, I would end up jamming with the headliners -- and they thought I was pretty good for how old I was, so they invited me to play with them on stage."

"I thought they were like gods."

In addition to Rhonda Vincent and Ricky Skaggs, he has performed with Sierra Hull's band, Josh Williams, and Mark Phillips and IIIrd Generation Bluegrass.

Through the band leader on Kodiak, Sawyer got to know Frank Solivan -- whose band Dirty Kitchen has become



a major force in today's bluegrass. Frank lived in Alaska for several years and, Sawyer said, "He took me under his wing." So you can expect to see Sawyer playing with the amazing Dirty Kitchen musicians whenever they're in the Northwest.

Today and tomorrow

After Larry retired from teaching, he moved the family back to Oregon, where he had gone to college. The fourth member of the family is Annie, age nine, who's also a fiddler.

Once in Corvallis, Sawyer started taking singing lessons with Yvonne McMillan. Yvonne teaches music in public schools and also teaches voice from her Philomath home.

She invited Sawyer to play with her band, SugarPine, which was getting back together after a year off. Sawyer's now playing fiddle with SugarPine -- and taking the occasional vocal lead on bluegrass standards.

Like many of his age, one genre isn't enough. But instead of going the Chris Thile route, his musical tastes were shaped by his Kodiak years. "I really like old rock and some blues: the



Sawyer Olsen: New Kid On the Block

By Claire Levine

Beatles, Stevie Wonder, Otis Redding, the Grateful Dead.”

Sawyer plays the mandolin and some guitar. “And I’m starting the banjo. I got one for Christmas. I’m teaching myself, going off YouTube.”

Sawyer’s drawn to sports, as well as music. He was on the wrestling team at his previous school. Now he’s competing in basketball, swimming, track and cross-country. He’s also finished “13 or 14 triathlons,” which he thinks is his best sport.

“I’d like to be a part-time musician and a part-time triathlete.”

An Oregonian

After growing up on an island, Sawyer appreciates the relative freedom of movement that he has from his Corval-

lis home. “You can actually drive places instead of having to fly or take a ferry.” For example, he said it’s great to be able just to drive up to the Saturday Market in Portland on a weekend, and he enjoys the easy access to bluegrass festivals.

Sawyer will be playing with SugarPine at the Winlock Pickers’ Festival July 11 - 13 -- and watch for him in the campgrounds at other Northwest festivals this summer.

But don’t be

surprised to see him on stage with the big names -- or read about him in the sports pages in coming years.



Photo by Corky Miller

The 2014 Mt. St. Helens Bluegrass Festival

August 8-10, 2014 ---- Toledo, Washington



James King



Larry Gillis

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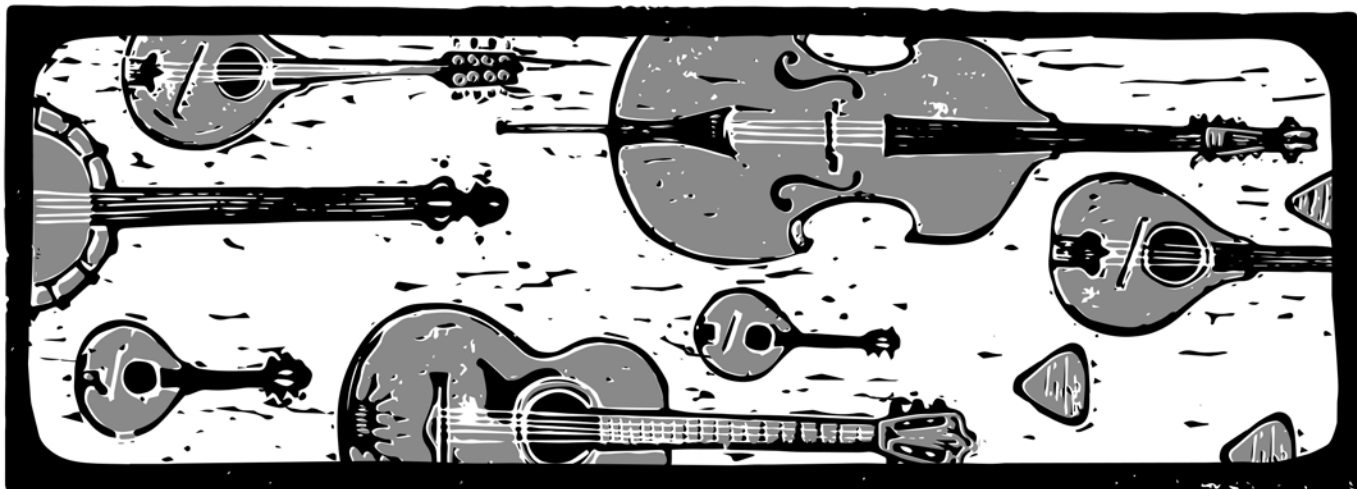


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Pickers' (And Friends) Fest Finds a New Home

By Claire Levine

For bluegrass musicians, there's never enough opportunity to pick with others. So seven years ago, the Oregon Bluegrass Association decided to give its members one more chance to stay up all night and play music.

They also wanted a place that OBA members and friends could visit, eat, rest and enjoy a lovely outdoor setting. So began the OBA's Bluegrass and Old Time Pickers' Festival.



The first two weekend-long events were held at a private camping area west of Portland. The OBA hosted four at Pendarvis Farm, the home of the Pickathon and a quirky and lovely place to gather. But conflicting events made it harder to schedule. And the OBA went in search of a new home.

Board members launched a massive search that included city and state parks as well as private lands. They were looking for a place:



- set up for camping;
- with plenty of space for different jams;
- with enough kitchen facilities to support communal meals; and
- that would be affordable for members and friends.

They found what they were looking for in Zigzag Mountain Farm. One hour east of Portland, the farm is a mile from the town of Welches and about 16 miles from Timberline Lodge.

The farm's owners bought the property about five years ago as a second home. They immediately saw the potential for sharing it with others -- and now they host song-writing workshops and other music events throughout the year.

The farm is 50 acres of forest and open meadows surrounding the original house built in 1909. Small bridges cross a creek that flows through the property, and the Lookout Mountain Trail offers terrific views of the Cascades. The farm house has decks, porches, grassy areas under trees and places to get away.

The farm has plenty of room for tent and RV parking. In addition to a wood-heated hot tub, pickers can rent a yurt furnished with beds. There's also a

modern bathroom available to campers.

A federal program that provides part-time employment to college students (the farm calls them WWOOFRES) helps the owners maintain the working farm and its organic garden. WWOOFRES will be on hand to help campers get situated and provide optional meals throughout the weekend.

The OBA board feels like the festival has found a permanent home. Join them September 12 - 14 for a terrific weekend at a beautiful location.



Mark your calendars for September 12-14 at ZigZag Mountain Farm !

This year's festival will have more space than ever before for jamming. But there's also plenty of room to hike, sit and enjoy the view, visit, gather for meals -- and enjoy. The farm is set up for picking and community.

New this year will be workshops on every bluegrass instrument. We are also planning an open-mic stage, band scramble, and the popular OBA beer tent.

Visit the new OBA website at oregonbluegrass.org and sign up for the OBA's Facebook page ([facebook.com/oregonbluegrass](https://www.facebook.com/oregonbluegrass)) to receive updates about this festival and other OBA activities.





Kathy Kallick and Laurie Lewis are remarkable people, remarkable women.

They have inspired me – and so many of my friends – to pursue bluegrass in a way we never considered before first hearing them in the late 1980s and early 1990s.

Back when I got serious about learning more about bluegrass, there was Kathy and there was Laurie. And that was about it. (We on the West Coast didn't learn about Lynn Morris and Claire Lynch until years later.)

They sang. They wrote. They were excellent on their instruments. They fronted bands. They were personable and funny and gutsy and honest and lovely. And, in a way, they belonged to us – women in our 30s and 40s who loved bluegrass but who didn't see how we could possibly fit in.

When they recorded their "Together" CD, every woman bluegrass I knew learned to sing Little Annie, and we all wished for a singing partner who made harmonies sound as easy as breathing.

And for the last 20 years, they've been remarkable on their own and with others. They've written tearjerkers and hilarious songs and kids' music and bird tributes. Laurie has entertained in an amazingly diverse collection of ensembles, including her band the Right Hands; as a duo with Tom Rozum; and with the next

generation of super-talented acoustic musicians. The CDs from Kathy's band consistently stay in the top of the bluegrass charts for months and months.

So, OK, back to the CD, right? To start with, there was Vern Williams and Ray Park. They introduced countless Californians to bluegrass – hard core traditional bluegrass – and inspired so many young musicians who later went on to become professionals and innovators.

This CD is a tribute to Vern and Ray – and it's as traditional as you can get: blasting Kathy and Laurie back to their earliest days on the bluegrass scene.

And it's just stunning. From the first notes of Oh! Susanna you know it's going to be a doozy.

Their voices are as powerful and precise as when I first heard them: perhaps even more so. They are such masters of their voices. We know they are as versatile in their voicing as they are in their songwriting. But it's still surprising how well they have nailed

the clean intensity of the genre the way they learned it from their early mentors.

Of course, their back-up musicians are impeccable and, well, exciting. It's a CD full of joy.

But maybe what I love the best is the cover photo.

They are more than 25 years older than when I first heard them. And they are more beautiful than ever. And they clearly love each other.

OK, so for me it's obviously not all about the music. It's so much about enduring friendships and about being able to go off in all directions and know you really can go home again. It's about creating new models of beauty and creativity and how to be graceful and gracious under all circumstances.

Their liner notes are full of gratitude. They point me to my own gratitude toward the music, and how it has led me to long-lasting friendships and a greater sense of community than I ever thought I could experience.

And I'm particularly grateful to Laurie and Kathy, for so much.

But really, go buy the CD, even if it's just for the music. Because that's certainly enough.

Laurie and Kathy Sing the Songs of Vern and Ray will be released August 5th. It will be available through spruceandmaplemusic.com, laurielewis.com, and kathykallick.com, as well as CD Baby and Amazon.

You can also purchase a copy by mail by sending \$15 + \$3 S&H to:

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www.oregonbluegrass.org or contact president@oregonbluegrass.org





2014 FESTIVAL CALENDAR



Contact Mac Wilcox via the website:
clatskaniebluegrassfestival.wordpress.com

August 1-3

Pickathon

Happy Valley, Oregon

lineup and ticket info at:

www.pickathon.com

August 8-10

Blue Waters Bluegrass Festival

Medical Lake, WA

www.bluewatersbluegrass.org

August 8-10

Mt. St Helens Bluegrass Festival

Toledo, WA

Mark Phillips & IIIrd Generation, and some of your favorite PNW bands! Workshops, band scramble, free Sunday bluegrass gospel concert.

General (360) 785-3478

generalandbetty7@msn.com

washingtonbluegrassassociation.org

August 10-17

The Centralia Campout

Centralia, WA

An Old Time Campout with square dances in the evening, meteor showers and lots of Jamming. No stage shows, performers, or scrambles. Lots of friends, stories, tunes and songs. Pot-lucks and river picking. Directions and more info at www.centraliacampout.com

August 15 - 17

High and Dry Bluegrass Festival

Bend, OR

highanddrybluegrassfestival.com

August 16

West Coast Country Music Festival
Ashland, OR

Featuring Scott Law Bluegrass Dimension, Paige Anderson & the Fearless Kin, Steep Ravine, Creekside String All-Stars, Rainy & the Rattlesnakes, Eight Dollar Mountain and more! \$20 advance

July 4-6

Wheeler County Bluegrass Festival

Wheeler County Courthouse

Fossil, OR

(541) 763-2400

email info@wheelercountybluegrass.org

www.wheelercountybluegrass.org

July 11-13

14th Annual Winlock Picker's Fest

Winolequa Park

Winlock, WA

Marv Sobolesky

marv@marvsmusic.com

www.winlockpickersfest.com

July 17-20

Northwest String Summit.

Join us at gorgeous Horning's Hideout, North Plains, OR for our 13th year!

More detail at: www.stringsummit.com.

July 18-20

Darrington Bluegrass Festival

Darrington, WA

Diana Morgan (360) 436-1179

www.darringtonbluegrass.com

July 24-27

Columbia River Gorge Bluegrass

Festival

Skamania County Fairgrounds

Stevenson, WA

for more information please visit:

www.columbiagorgebluegrass.net

July 31 - August 2

Five Suns Bluegrass Festival

McCosh Park

Moses Lake, WA

Free admission, free dry camping and workshops!

www.fivesunsbluegrass.com

July 26

Bainbridge Bluegrass Festival

Battlepoint Park

Bainbridge Island, WA

<http://BainbridgeBluegrass.com>

July 26

Siskiyou Folk and Bluegrass Festival

Lake Selmac, OR

All day festival starts at 10a.m. Guitar raffle, 50/50 drawing, late-night jamming, food and beverages by Wild River Brewing.

Info: siskiyoubuegrassfestival.com

541-592-3326.

August 1-3

Clatskanie Bluegrass Festival

Clatskanie, OR

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





2014 FESTIVAL CALENDAR



ticket price at brownpapertickets.com
westcoastcountrymusicfestival.com

August 22-24

**Bannock County Bluegrass Festival
Pocatello, ID**

for more information visit:
bannockcountybluegrassfestival.com

August 24-31

**Strings and Threads
Yreka, California.**

Featuring: Larry Gillis
Band, North Country, Green Mountain,
and Siskiyou Summit. Siskiyou Golden
Fairgrounds, contact:
www.siskiyoustringsandthreads.com

August 29-30

**Idaho Sawtooth Bluegrass Association
Fall Festival
Cascade, ID**

www.idahosawtoothbluegrass.org
Bill Estes (208) 615-1074

August 29-31

**Eagleview Bluegrass and Folk Festival
Eagleview Campground (on the Main
Umpqua River)
Sutherlin, OR**

Gate opens 2pm Friday
Evening shows, potluck, campfire jam.
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and hiking, plenty of camping.
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rossjoe@hotmail.com

August 29 - September 1

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ZigZag OR**

Fiddles! Banjos! Guitars! Mandolins!
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www.zigzagoldtime.com

August 29-31

**Tumbleweed Music Festival
Howard Amon Park
Richland, WA**

17th annual festival

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storytelling.
(509) 528-2215
mail@3rfs.org
www.3rfs.org/tmf

September 5-7

**Sisters Folk Festival
Sisters, OR**

Three day celebration of American Roots
music – from blues to Bluegrass.
www.sistersfolkfestival.com

September 5-7

**Annual American Banjo Camp
Fort Flagler State Park
Nordland, WA**

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some of the best old-time and bluegrass
banjo players around (not to mention
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plenty of jamming.
www.americanbanjocamp.com

September 5-7

**Newport Music Festival
Newport City Park
Newport, WA**

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tion, band scramble
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pass!
Mark@pvbluegrass.com
Pat@pvbluegrass.com
www.pvbluegrass.com

September 12 - 14

**Oregon Bluegrass Associations 7th
Annual Bluegrass and Old Time
Picker's Festival
ZigZag Mountain Farm
One hour east of Portland
off Hwy 26.
One Mile east of Welches, Turn
North onto East Lolo Pass Road.**

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Mountain Farm.**

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small campers.) Limited number
of yurts available. President@
oregonbluegrass.org
www.oregonbluegrass.org
facebook.com/oregonbluegrass**

September 26-28

**Tygh Valley Bluegrass Jamboree
Tygh Valley, OR**

Held annually on the grounds of the
Wasco County Fairgrounds
Information: Contact Debra Holbrook
541-489-3434
Tons of camping...Only need a reserva-
tion for hook-ups.
Contact Sid Moss about camping at 541-
483-3388

September 27-28

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www.prospecthotel.com/bluegrass.html



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My Favorite Color

There was a time when crayons were one of my favorite toys. After a seemingly endless summer, the inevitable bell would toll (ask not for whom!) and we would be marched into class to watch the clock as penance for months of fun. The sting was assuaged by a small box of school paraphernalia: along with a colorful ruler and a pencil the size of a baseball bat, one of the treasures was a fresh box of Crayola® Crayons. I remember the smell and the feel of the paper, and the look of the perfectly conical tips before they were rounded by hours of serious artistic expression.

In Crayons 101 there were only eight colors, but it didn't seem to limit what we could draw. After some years, some of us graduated to the box of 16, and it seemed wonderful to have more than one green to choose from. We never knew what we were missing. When I finally achieved the status of a 64 Box, I was spellbound! On first encounter, the dazzling variety of hues was amazing, making it hard to know which color to choose first. But then, I saw it – Periwinkle. I was mesmerized by Periwinkle. My new favorite, it tickled my eyes just to look at it. It looked good on paper, but just the crayon alone was better than the rest of the pack. Even the paper covering was attractive.

I don't even remember just what subjects were given the Periwinkle treatment in my drawings; I think I even avoided using it so that it would last longer. But it certainly never occurred to me to render an entire drawing in just that one color. No, drawing was about using every last bit of variety in my possession. Periwinkle was just the spice that would make the effort worthwhile.

Monochrome

How odd, then, to encounter a peculiar perception in the world of banjo music – that we must use only one color on our picker's palette for any particular tune. For some unknown reason, banjo players often choose between the different styles of picking, and give an entire tune the same treatment. I often hear that some tune is “melodic banjo,” or folks will even call something a “clawhammer tune.” Books are categorized by style – you can render every song in just the one style. Of course the antipathy of some Scruggs-type players for anything melodic is a well-known bias, but I wonder if some of that isn't because we tend to overdo the style in the first place. Even most banjo players get tired of the style when it is applied to an entire tune.

Beginning players are intimidated by melodic tabs that they think must be played note-for-note-just-that-way every time, and can rarely make it all the way through some of their favorite tunes for just that reason!

I invite banjo players to listen to other instruments with this in mind. Pull out your favorite recording of a guitar break or fiddle solo, or compare different mandolin treatments of 'Jerusalem Ridge' or some other classic. What you won't hear is the musician using only one treatment throughout an entire tune. Fiddlers may do some longbow or double-stop shuffles before erupting in a flurry of eighth notes. Flatpickers jump back and forth between what might be called a single-note style, to cross-picking, throw in some chord vamps – the better ones even use tremolo and bends to add musicality. Mandolinists do all of the above and may, when the fit takes them, go into a frenzy of all down-stroke blues notes, usually to go out with a bang. But would the same

mandolinist play only down strokes for an entire tune? That would go over like an electric bass...

So, why not play the banjo like folks play these other instruments? A little of this, a little of that... whatever seems musical at the time. I think that this approach will both soften the hardliner's aversion to alternatives, and make it easier for the beginner to master some more intricate phrases.

Mix and Match

For instance, here are a couple of short melodic phrases that can help a banjo player with the fiddle tune 'Billy In The Lowground.' Rather than scripting an entire tune in the melodic style, start adding these melodic licks – and as many more as you can create – to your performance of this tune. Scruggs players can spice up their rolls, come closer to the melody of the fiddle tune, and emphasize that driving sound when they come back. Beginners will find that fiddle tunes don't have to be a source of anxiety and disappointment that dampen enthusiasm for a favorite tune. Banjo picking should be fun from top to bottom!

In Figure 1 you'll find a tab to the A part of 'Billy In The Lowground' in the melodic style, like you might find in a plethora of banjo books. Don't look for part B: that is part of your homework!

Figure 2, Periwinkle Polka, presents a few ways that you can begin to make some of the melodic moves work for you as you use them to enhance the musicality of your playing instead of defining it. The first line uses the melodic style for the first two measures in low C, then switches to the Scruggs style reverse roll during the Am portion. But you can make melodic runs as short as you want! Line two shows how to just introduce the song



with one measure of melodic banjo, then play the rest of the phrase in the Scruggs style.

Let's do it again. In line three there are just a few notes of melodic style, then a slide takes us right into some more typical banjo rolls. Then in measure three it's right back into a melodic run, and right back out again in the last measure. If you practice this way, and consciously alternate between different styles, it will start to appear in your improvisation as well. For one more example, see line four of the same Figure 2. We begin the mid-range solo with the melodic version, use a sort of delayed reverse roll in the middle, then take it out with some final melodic runs.

Your homework is to pull out the other melodic phrases, and make up some of your own (or steal some from your favorite pickers), then break them down into bite-sized pieces that you can handle and practice them just like you do standard licks. No more memorization of an entire melodic tune from end to end!

For the advanced player, this adds a whole new level of musicality to the banjo, as you stop thinking of particular tunes as being tied to a certain style. For the beginner this will help make melodic style more approachable, learning small pieces of melodic style to be inserted into songs as they come to mind. Eventually, you will be able to pull off longer and longer phrases of melodics, keeping in mind that you're trying to make it as musical as possible.

PS: All "Theory of Bluegrass" articles will be available on the OBA website. Your mileage may vary, and the author is not responsible for injury or damages incurred during a segue from melodic to Scruggs style. No banjos were harmed in the making of this article. Matt teaches banjo & dobro in Coos Bay, Corvallis and Portland, Oregon.

Send messages to matt@greenbeard.us.

Billy In The Lowground

Banjo Part A - 4th string tuned to C

The notation for 'Billy In The Lowground' is presented in three systems. The first system (measures 1-3) shows a melodic phrase in measure 1, followed by Scruggs rolls in measures 2 and 3. The second system (measures 4-6) continues with melodic runs and a delayed reverse roll. The third system (measures 7-9) concludes with melodic runs. Chords C, Am, G, and C are indicated above the staff. The notation includes treble clef, a 'T' time signature, and a 'B' line for the bass string. Fingerings and slides are indicated with numbers and 's'.

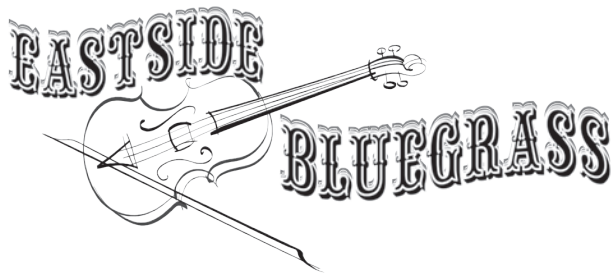
Traditional

Periwinkle Polka

Banjo 4th string tuned to C

The notation for 'Periwinkle Polka' is presented in four systems. The first system (measures 1-3) shows a melodic phrase in measure 1, followed by a 'single-string' melodic phrase and a 'Scruggs roll' in measures 2 and 3. The second system (measures 4-6) continues with melodic and Scruggs phrases. The third system (measures 7-9) shows a mix of melodic and Scruggs phrases. The fourth system (measures 10-12) concludes with melodic and Scruggs phrases. Chords C, Am, and C are indicated above the staff. The notation includes treble clef, a 'T' time signature, and a 'B' line for the bass string. Fingerings, slides, and breath marks ('h', 'p') are indicated.

Matthew Snook



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

I cannot believe how fast another summer festival season pops up. It seems just a short time ago I was putting away the gear after my last summer festival and now here I am getting everything out, testing, cleaning, and double checking all my equipment. .

Being prepared is a good idea for any musician. Check strings, tuning heads, pickups, etc. to make sure they won't fail in the middle of a performance. Put fresh batteries in your tuner and your DI if you use an active one. Check all cords, speakers, PA amps, etc. before your next gig. Believe me when I say nothing will ever fail in practice or the comfort of your own home. It will always fail in the middle of a gig.

This season I have a different setup requirement at a festival. It requires a second set of speakers on a delay set a hundred feet from the stage for folks who want to sit a long way from the stage and still hear the music clearly. In theory, it is a simple task to set up speakers on stands, hook them up to an amp and call it a day. In practice, it can be complicated.

Sound travels at 1116 feet per second. That sounds really fast to those of us who drive the freeway speed limit at around 103 feet per second. However, we are blessed with a couple of devices that can actually hear milliseconds of difference between two sounds. I like to call them ears. Pretty clever invention those ears are. They use sound delay to tell us the distance from the threat.

I have had musicians in my studio who could tell when the lead they were overdubbing was as little as five milliseconds ahead of or behind the pre recorded tracks. They know that if the timing is off, the lead drags or pushes the song and that can be frustrating. It's my job to set the "latency" so recording over pre-recorded tracks has no timing discrepancy between the two. Latency is just what it sounds like, "late." Two similar sounds arrive at different times. Cool if you want a nice slap delay on your voice, not so cool if you are trying to listen to music that's simultaneously real time and delayed.

So those folks sitting a hundred feet from the stage, like the typical sound technician, hear the sound from the main PA speakers around eighty milliseconds later than those sitting in the front row. When I put on headphones to check a specific channel, the difference between the stage sound and the

live sound is really obvious--a definite echo caused by the delay between the stage sound and the sound from the speakers that reaches me later.

To avoid having to blast the front row so people a hundred or more feet away can hear requires a remote set of speakers set away from the stage. Having the main PA speakers and the remote speakers playing at the same time causes lots of problems with the sound. The two systems clash and cancel each other and the sound is terrible. So you must delay the remote speakers. It can get very expensive to simply delay a set of speakers enough to make the sound smooth over distance.

Again, at a hundred feet, the sound is eighty milliseconds behind the main stage PA speakers. So, if you delay the remote speakers by eighty milliseconds, all the sound from both systems reaches all the listeners at the exact same time with no phase cancellation or mud being created.

There may be a time when you need to fill a large space with sound and you don't want to blast the front row just so folks a hundred feet away can hear. A set of small delay speakers will do the trick. Many times it is better to avoid extreme volume from the main PA and let the smaller delay speakers keep it reasonable. Have a great summer!

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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The OBA Board Takes A Retreat

By Patty Spencer

The fire burned warm and the fridge was stocked with provisions. On a rainy weekend in March, the OBA Board gathered for its first guided planning retreat in over a decade. With Lupine DeSnyder at the helm, your Board met for 2½ days, mapping out OBA's direction for next year and beyond.

We met at The Latourette House, Pat and Carole Connell's ancestral home. The late 1800's beauty was one of Gearhart, Oregon's first homes. Special thanks to the Connell family for sharing it with us.

The idea for a board retreat started almost two years ago when Michelle Traver approached the Board about writing a grant to help pay for a much-needed website redesign. A year later, Michelle's efforts paid off when the OBA was awarded an Oregon Arts Commission grant. Working closely with the OBA's long-time webmaster, Tony McCormick, Michelle procured the professional services of a web designer. The new site launched earlier this year. Check it out: www.oregonbluegrass.org

The grant writing process required the Board to take a hard look at the OBA's operations, goals and values. Ron Preston, the Board Secretary and

keeper of the Bylaws, updated the OBA's Corporate Book. We were lucky to land two new Board members - Linda Leavitt as Co-Volunteer Coordinator to assist Marlene Smith, and John McCoy, a professional accountant whose eye for detail has helped bring better order to our growing fiscal house. We are fortunate to have him as our current Treasurer.

The Board was as enthusiastic as ever. Cleve Friedman and Michelle bolstered our merchandise selection, adding koozies, women's t-shirts and hats. Nancy Christie, John Prunty and Christine Weinmeister proof, edit and produce this quarterly newsletter while Pat Connell tackles advertising. Matt Snook maintained our membership database and ensured the newsletters were mailed. Michelle retrieved and distributed OBA mail. Ian Joel offered perspective from his many decades in the Oregon bluegrass scene. Stacey Harnew continues to lead the popular Chick's Kids program. With several successful Pickers' Fests, annual meetings, festivals and gospel shows under our belts, the OBA was beginning to feel like a well-oiled machine. The Board's enthusiasm ran high and a planning retreat was inevitable.



The Latourette House in Gearhart was the perfect setting for the weekend.

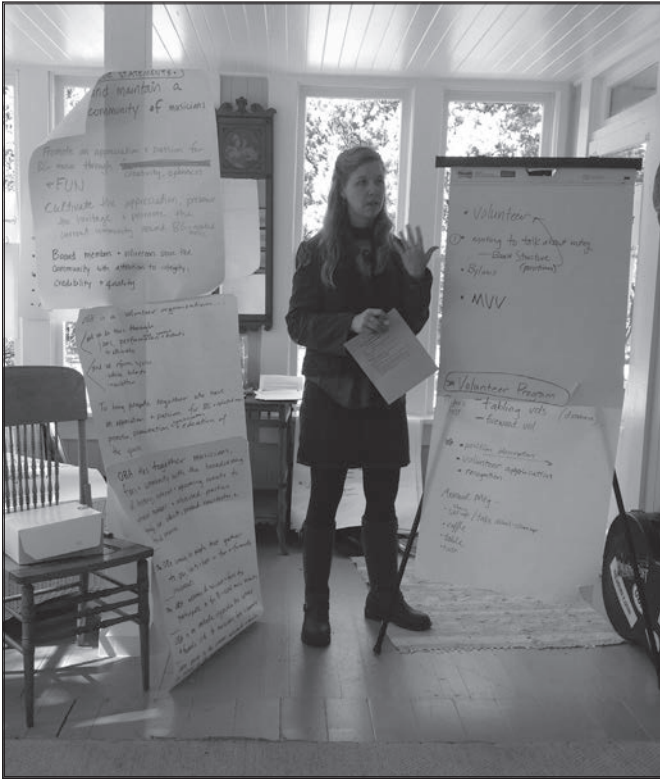
Patty Spencer met Lupine at a graduation party. A strategic planner who works with non-profit groups, Lupine was a perfect fit. "My favorite part of this work is finding out what people and organizations want - what truly drives them - and supporting them to reflect that good work and energy into their organization's mission work and vision," said Lupine in her introductory email to the Board. She requested preliminary information from each of us, from "Why are you on the Board?" to "What is the biggest obstacle facing the OBA right now?"

The group trickled in on Friday afternoon. We were current, retiring, and soon-to-be elected Board members. We are friends who share a love of bluegrass music and possess an inherent desire to maintain and strengthen the Oregon Bluegrass Association.

Colby Buswell, our long-time and retiring President, flew in from Michigan. Pat, Tony, John M., Christine, John P., Linda, Michelle, Patty and Chris and Chuck Palmer came in from Portland and environs. Chris and Chuck are now the President and Membership



The OBA Board of Directors met for a planning retreat in March, just before the annual meeting.



Many thanks to Lupine DeSnyder, who facilitated our lively discussion and kept us on task.

We discussed the OBA's mission by first examining our current mission statement: "The Oregon Bluegrass Association is a volunteer-run organization dedicated to the participation, promotion, preservation and enjoyment of bluegrass and related music." Much discussion ensued before the group agreed to revisit the mission statement.

The afternoon wore on and rain showers passed through. We covered topics such as the OBA's developing volunteer program, Pickers' Fest, and the annual meeting. We talked about a new

Board structure and of developing committees.

Colby said, "This is something we should do yearly. Being able to home in on core topics that take longer than typical monthly meetings and to find a solution with all Board opinions heard is a wonderful feeling. Having guidance and perspective from a consultant is huge. We owe it to Claire and Pat for the suggestion and making it happen. The takeaway from this meeting, combined with future, focused retreats will help the OBA stay on track for our members and assist in channeling our growth. The retreat highlighted how very proud I am to have been a part of this organization."

So when you see us at a festival this summer, come say hello. Ask how you can be involved. We would be glad to have you.

The OBA Wants You!

Volunteering doesn't mean chaining yourself down to a heavy task.

It can mean:

- Writing the occasional story for the Bluegrass Express or for a blog on the website
- Helping plan an event
- Helping coordinate volunteers at an event or reach out to recruit others
- Staffing a table at a concert or festival for several hours
- Filling orders for merchandise placed on line.

One of the board's major goals for the next year is to form and organize committees to help streamline accomplishing our mission of being a volunteer-run organization dedicated to the promotion, preservation, and performance of bluegrass and related music.

Committees include: Merchandise, Express, Events Planning and a Web Committee to help keep our new website up to date and to optimize functionality and content for OBA members. If you have special talents, expertise, or interest in one of these areas, please let us know!

All these activities help you get to know other OBA members better – or meet new folks, learn about the OBA, and expand the reach of this 30-plus-year-old organization.

What to learn more? Contact Linda Leavitt at:
volunteers@oregonbluegrass.org

Directors, respectively. We missed Ron who was ill.

After enjoying breakfast and several strong cups of coffee, the Board got to work. Lupine distributed worksheets and asked us to define our core values. From there, we further brainstormed and wrote value statements. Here's what we came up with:

- "Create and maintain a welcoming community of musicians and fans."
- "Board members and volunteers serve the community with attention to integrity, credibility and quality."
- "Cultivate the appreciation, preserve the heritage and promote the current community around bluegrass and related music."
- "Promote an appreciation and passion for bluegrass music through creativity, openness and FUN!"



Siskiyou County Presents:

Strings and Threads Bluegrass Festival



In Yreka, California at the Siskiyou Golden Fairground

August 24-31, 2014



**LARRY GILLIS BAND - NORTH COUNTRY BLUEGRASS BAND - Kathy Boyd
and Phoenix Rising - Central Valley Boys - Natural Drift - GREEN
MOUNTAIN BLUEGRASS BAND - Siskiyou Summit
Sourdough Slim - Steve Blanchard - OTTER CREEK**



Please make plans to join us for the kick off of the Siskiyou Strings and Threads Bluegrass Festival! This event will take place over the 2014 Labor Day week in the picturesque town of Yreka, California. We'll have stage shows, quilting buildings for those who want to work on projects all week, free workshops, a free jamming class (Sid Lewis with Jamming 101), corn on the cob feed and cornbread baking contest, free evening movies, dances, parking lot picking, a Thursday night downtown jam and a whole lot more. The Siskiyou Golden Fairground features 100 RV hook-up sites, lots of room for tents, hot showers, VERY easy access from Interstate 5, and is close to shopping. There are also several hotels in the area to choose from if you're not camping. Visit our website to purchase tickets and learn more about the event. You can also purchase tickets by calling the Yreka Chamber of Commerce at 530-842-1649. Stop on by, you won't be sorry!



WWW.SISKIYOUSTRINGSANDTHREADS.COM



April 7th marked the passing of a bluegrass legend who inspired many bluegrass guitar players to learn the Shuffler down-down-up cross-picking roll. George Saunders Shuffler was born in Valdese, North Carolina, on April 11, 1925. In 1950, after playing on the Grand Ole Opry, George was contacted by Carter Stanley to play in a group with his brother Ralph. He spent the next 18 years with the Stanley Brothers and then later with the Clinch Mountain Boys.

During the lean years of bluegrass the band consisted of just Ralph and Carter Stanley, and George Shuffler. When asked in an interview by James Allen Shelton about how he came up with cross-picking roll, George answered "Out of necessity, there weren't nobody else, no mandolin or fiddle, we had to come up with something to make it more full, and it seems like it worked."

It was George Shuffler's strong commitment to melody that makes the cross-picking roll work so beautifully in bluegrass. It is striking. Maybe more so now, since much of bluegrass guitar

lead playing has developed into flashy breaks and other techniques.

"If it don't have any melody in it then I don't want no part of it!" Shuffler was fond of saying.

There were only two other lead guitar styles to influence George Shuffler in the early days: Maybelle Carter's melodic style, and Merle Travis' rhythmic style. Playing the equivalent of a banjo roll on the guitar with a flatpick allowed George Shuffler to incorporate both melody and rhythm into his playing. This resulted in a powerful new approach that not only filled out the spaces between the vocal lines of Carter and Ralph, but made the lead guitar a significant part of bluegrass music.

George Shuffler was inducted into the IBMA Hall of Fame on September 29, 2011.

To learn more about the guitar style of George Shuffler I would encourage the purchase of "Clinch Mountain Guitar," A DVD produced by Flatpicking Guitar Magazine.

Wendell Bowman

I was greatly saddened when my friend Ken Cartwright told me that Wendell Bowman died May 20th.

In addition to serving as "Wagonmaster" for the *Music on the Mountains* Festival for several years, Wendell was a regular at all the Salem area jam sessions and had a life-long love of bluegrass and traditional country music. He was supportive and encouraging, and there was always an excitement in his eyes when he would recognize a friend walking into the jam.

Wendell was credited with writing three songs that his cousin Ronnie Bowman recorded with the Lonesome River Band; *Old Country Town*, *Long Gone*, and *Listen to the Old man*.

Born and raised in Northwestern Tennessee and steeped in traditional music as a listener, he never learned to play an instrument until 9 years ago when he got his first resonator guitar. His favorite piece to play was "Fireball Mail."

His memorial was Sunday June 22 in Salem and was attended by friends from all over the state of Oregon. He leaves behind a wife, Darlene, and three children.



Kathy Boyd & Phoenix Rising

Catch Fire With Us!!

August 16 ~ High & Dry Bluegrass Festival (Bend, OR)
<http://www.highanddrybluegrassfestival.com/>

August 29—31 ~ Strings & Threads Bluegrass Festival (Yreka, CA)
<http://siskiyoustingsandthreads.com/>

Sept 13 ~ Project Wild Thing w/ the PDX Parks (Portland, OR)
<http://www.pnwtax.com/About-Project-Wild-Thing-Portland-Screening>

Sept 26—28 ~ Tygh Valley Bluegrass Jamboree (Tygh Valley, OR)
<http://www.shanikooregon.com/events/tygh-valley>

October 13—16 ~ NW Arts Conference (Eugene, OR)
<https://www.artsnw.org/>

December 12 ~ Westside Concert Series (Beaverton, OR)
503.985.7869

December 13 ~ Canyon Arts Center (Mill City, OR)
http://heartstoarts.org/html/canyonarts_center.html

And those are just the current events!

Please check our website frequently for additional appearances!

Now Booking for 2014 & Beyond!

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CLATSKANIE BLUEGRASS FESTIVAL

August 1-2-3 2014

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Misty Mamas

The Loafers

Hardshell Harmony

Slipshod

3rd Street Bluegrass Band

Friday shows at 5,6,7,8 Saturday shows at 12,1,2,3,4,5,6,7,8

Lots of Open Mic

\$50 Camping, Plus Electric (\$20)

Thursday

Corn Bread and Chili

Corn on the Cob

Fri, Sat, and Sun

Pancake Breakfast



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
benfcocker@gmail.com

PORTLAND: OBA Jam

First Sunday of every month

October- April: 12:30-4:30PM

Portland Audubon Center, 5151 NW Cornell Road

All levels of bluegrass players are welcome and we

frequently break a small group off for faster picking.

I hope to see you there! Small donation of \$6.00

requested to help cover room rental.

For Information: Rich 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

CLACKAMAS: String Along Music Jam

2nd and 4th Sundays

Sunnyside Library Community Room, 13793 SE

Sieben Park Way, Clackamas, OR 97015. Located on

circle behind Albertsons at 148th.

For information: Sharon - queen.sas@juno.com

ROSEBURG: OBA Roseburg Jam

3rd Sunday 1-5 pm 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

WILLIAMS: Pancakes & Jam

2nd Sunday of every month except July and August.

Pancake Breakfast: 8:30-11am,

Bluegrass Jam: 11 am - 1 pm.

Williams Grange, 20100 Williams Hwy.

For Information: Steve Radcliffe (541) 479-3487

steveradcliffe@peak.org

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

Caldera Taproom, 31 Water Street, Ashland. For

Information: Call Glenn Freese (541) 482-8984

justapicker@charter.net

DUNDEE: Bluegrass Jam

1st and 3rd Tuesday Each Month, 7-9 pm

Held upstairs at La Sierra Mexican Grill, 1111 N Hwy 99W, Dundee, OR, 97115

Features bluegrass/old country music. Beginner to intermediate jam, all levels welcome.

Information: Jon Cooper (503) 702-8978
cooper-weld@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

PORTLAND: Intermediate-Advanced Bluegrass Jam (Starting in September 2014!)

This is a new jam! Every Tuesday 7-10pm

Fenders Moto-Cafe, 4336 SE Woodstock,

Portland 97206

Information: portlandmusicman@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam

Every Wednesday except the 2nd one, 6:30-9:30 p.m.

Round Table Pizza, 10150 SW Beaverton-Hillsdale

Hwy Beaverton, OR (just east of 217)

For Information: janeromfo5@gmail

SILVERTON: Bluegrass Jam

Every Wednesday 7 - 9 pm

Seven Brides Brewing Co. 900 N. 1st St.,

Silverton, OR

For Information: Mark Rauch 2047@gmail.com

Dewayne Powell dwyanepowell@hotmail.com

EUGENE: Jam

Every Wednesday from 7:00 pm to 9:00 pm

Music Masters Studios in South Eugene located at the

shopping center at 40th & Donald

All skill levels are encouraged. Good players stop in

frequently and sit right in with newbies. No charge.

Some old time and old country tunes filter in with the

bluegrass.

For Information: Sean McGowan (541) 510-1241

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

Thursday

BEND: Bluegrass Jam

2nd and 4th Thursdays year round from 7 to 9p.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 Thursday 6pm-9pm

Wild River Pub meeting room

Acoustic-bluegrass, folk, western, Americana roots & more!

For Information: (541) 471-2206 - Brinkerhoff and Antonucci

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 pbr@comcast.net

Friday

DALLAS: All Gospel, All Acoustic Jam

Every third Saturday of the month 7-10 pm

Guthrie Park in Dallas.

For Information: Sally Clark (503) 623-0874

Saturday

PORTLAND: Taborgress Bluegrass Class & Jam

Starts up again September 6, 10-1 for the beginning

class and jam; 1-4 for the intermediate

St. David of Wales Episcopal Church 2800 SE Harrison

Street Portland, OR 97214

For all instruments. No registration required. Drop-ins

welcome.

Cost is \$10 per session. Knowledge of basic chords and

the ability to execute the chord changes is required.

For Information: www.taborgress.com

DALLAS: All gospel, all acoustic jam

Every third Saturday of the month 7-10 pm

Guthrie Park in Dallas

For Information: Call (503) 623-0874

dusterjim@hotmail.com

WINLOCK, WA: Slow Jam

Second Saturday of the month beginning at 1 pm,

October through May.

Held at the Hope Grange in Winlock, Washington.

Great for all levels and especially good for total begin-

ners.

For Information: see website - winlockpickers.com or

email winlockpickers@gmail.com

VANCOUVER, WA - Old Time Country Jam - Every

2nd and 4th Saturday 6:30-10:00 pm

2500 N.E. 78th Ave., Vancouver, WA. 98665 at the

Vancouver Masonic Center

All are welcome to join the fun as a musician, singer, or

to just listen and or dance.

Contact info: Dean Roettger (360) 892-0769 or (360)

627-1228 email vip1x1@yahoo.com

If you have updates or additions, you may update your jam's listing via the public calendar at oregonbluegrass.org or email calendar@oregonbluegrass.org



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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

Steve Blanchard

Steve Blanchard is well known as an acoustic flatpicker guitarist, singer and songwriter with a career spanning over four decades.

His musical style includes bluegrass, cowboy/western, folk, and Americana. No matter what the style or venue, you're sure to feel Steve's love and passion for his music.

www.SteveBlanchardMusic.com
503-730-0005
Steve@SteveBlanchardMusic.com

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

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

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stocck, 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

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 Brockill. 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

Puddletown Ramblers

Puddletown Ramblers is a regional bluegrass band that performs original songs, good old time traditional bluegrass, acoustic, old country and Americana music. We are based in Portland, Oregon and perform all over the Northwest. Our blend of harmonious voices will shake that tender chord in your heart and leave you wanting to hear more.

Dave Peterson, Tom Martin, Joe Martin, Walter Jacobson, Fred Schultz.

Dave Peterson
puddletownramblers.com
david@puddletownramblers.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
charlie3@nwlinc.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

Slipshod

Slipshod formed in 2012. These musicians enjoy entertaining audiences with both their humor and musical skills. Matt Snook (dobro and banjo) and Steve Blanchard (guitar and mandolin) offer listeners a broad and diverse range of music, including originals, familiar melodies and dynamic instrumentals. Their harmonies and unique vocal interpretations add to their precise instrumental talents. If you're looking for a fun, energetic band for your next event, party or festival, consider Slipshod. Check out this dynamic duo on their web site, Facebook and YouTube.

Steve Blanchard, 503-730-0005
Steve@SteveBlanchardMusic.com
Matt Snook, 541-805-5133
BohemianBanjo@gmail.com

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



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

Please contact membership@oregonbluegrass.org if you are interested in receiving a Supporting Performer Membership form.

Stumbleweed

Stumbleweed is a Portland based bluegrass band. Playing mostly original material, with a few classics thrown in, we blend traditional bluegrass and honky tonk with a bit of old country, and we smile a lot. From weddings to company picnics, Stumbleweed plays with an infectious energy that brings fun to any gathering.

Contact

westcoates@juno.com,
garrettmaass@gmail.com or
oregondivedoc@gmail.com

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.

www.waywardvessel.com
info@waywardvessel.com

Whiskey Puppy

Rachel Gold (guitar), Justin Auld (banjo and fiddle) and Gabe Adoff (Bass)

Whiskey Puppy plays boot-stomping, mule-slapping traditional bluegrass and old time music. The Portland, OR trio brings energy, humor, and skillful musicianship to little-known songs and tunes searched out from the repertoires of the early Southern string bands.

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

Rachel Gold
rachelgold145@gmail.com
503-227-0647

Whistlin' Rufus

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

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
Pat Connell
whistlinrufus@comcast.net
971-207-5933

Betsy and Theron Yochelson

Stand-up bass / mandolin -- Lead / harmony vocals. We head up two bluegrass / acoustic-country "all-event" bands in the mid-Willamette Valley.

541-409-8248
Betsybyo@gmail.com
Red Diesel:
www.facebook.com/reddieseloregon
Prairie Dog Backfire:
www.reverbnation.com/prairiedogbackfire

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(503) 206-4911 - charlie3@nwlink.com

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(503) 282-0877 - www.rivercitybluegrass.com

Richard Siewert, GRI - Owner/Broker, Northwest Classic Properties

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Add your business name to this list: If you are a bluegrass-friendly non-music-related business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A non-music-related business cannot advertise with the OBA, but a Contributing Business Sponsor can get the recognition and promotional benefits of underwrite-style sponsorship. For \$100 annually, your OBA supporting business gets all the member benefits - plus a year of promotional print and announcement recognition at OBA sponsored shows and promotions, as well as a prominent listing in the Bluegrass Express. For more information please contact Chuck Palmer by email at: membership@oregonbluegrass.org.



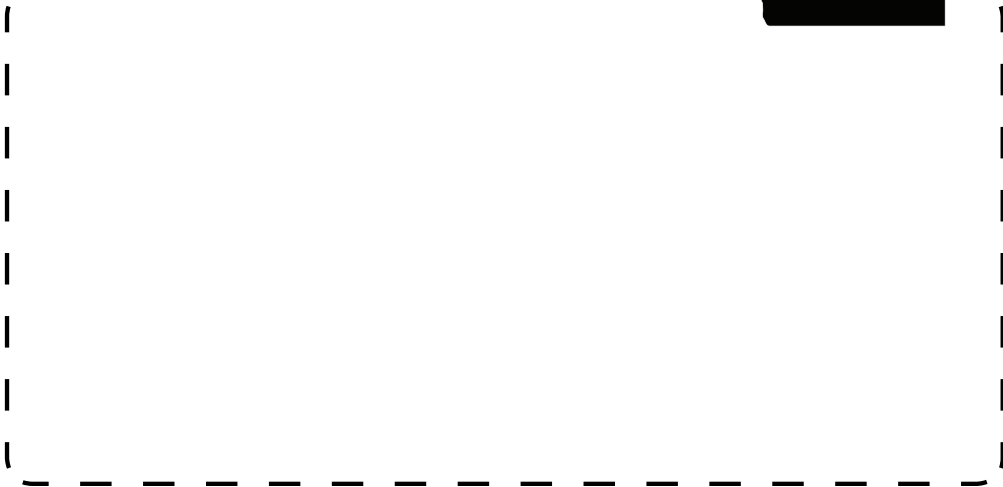
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Volunteering

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