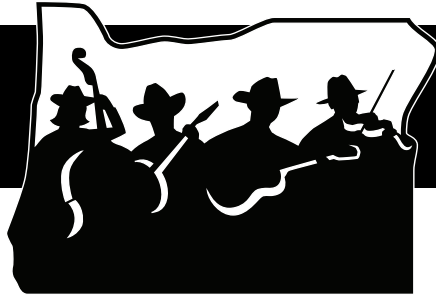


Vol. 35 No. 1
Jan Feb March
2015



INSIDE THIS ISSUE!
Where are all the young folks?,
Update on Chick's Kids, Sound
Advice and More....



\$5.00

Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

by Claire Levine

Where Have All the Young Folks Gone

There are tons of talented youngsters -- but why don't we see/hear them?

Six friends spent a weekend together to play music, eat, walk, play more music, eat more food, and chat about the state of the world. (You know how these weekends go.)



The Student Loan. Photo by Billy Cook Billycookphotography.

What's missing from that first paragraph is the fact that all of us are all eligible for at least some type of senior discount.

One of us mused: "Where are all the younger musicians? Why don't we see them at festivals, either performing or attending?"

This prompted a conversation that brought together a number of thoughts and anecdotes:

- About the lively, tight and talented bluegrass-style bands of young people performing in Oregon -- but that have no connection to the Oregon Bluegrass Association or

most of the festivals in the Northwest;

About the bluegrass jam party somebody was invited to, with a list of about 100 pickers -- none of whom he had ever heard of;

- Whether the nature of the OBA and current festivals push young people away; whether young people simply don't know or care about the conventional bluegrass community; or both; and
- Is this anything to care about? and if so . . .
- What's to be done?

To learn more, we started by talking to some of the younger musicians

in the Portland area. We interviewed Aaron Carter, Jonathan Trawick, Liz Chibucos and Ken Chapple, all gigging musicians who have their own take on what it means to be a member of a musical community.

Meet the musicians

Aaron won her first fiddle contest at age four. In addition to her five state championships from Colorado, she received the 2011 National Young Adult



Photo credit Sterling Imageworks



WINTERGRASS

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February 26 - March 1, 2015

Hyatt Regency, Bellevue WA

"How Can I Keep From Singing?"

www.wintergrass.com

Del McCoury (Fri)

Della Mae (Sat)

Aoife O'Donovan (Sat/Sun)

Mark O'Connor (Sun)

Laurie Lewis & the Right Hands (Sat)

Kathy Kallick & Laurie Lewis (*Vern & Ray tribute*) (Th/Fri)

Matuto (Fri/Sat & special appearance on Sunday)

Mr. Sun (Darol Anger, Joe Walsh, Grant Gordy, Ethan Jodziewicz) (Sat/Sun)

Dale Ann Bradley (Sat/Sun)

Don Julin & Billy Strings (Th/Sat)

Dust Bowl Revival (Fri/Sat)

Cahalen Morrison & Eli West (Th/Sat)

I Draw Slow (Th/Fri)

Sarah Jarosz (Sat/Sun)

The Steel Wheels (Fri/Sat)

The SteelDrivers (Fri/Sat)

Jayme Stone & the Lomax Project (Th/Fri)

Birds of Chicago (Sat/Sun)

Blueberry Hill (Th/Sat)

Caleb Klauder Country Band (Fri/Sat)

G Burns Jug Band (Fri/Sat)

Pearl Django (Fri/Sat)

Jeff Scroggins & Colorado (Th/Fri)

Patchy Sanders (Fri/Sat)

True North (Fri/Sat/Sun)

special guests:

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Darol Anger & Emy Phelps

Wes Corbett & friends

Adult Education

Wintergrass Intensives

Thursday, Feb. 26th 9am-4pm

Vocals w/Aoife O'Donovan & Sarah Jarosz

Thursday, Feb. 26th 9am-noon

Intuitive Improvisation w/Joe Craven

Thursday, Feb. 26th 1-4pm

Dobro w/Phil Leadbetter

Guitar w/Grant Gordy

Fiddle & Cello w/Tristan & Tashina Clarridge

Mandolin w/Joe Walsh

Mandolin w/Don Julin (*SOLD OUT*)

O'Connor Method Teacher Training

Tues Feb. 24-Th. Feb 26th

Youth Education

Wintergrass Youth Academy

Feb. 26th - 27th

Wintergrass Youth Orchestra

Now - Sun. March 1, 2014

this year performing with

Mr. Sun,

Matuto,

Aoife O'Donovan & Sarah Jarosz

and Mark O'Connor

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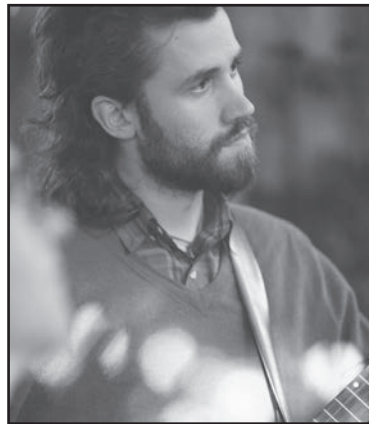
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Where are all the young bluegrass musicians?



Chick's Kids continue the legacy of Chick Rose.



Don't forget to stop by the OBA hospitality suite at Wintergrass!



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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OBA Membership & Ad Information

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.

Please send submissions to:

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Expressnews@oregonbluegrass.org

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www.oregonbluegrass.org

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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

Published quarterly:
Winter (January, February, March)
Mailed on January 2
Reserve by Dec. 1, Copy deadline Dec. 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 October 1
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
Half page horizontal	7.5 X 4.75"	\$90.00	\$80.00
Half Page vertical	3.75 x 9.5"	\$90.00	\$80.00
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

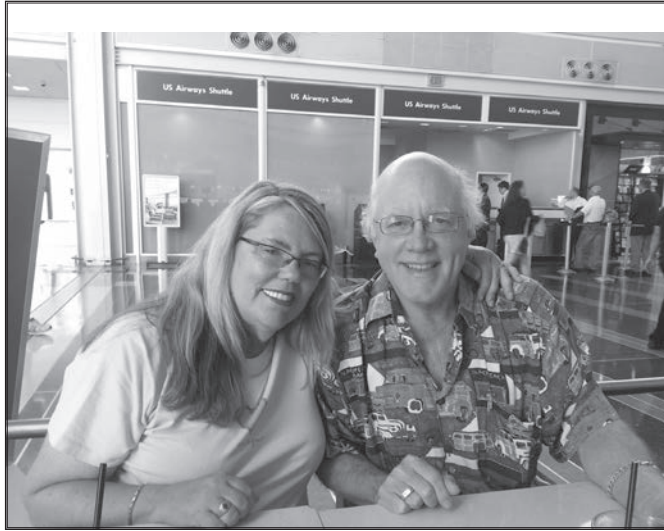
The OBA prefers to receive advertising payment in advance. For one year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may send a check payable to The Oregon Bluegrass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

I hope all of you are cozy and warm by your fireplaces. Some of you are getting your picking in at one of the many jams held throughout the winter. And of course there are opportunities to enjoy live music. Such as Wintergrass, which is February 26 through March 1 in Bellevue, Washington. The lineup and more information are in this issue. We are lucky, lucky people to live in Oregon. Almost every week there is live bluegrass music at McMenamin's White Eagle Saloon, LaurelThirst Public House, Muddy Rudder Public House, Mississippi Studios, Mississippi Pizza, Alberta Rose Theater, among others. Also look for house concerts when artists travel through your area and have time to perform in an intimate setting. One of my favorites was seeing Claire Lynch in the Lesters' living room. Or Beppe Gambetta at Claire Levine's. You can't beat the intimacy of a house concert, and all the funds go to the artist.



We kick off the New Year with the Sonny Hammond Memorial Gospel Show on Sunday, January 25 and hope you see a lot of you there. The OBA Annual Meeting takes place on Saturday, April 4th at the Moreland Farmers Pantry in the Sellwood area of SE Portland. This event is one of the benefits of membership. Basically it's a party where we provide the food and the space and you get to jam and hang out with your friends. The summer festivals are just starting to announce lineups and make tickets available. Be sure to visit our Facebook page or the OBA calendar, where just about any event in Oregon is posted.

I've really enjoyed this first year as president. Colby and Patty left a strong legacy and our board is working hard to keep it that way. Tony McCormick became VP last April when I became President. Tony is a bright guy who speaks his mind and is good at problem resolution. Ron Preston is the perfect secretary as well as someone who will drop everything if there's a chance to jam. He is also our ambassador at the Eastside Bluegrass concert series. John McCoy, our treasurer, brings his real life work skills, keeping the financial records in perfect order. The rest of the board: Express editors Christine Weinmeister and John Prunty along with ad salesperson Pat Connell contribute to this award-winning newsletter. Linda Leavitt, our amazing volunteer coordinator; Cleve Friedman, our staff photographer; and Jim Miernyk are just a few of the other important contributors. But there's always room for more. Right now Linda could use some help and we are on the lookout for a development director--someone to apply for available grants to help fund Chick's Kids, among other projects. If you're interested, please reach out to me at president@oregonbluegrass.org.

In the meantime, we're looking forward to seeing you at one event, jam, concert, festival or another. And may you all have an outstanding 2015.

Chris Palmer, President



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 - KMUN 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

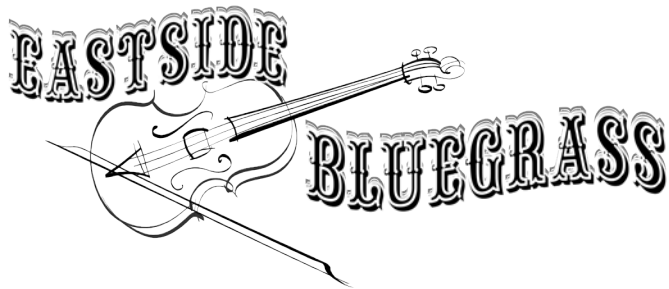
Portland - KBOO 90.7 FM

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

Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F

Additional Bluegrass Programming
Streaming and Schedule: www.kyacfm.org



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Ken Chapple
Lost Creek

February 14th

TBA

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**Tuesday, March 10th
The Spinney Brothers!**

March 14th

Whistlin' Rufus
Rose in the Heather

April 11th

Hardshell Harmony
Fernhill

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www.CashmereConcerts.com

Where Have All the Young Folks Gone?

by Claire Levine

Champion award at Weiser and took first place at the 2013 Arkansas State Fiddle Contest. She said she picked up the fiddle bug before she was born, as her mom was competing in contests while carrying Aaron.

Her partner Jonathan also comes from the contest world. His dad and granddad played fiddle, and as a guitarist Jonathan has accompanied some of the country's best-known fiddlers, in and out of contest settings.

Both singers and multi-instrumentalists, they perform as a duo, mixing musical genres as the mood hits. They also perform with the popular country swing band, "Well Swung."

Liz majored in world music in college, coming to bluegrass from the perspective that folk, bluegrass and Americana are just aspects of global roots music. She plays fiddle with The Student Loan, which has been together for nine years, since the members met in college.

They often perform in Portland and tour regionally. They also have toured parts of Asia, Latin America and the Middle East on U.S. Department of

State programs designed to share American music with other cultures.

Ken Chapple is best known to OBA audiences as the guitar player and one of two lead singers in Wayward Vessel, an alt-bluegrass band with singer-songwriter overtones. He is recording and performing with a new bluegrass band called Ken Chapple and DITG (Deep In The Grass).

Ken came to bluegrass through his love of guitar. Although he listened to some bluegrass-related music (Old and In the Way via a Grateful Dead-loving brother), he didn't realize he was listening to something called "bluegrass."

As a classical guitar major, Ken was drawn to superb performers in any genre. His path started with David Grier and led to Tony Rice and ultimately Clarence White, the father of contemporary flatpicking.

And what really drew Ken to bluegrass was community. Before he moved to Portland and started attending local jams, he didn't know it was possible to find other people to play with casually, almost whenever he wanted. It wasn't



Liz Chibucos. Photo by Claire Levine

so much the style of music as the community that drew Ken to bluegrass.

With that introduction, here are some of these musicians' thoughts on the great divide: what keeps younger musicians from more interaction with what many of us think of as the "bluegrass community."

Time, money and the gigging musician

A standing joke by performing bluegrass musicians is about the "tens of dollars" to be made by performers. Only a handful of touring musicians can be considered financially successful. And many musicians who came up through bluegrass have branched out to different genres -- both to satisfy their creativity and to be able to support themselves.

Aaron and Jonathan know that to make it as musicians, they need to be flexible and willing to perform in a variety of configurations and styles. Jonathan said as much as they love bluegrass, they can't afford to dedicate a lot of time to it.

Liz and Jonathan both noted that the traditional festivals often conflict with



The Student Loan



Photo credit Sterling Imageworks

paying gigs -- which means they will take the paying performance rather than spend time jamming for fun. It's even difficult for hard-working musicians like Liz to get to the local jams.

The Great Walls

Sometime around the commercialization of radio, the music world started putting up walls between genres. What used to be all "country" or "hillbilly" music got divided up among country, old time, bluegrass and other names.



Aarun Carter and Jonathan Trawick. Photo by Seth Joel

However the barricades got erected, they are sustained from inside by those who love the genre the most. While of course there are exceptions, in general the bluegrass folks don't go to old time events, and vice versa. And according to Aarun and Jonathan, the contest fiddlers won't fiddle with either the old time or the bluegrass folks.

Jonathan feels these barriers are a deterrent to a dynamic convergence of musical styles -- and an infusion of new blood into the traditional bluegrass world.

The Venue Phenomenon

Ever since Jackstraw burst onto the scene in 1997, they've been holding court regularly at the Laurelthirst Public House in southeast Portland. Over

the years, the Laurelthirst has become the epicenter for a certain type of basically acoustic music: high-energy; sometimes raucous; eclectic and fun.

As Liz describes it, people who like this type of music know they can find it at the Laurelthirst, so they'll go regularly, even without knowing what band is playing. Since the pub often hosts several shows an evening, there's a good chance that these music fans will find something they like.

As Liz explains, the venues create their own community. Whereas the conventional bluegrass fan goes to festivals or the rare bluegrass concert to socialize, as well as to hear music, the young pub goers know they can find friends and like-minded people at places like the Laurelthirst, the Goodfoot and the White Eagle.

In short, these audiences can hear, see and do everything they want locally. Why go to a concert at a church or travel to a festival when you can find all the music, friends and beer you want a few minutes from your home?

Talking, laughing and drinking are as much a part of the atmosphere as the music. Because of that, Liz said, "The late night crowd at these places can be tough." So when she does get to play at a bluegrass festival where the audiences listen attentively, it's a treat.

The Festival Phenomenon

Most festivals want traditional-sounding bands. That's neither a secret nor a surprise. So there's not much incentive for young bands to apply to perform there. Even bands like Jackstraw, based solidly in bluegrass, may not be traditional enough for older audiences.

Liz said that when her band has played, "Some people really like us. Others say, 'we really liked you, but you're just not bluegrass.'"

Wayward Vessel has a varied enough repertoire that they can adjust their music on the “out-there-to-traditional” spectrum. They lean toward classic bluegrass and fiddle tunes for the more traditional festivals than they might at another venue.

Not only are most festivals unwelcoming to bands that don't stick to the straight and narrow, but there's another big disincentive for younger bands. Most festivals just don't pay that well. So it doesn't make sense for a young, ambitious band to apply to spend a weekend, pass up other gigs, and invest in travel and camping, all for a relatively small paycheck.

But not all festivals are created equal. String Summit has evolved to be one of the summer's most popular events, attracting the older Deadheads as well as hundreds of young people who like the eclectic music. Unlike the Pickathon, String Summit is a jammer's festival,

so there's plenty of opportunity for parking lot picking, listening and socializing.

Where does that leave us?

Before moving to suggestions, there's always one possibility to consider: perhaps OBA members and conventional festival attendees aren't interested in expanding their community to younger pickers and listeners. If that's the case, the reader is welcome to stop here.

If there is an interest in expanding the community, here are some suggestions based in the conversations with these young musicians.



Ken Chapple and Julie Schmidt of Wayward Vessel

- Break down the barriers. Reach out to the old time and contest communities. Holding the fiddle contest at Stevenson was a great start, but, Jonathan noted, it's too bad the contest fiddlers didn't stay for the rest of the festival. They might have enjoyed it. Maybe the OBA could advertise the Portland Old Time Music Gathering (Jan. 14-18, 2015) in the Express and staff an OBA table at the festival.
- Reach out where the young audiences are. Perhaps the OBA could sponsor an evening at the Laurelthirst, presenting a full spectrum of bluegrass-related performances while introducing young listeners to the organization. Many of today's listeners came to love traditional bluegrass after first hearing the bluegrass derivatives.
- Open up. More festivals might make a conscious decision to hire bands like Wayward Vessel, The Student Loan band, a country swing band like Well Swung or an eclectic duo like Jonathan and Aarun. To keep the music growing requires flexibility and room for creativity.
- Set some organizational goals that will help young bands and young audiences. From holding workshops and concerts in schools to helping performers with recordings, training and bookings, the OBA has some resources that could help in a practical way while attracting new members. The OBA was started almost as a trade organization, rather than as a fan club. Maybe it's time to revisit that approach to the mutual benefit of many musicians and listeners.

The OBA welcomes your insights into this issue. Have some ideas? Send a letter to the Bluegrass Express editor at Expressnews@oregonbluegrass.org.



Photo by Jamie Van Buhler -- jvanbuhler.com



Sonny Hammond Memorial

Gospel Show

Featuring the talents of

***Kathy Boyd & Phoenix Rising
Sobriquet
Roosevelt Road***

**Saturday, January 31st
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**

A benefit for the Oregon Bluegrass Association

The Pied Piper of Chick's Kids

By Chris Palmer

The Oregon Bluegrass Association (OBA) has several activities throughout the year. The Annual Meeting in April, the Picker's Retreat in the fall, the Sonny Hammond Gospel Show in January and the showcase suite at Wintergrass in February, which round out a typical year. But the most compelling program that the OBA supports is Chick's Kids. Through this amazing program, younger people in the community have a way to really enjoy the music by learning to play it.

Chick Rose was an unusual man who by day worked for the State of Oregon, but his passion was making sure that any 6- to 16-year-old who wanted to learn bluegrass would be given that opportunity. What was unique about his concept was that with adult supervision, his older students could teach the younger kids, employing the concept of peer instruction. According to Joe Ross, "Chick kept the tradition alive by catching them young, inspiring them, and getting them excited about the music. Not only does that take considerable time, patience, musical skills and energy, but Chick's calling was a success due to his knowledge, wisdom, and gift as an inspirational music educator." Chick began taking his program to many festivals in Oregon and Washington.

Then in March 2011, he was unexpectedly gone, passing away from natural causes.

The loss was especially painful for his core group of instructors and students which included Athena Patterson, Martin

Stevens, Ellie Hakanson, Ira Schroder, Amy Hakanson, Katie Dewhirst, Luke Dewhirst, Jake Dewhirst, Molly Adkins, Jordan Alleman, Clara Baker, Zach Top, Maddie Top, and Junior instructors Sophie Harnew-Spradley and Jorum Top.

While he was teaching Sophie to play and teach, a real friendship blossomed among Chick, Sophie and her parents, Greg and Stacey. Chick had shared his vision with them. As soon as he could retire from his 'pesky day job,' he hoped to initially hold two or three camps a year. Since Stacey and her family also operate a horse rescue and therapeutic riding program, they were on the hunt for a new site that would also accommodate Chick's music camps. Chick was an active participant in that search. Stacey says "We knew we wanted a property that would be suited to music venues, camps and gatherings as well as one that could house the horse rescue and therapeutic riding program."

Almost every week during Sophie's lesson Chick and Stacey would talk about the future. One of Chick's favorite 'Sophisms' came from that repeated experience. While he and Stacey were talking about all the educational goals they could achieve, Sophie would typically sit politely, maybe noodling on her mandolin. However, one day she had had enough and said, "Too much talk. More music." "Maybe you had to be there but it broke Chick and me up," says Stacey.



Ira Schroder, Sophie Harnew-Spradley, Chick Rose and Athena Patterson on stage.

Anyone who knew Chick knew that he loved to talk.

Since Chick had pretty much set out the whole blueprint before he died, Stacey knew what to do. Almost three years later she is carrying the torch, which she is well qualified to do with her master's degree in education. Stacey worked as a department head in the education program at the High Museum of Art in Atlanta where her focus was how the arts supported brain development and learning. She used visual arts and performing arts which included dance, drama and music to integrate curriculum for public and private school programs. It was a great project and dovetailed nicely with Chick's down-home approach. Chick also had a master's degree. All of the research they did in graduate school underscored the benefits of Chick's down-home, hands-on approach to music.

Today she offers several regular activities for Chick's Kids, including a jam on the second Sunday of each month at her ranch. At these jams, the kids receive a lot of one-on-one instruction. They learn jam etiquette and songs that they can take to festival jam circles and participate with adults or their peers. In the process, they make friendships that can carry on throughout the years.

One of Stacey's goals is to encourage kids who are becoming intermediate players to start forming those types of associations



Chick's Kids take the stage with the support of young instructors Henry Hakanson and Grace Hancock.





**OREGON
BLUEGRASS**
ASSOCIATION

ANNUAL MEETING

Farmer's Pantry

**Sellwood neighborhood
6717 SE Milwaukie Ave. Portland 97202**

Saturday, April 4, 2015

Farmer's Pantry offers beer and wine • OBA will provide food

Jamming from Noon to 6pm with a brief meeting at 1pm

**One of the benefits of OBA membership
is a day of jamming, food, door prizes and socializing**

For more info contact president@oregonbluegrass.org or check out our Facebook page.



too. At the jams, her goal is to work on those relationships. Chick always had some kids' band in the works. A group of kids cooperatively arranging and performing songs equals major creative thinking, social interaction, productivity skills—in addition to what they learn about rhythm, harmony, and songwriting. Kids' bands are a crucible for learning. Granted, it takes someone like Chick who can facilitate the learning without taking control of the entire process. Stacey says that she hopes she is doing that as the kids learn to lead jams, workshops and be in band formations. She says, "As an example, Sophie and Grace met at Fossil as 7 year olds and said they were going to start a band. After Chick died, they did and that was how Wild Rose Trail was born." Sophie is now a high school freshman.

The Chick's Kids program also travels to several festivals in the Northwest including Bluegrass From The Forest in Shelton, Washington; the High and Dry Festival in Bend, Oregon; the Columbia Gorge Bluegrass Festival in Stevenson, Washington, and others. Any young person who is interested is welcome to participate.

Typical of Stacey, she continues to grow the program. Her goals include recruiting professional musicians who are interested in offering kids' workshops geared to higher-level skills. Last year a successful workshop featured Jim Faddis teaching songwriting to a group of kids the week before Fossil. Stacey is asking folks to contact her if they know of advanced youth musicians 13 years or older who are interested in

being a part of these workshops.

She is planning to hold another Chick's Kids Camp at her ranch in August 2015. She also wants to have some young bands invited to play as "tweeners"—performers between the main acts—for the April High and Dry Festival Benefit at her ranch.

Some of the first Chick's Kids are still active with the group. Fiddle player and vocalist Martin Stevens, who has shared the stage with Mark O'Connor, Stuart Duncan, Chris Thile, Mike Marshall, Tim O'Brien, Dan Crary, and David Grisman is working as an advisor and will continue to help with festivals.

At the festivals, the participants work with the Dewhirst kids and Molly Adkins, the Tops and the Monroes, among others. The young band Wild Rose Trail, which is Max Hancock, Grace Hancock, Henry Hakanson and Sophie, have pretty much taken over the jams and they run the Chick's Kids sessions at our newest festival, High and Dry, all by themselves. Stacey comments, "It is really is remarkable--the teaching and organizational skills they have developed."

While the OBA always offered some financial support, it became truly involved



Max Hancock teaching a group of young musicians at High and Dry

when Stacey took over. Now, Chick's Kids is under the OBA umbrella with a dedicated bank account, with funds available for the hiring of guest instructors and other expenses. In addition, several of the grants the OBA has received were dedicated to "the Kids' program."

If you have a child who would be interested, Stacey can be reached at whmranch@gmail.com. There is a Facebook page called The Chick Rose School of Bluegrass. Stacey is actively recruiting kids who want to learn, meet new friends and be a part of the program. While it was Chick Rose's original vision, for now at least, it is Stacey's baby.

For a treat, visit <http://uptownbluegrass.net/ChickRose.html> where you will find a video of Chick talking about his philosophy of teaching kids how to play, and an excellent interview done by Joe Ross.



The Chick Rose School of Bluegrass on stage at Sacajewea (Stacey Harnew, far left)



About four years ago, my partner John Prunty and I had just moved to Portland from the Mid-Willamette Valley. I had been playing bass for about a year, and bluegrass – jamming, concerts, festivals, and the OBA – allowed me to meet some wonderful new friends, find a creative outlet, and temporarily forget the worries and stresses of my “day” job. I would like to think that everyone who plays bluegrass has had the experience of stepping into a jam and hours later found themselves content and surrounded by new friends. If so, you probably understand what attracted me to the bluegrass community.

That January, John and I were hanging out in the OBA suite at the RiverCity festival, and decided to sign up to volunteer for the OBA. Within a few weeks, Colby Buswell, Chris Palmer, and Patty Spencer had us convinced that we could take over the Bluegrass Express (and somehow we do still love them all dearly). In the time since we have taken the reins of the Express, John and I have heard both criticism and accolades for the Express, the OBA,

and the Oregon and Portland bluegrass community. Thankfully, it has been mostly kind words, and the experience has been very rewarding.

As gratifying as it may be to hear folks speak kindly of the Express and the OBA, criticism is also important, because it is part of what keeps us working hard to make sure we are representing the local bluegrass community. I want to make sure the Express remains relevant to our readers and is a forum for OBA members and the bluegrass community to share their ideas and experience, learn about the music and its history, particularly West Coast and Northwest Bluegrass, and even express thoughts or constructive criticism about the organization.

One of the hardest parts of editing the Express is finding writers and content that is of importance and interest to our members. We have been fortunate to have had consistent contributions from some fine writers such as Claire Levine, Chris Palmer, Joe Ross, Matt Snook, Mark Gensman, Ken Cartwright and many others who continue to write

the articles and columns that make the Express worth publishing and worth reading. However we are always in need of content that is of interest and importance to our readers.

That is why I would like to invite any and all of you to write for or to the Express. If you have heard a new band you think should be profiled or are listening to a great album that warrants a review, why not try your hand at writing it? If you have found yourself thinking about a festival experience or pondering the history or future of bluegrass, go ahead and put those thoughts down on paper (or a word document). If you find yourself thinking “the OBA really needs to...” then write a Letter to the Editor and share your ideas.

The Express welcomes your contributions. Please send your articles, essays, letters, lyrics, artwork and musings to Expressnews@oregonbluegrass.org.

We really do want to hear what you have to say.

Christine Weinmeister



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Many people learn to sing and harmonize beautifully, but at some point realize they're not getting the high lonesome sound. So how do bluegrass harmonies differ from other folk music?

In the folk music vocabulary, we talk about the melody, along with a *tenor* part just above the melody and a *baritone* part just below. Just to keep things simple, let's focus just on the melody and the higher tenor part. Most of what follows also applies to baritone parts, but it is less critical in the bluegrass sound. Many people find it much more intuitive to find the tenor part, and have a devil of a time finding a workable baritone.

Three Techniques

If you were to sign up for a vocal workshop (it can't hurt!), you will probably use the *chord tones* as a starting point. It is as simple as it sounds: all of the harmony notes

will come from the chord being played during that part of the tune.

In **Figure 1** you'll see the staff with an F chord in the first measure, then two measures of a simple melody with a tenor harmony just above. Notice that while the melody *works its way down the scale* and then back up, the tenor follows loosely but uses *only chord tones* just above the melody. Compare the tenor notes with those of the F chord in the first measure. Singing the chord tones may be the simplest way to find a tenor harmony.

On the second line of **Figure 1** is another method of finding a harmony. Here, the tenor part hugs the melody closely, this time always *a third* (two scale notes) above. This is typical of sibling harmonies like those of Tim and Mollie O'Brien, the Louvin Brothers, and the Delmore Brothers. Daunting? Not at all. With practice, this becomes completely intuitive. Folks are not parsing scales in their minds,

saying to themselves: "They're singing an A, we're in F so the next notes are Bb and C...I sing the C!" No, it's more like Luke Skywalker and the force; you just learn to feel it. But only with practice.

So now, what is a *bluegrass* harmony? Why, it's high and lonesome, and the rest ain't no part of nuthin! On line 3 of **Figure 1** you'll find just such a high lonesome harmony. It is not technically a tenor part, because it doesn't really follow the melody as a tenor part

would. Although it starts out well by using the C note, which is both a chord tone and a third above the melody and therefore a true tenor – *it then just stays there!* As the melody falls, quite a space opens up, then the gap closes as the melody rises again. Like a droning banjo fifth string or the open A and E strings of fiddle shuffles and mandolin chords, it finds power in keeping to one or few notes while the song moves along.

It is also no mistake that the C note of this high harmony is the 5th scale degree in the key of F. Just as rock and roll guitarists use the 1 and 5 notes of the scale to create power chords, bluegrass musicians dwell on a high 1 or 5 – and sometimes the flatted 7th or the 9th – to create that high lonesome sound.

As usual, exceptions abound, but some combination of chord tones and high lonesome drones is a pretty good recipe for a bluegrass harmony. Start with those close harmonies; they tend to be "prettier." Switching to only the chord tones begins to impart the power of the drones. Further, if the tenor or high harmony keeps to the power notes of 1, 5, 7 (and 9!) you've rediscovered high and lonesome!

Once In A Blue Moon

For a real-world example, let's look at the popular bluegrass tune *When My Blue Moon Turns To Gold Again* in **Figure 2**. Lines 1 and 2 present the melody and a tenor harmony of the chorus as sung by western swing authors Wiley

Figure 1: a simple melody with three different harmonies.



Walker and Gene Sullivan. (Want to hear it? Go to <http://tinyurl.com/When-My-Blue-Walker-Sullivan>.) The tenor part is not faithful to any of our methods, but uses a mix of chord tones, close sibling harmonies, and almost gets to high lonesome when hanging onto the high 5 and b7th notes.

On lines 3 and 4 is the same chorus as sung by Tim and Mollie O'Brien on their album *Way Out On The Mountain*, more or less... (<http://tinyurl.com/When-My-Blue-Tim-and-Molly>.)

Mollie sings the melody and Tim sings what would have been a high tenor, but since his voice is deeper than his sister's, he sings the part down low. For comparison I've put Tim's part back on top, and transposed from E up to F. You'll see it's a typically close sibling harmony, with the tenor part staying a third above the melody.

Finally, we get to Big Mon's grassified version on lines 5 and 6 of **Figure 2**. In this version (<http://tinyurl.com/When-My-Blue-Big-Mon>), Bill sings in the key of B, and you'll notice in the video that they sing three parts. For this comparison, I've written only two

parts and transposed down to F.

After finding that high C note the tenor stays right there, droning on that high 5th note of the F scale! At the end of measure 34 it drops down for one note, probably because the melody falls on C an octave below at this point, but then it's right back up there. In the last phrase they go into a typical sibling tenor harmony, with one exception, and that is quintessential bluegrass. On the third note of measure 46 you see that the tenor, which was paralleling the descending run of the melody, sticks for one last time

on that high 5 before slipping back into the close harmony: "You'll be back, within my **AAAARMS** to stay!" Try singing that last phrase of the three choruses – paralleling the melody in the first two and then finally hanging on the high 5 in Big Mon's version – and you'll feel the power of that one note. *That's* high and lonesome.

Yikes!

I know what you're thinking. "But I can't even remember the *lyrics*, much less keep all of this in mind while I pick *and* sing!" No worries; that's not how it's done. Do you remember first learning that C

Many people learn to sing and harmonize beautifully, but at some point realize they're not getting the high lonesome sound. So how do bluegrass harmonies differ from other folk music?

chord on the guitar? You carefully scrutinized your finger and hand positions, making sure to fret the 2nd string on the 1st fret, 4th string on the 2nd fret...so many numbers and rules! And yet now all of that has receded into your subconscious, and you haven't thought of that in years. The same fate awaits all of this theory of harmonies.

The way to use these theoretical notions is to devote part of your practice time to critically listening to your favorite tunes, and determine which methods they're using. You'll develop an ear for how and when to sing close harmony, how to use chord tones, and how to get high and lonesome. It *will* sink in! When jam time comes, all of these numbers and notions will disappear, and you'll be pleasantly surprised at the way it all just seems to emerge effortlessly and thoughtlessly...after hours of practice.

Hear the examples from **Figure 2**: http://www.oregonbluegrass.org/BGExpress/articles/Theory_Of_Bluegrass_2015_1_Blue_Moon_Harmonies.mp3

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

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



When My Blue Moon Turns To Gold Again

Walker & Sullivan

Original swing duet.

Guitar

Guitar

8

Gtr.

Gtr.

16

Tim and Molly O'Brien

Gtr.

Gtr.

24

Gtr.

Gtr.

32

Big Mon.

Gtr.

Gtr.

40

Gtr.

Gtr.

Figure 2: Three versions of the chorus from *When My Blue Moon Turns To Gold Again*.

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Saturday, January 24: Portland, OR, Bill & Alan in Concert for Abbie Weisenbloom's House Concert Series in Inner SE Portland. Seating is limited. Reservations recommended at 503-233-4945. Additional info at Www.abbiew.wordpress.com.

Please visit www.billevansbanjo.com for information on Washington and British Columbia concerts and shows.



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

Hi and howdy to everyone once again. As I write this, I am getting ready to run sound for the Eastside Bluegrass Christmas show. It is always a lot of fun with some great music. It seems that summer was here just a moment ago and now I find myself getting ready for the spring and summer festival season. Even though we have lost some festivals, there is still a lot of great live music out there for everyone to enjoy.

At most festivals, the bands bring along merchandise to sell to their fans. That includes shirts, hats and, of course, recordings. It's the recordings that will represent the band for a long time to come and therefore should be created with great care. We receive a lot of CDs from bands that are at festivals when I run sound and from friends in the bluegrass community. Most of them are well done and convey the "groove" of the band; some could use a little extra work to stand out.

Sometimes a recording doesn't sound like the band at all. With modern technology it is easy to play multiple breaks and cut and paste the best parts into a perfect lead. Even though that is an industry standard these days, I much prefer knowing the musicians actually played their parts all the way through. Somehow "perfect" music loses something, especially when the band can't recreate the recorded sound in a live performance, and thus doesn't sound like their own recording!

Other problems with typical regional band recordings are in the details of the recording itself. There are background noises, pick noises, belt squeaks, and other frustrating noises. It's easy to miss these little anomalies, especially if the monitoring system is subpar. Another typical problem is the lack of consistent volume overall and from song to song. When a national act records, they typically have a mastering engineer that levels each song and the entire compilation to industry standard volume. That way, when their music is played on a radio station or over the internet, it is at the same volume as the rest of the music. A song that is not as loud as the other songs being played will not sound as good. Somehow, louder gets translated as better, even though the dynamics frequently get destroyed in the process. The human ear can be tricked into thinking the louder song is better.

And speaking of mastering, it is also an industry standard to send commercial

recordings to a third party for finalizing and mastering. A mastering engineer can level individual songs and also make the entire compilation sound level. A mastering engineer does a lot more than that and the biggest advantage is that there is another set of ears involved in the process. Most mastering engineers have sensitive monitors, accurate equipment for EQ changes, level, etc. A good mastering engineer can make a decent recording really sparkle.

Having a coherent recorded compilation is important. All the songs should sound like the same band was playing. There should not be any major changes to the bass levels, the treble levels or the midrange levels from song to song. Sometimes mastering reverb is added to the entire mix to create a more produced sound. A mastering engineer can't make the players any better, but they can make a dull recording sound better and more professional. It may well be worth it to seek out someone with a decent studio who understands bluegrass music and pay the extra money for a better-sounding product. After all, your recordings will last a long time and should be representative of how you sound, with a little help from technology, of course. Often trying to save money on something so important that will last so long is really a waste of money and time.

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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"Everything should be made as simple as possible, but not simpler." – Albert Einstein

A metronome is like dental floss – we all know we should use it, but we don't always do what we know we should do. "Music is the space between notes," said composer Claude Debussy, and the only way to get the space right is regular practice with a metronome.

Why? Because you're human. We humans have a tendency to naturally speed up the tempo as a song progresses. Listen to some of the hit rock & roll singles from the '50s and '60s. If you start with a metronome on the beat at the beginning of the song, you'll find that many songs get faster as the song progresses. This is partly because the energy of a song tends to build gradually. The introduction of click tracks that were only audible in the musicians' studio headphones helped keep a consistent tempo from start to finish during a recording session.

Still not convinced we humans need to practice with a metronome? An internet friend who owns a recording studio in Nashville practiced until he was an excellent guitar player, fluent in all music styles. He worked in a music store in the Midwest. In the '90s when a Nashville studio guitarist happened to stop by the store, my friend asked him to critique his playing. The Nashville cat liked his playing and told him he had what it takes to make it in the music biz, but – he needed to work on staying on tempo. *One year later*, after regularly working with a metronome every day, my friend was finally ready to make the move to Music City. How many times have you worked with a metronome during the last 12 months?

Never fear, Dr. Rhythm is here. There is a simple and elegant tool available to help you work on your sense of time. It's called a "steering wheel." The concept is that, while driving, you practice tapping your thumbs or fingers on the steering wheel in

time with the beat of a song on your radio. Find a song with a medium tempo that you know is rock solid. Just about any George Strait song will do if you can't find one. Tap on the steering wheel as you cruise on down the road. Tap the 1 and 3 with the bass, or the 2 and 4 with the drums or mando chop.

Seems simple? "Not hardly," as John Wayne once said. Dollars to donuts you will be slightly ahead of the beat when you first start, even though you may think you're right on the beat. To correct this, purposely tap more slowly than the beat for a while, then gradually increase until you feel yourself locked in the groove. Notice when you speed up a bit, then try again. We humans do have a tendency to rush the beat a bit.

Our banjo-playing friends have an added challenge. It's easy to pick on the 1-2-3-4 downbeats, but actually speed up a bit during the other 16th notes between the beats. The challenge is to keep equal space between all the notes. A good way to practice this is to put a medium-tempo Earl Scruggs tune on the car stereo and tap along with Earl, hitting all the notes Earl plays. You'll notice at first when you speed up here and there, but eventually you'll make it through the whole song with every note in its place.

Simple, no? Practice rhythm tapping while you drive and you'll gradually see improvement in your ability to play on tempo. Einstein would be proud of you.



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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
All levels of bluegrass players are welcome and we frequently break a small group off for faster picking. Small donation of \$6.00 requested to help cover room rental.
For Information: Rich Powell 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 lizcrain42@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 justpicker@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 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 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.com

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
Dwayne.Powell@dwyanepowell@hotmail.com

EUGENE: Jam - Each 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 p.m. to 9:00 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 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: Taborgrass Bluegrass Class & Jam - Every Saturday Through May. 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.taborgrass.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 beginners.
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 jam 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 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

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



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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

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, octave mandolin, 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
charliew3@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



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

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

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

The Wild Wood

Coalescing from Portland's thriving music scene, The Wild Wood is a

constellation of accomplished young stars who have been attracted toward one another as much by each other's shine as by the affinity they share with traditional Folk music. The Wild Wood resonates with that part of us which is rooted in a simpler way of life while delighting us with dynamic arrangements, emotional vocal harmonies and virtuosic solos by two national champions. Josiah Payne – Mandolin, Belinda Underwood – Bass, Michael Money – Guitar, Kian Dye – Fiddle

<http://www.thewildwoodmusic.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

How do I get my band's information listed here?

1. **Sign up** for a band membership! Go to Oregonbluegrass.org, fill out the form on the back page of this issue, or find us at a festival or event! A band membership includes one print subscription per membership.

2. **Email** your band's listing to webmaster@oregonbluegrass.org. Don't forget to include contact information and a photo (and a link or two if you have it.) Once we have verified that your membership is current, your listing will be posted to the website. The Express is updated quarterly *from the website*. We may have to shorten your listing from the website to fit allowable print space.



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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.