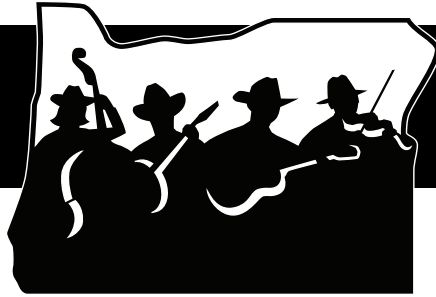


Vol. 35 No. 2
April May June
2015



INSIDE THIS ISSUE!
Claire Levine, The Number
8, Theory of Bluegrass, Sound
Advice and More....



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

CLAIRE LEVINE

Voice of the Express

by John McCoy

Claire Levine can be tough – very tough, but in a nice way. To see her tough side, just try messing with the print edition of the OBA quarterly Bluegrass Express newsletter, the one you have in hand right now. The author learned this when, after taking on the duties of OBA treasurer, he suggested that the OBA board consider converting the Express from print to electronic form to save a few bucks. Claire was having none of that.

“I was so mad at you!” Claire joked recently, flashing a big smile. Patiently, Claire guided discussion with the board and reminded them just how important the print version of the Express is to the OBA. “It’s something tangible, something that binds us all together, like the music we all share.” The board listened carefully to what Claire had to say. Thankfully, the board agreed.

Claire’s passion for the Express is understandable. She’s earned the right to have her say, because she’s been the

voice of the Express. She’s been its editor, has written a multitude of wonderful front-page articles, and has worked tirelessly to nurture it. If you’ve ever read an edition of the Express, you’ve seen her fine articles.

Claire is an accomplished writer who’s had articles published in Bluegrass Unlimited and No Depression (a bi-monthly magazine that covered a broad range of roots music). When Claire took over as editor of the

Express, she was inspired to

(Continued on Page 7)



The Oregon Bluegrass Association Presents

An evening with Russell Moore & IIIrd Tyme Out Opening band The Hollerbodies

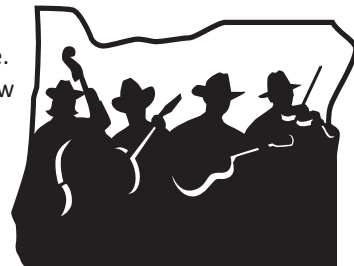
Friday, May 8 ● St. David of Wales Church ● Portland

Doors at 7pm Show starts at 7:30pm

It takes two pages to list the number of awards that Russell Moore and this band have won over the past 22 years. Those awards range from Male Vocalist of the year for IMBA in 2010, 2011 and 2012 to an unsurpassed seven consecutive IBMA awards for Vocal Group of the Year. If you go to their website, you'll see a list of thirty-four. Members Wayne Benson, Justen Haynes, Keither McKinnon and Blake Johnson have also won in each of their instrumental categories. We are very fortunate that they are coming through Portland on a west coast tour and agreed to play for the OBA.



Some of the tunes that you've probably heard on the radio are Pretty Little Girl from Galax, Hard Rock Mountain Prison (Til I Die), Carolina's Arms, Little John, I Am, Whippoorwill, Me And Dad, Sugarfoot Rag, If Your Heart Should Ever Roll This Way Again and plenty of others. In fact there are so many hits, that their latest CD is entitled Timeless Hits from The Past....BLUEGRASSED. Russell's voice is very distinctive. You'll know this band from the first note.



Tickets through Brown Paper Tickets - (just type in Russell Moore)
Members \$25 Non-members \$30
For member validation/code contact
Chuck Palmer @ chuckpalmerdsl@gmail.com

**OREGON &
BLUEGRASS**
ASSOCIATION

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A Solid Rhythm Section



Annalisa creates one of the most authentic albums I've heard in years



The Umpqua Valley Bluegrass Band.



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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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

Part of the mission of the Oregon Bluegrass Association is to promote, preserve and perform music. With that in mind, we were very glad to have the opportunity to start hosting concerts. Our first one will feature the great Peter Rowan as well as Frank Solivan and Dirty Kitchen. Peter is a Grammy winning artist in his 50th year of performing. Frank Solivan and Dirty Kitchen, as most know, were nominated for a Grammy this year for their album Cold Spell, a wonderful CD. They're energetic and lots of fun. And I wouldn't be surprised to see some collaboration between Peter and Frank's band at this appearance. They'll be at St. David of Wales Church on Friday, May 8. See ad in this issue for details.

The OBA's next concert takes place on June 18 when we will welcome Russell Moore and IIIrd Tyme Out. This is a great opportunity to hear one of the most awarded bands in bluegrass. Just a few of the tunes that you've probably heard are Pretty Little Girl from Galax, Carolina's Arms, Little John, I Am and Me And Dad and plenty of others. In fact there are so many hits, that their latest CD is Timeless Hits from The Past....BLUEGRASSED.

Tickets are available through Brown Paper Tickets. Just type in Russell Moore and you'll see your options. Tickets are \$15 for members, \$20 for non-members.

Speaking of members, we are now building events that offer benefits if you are a current member. Another one is the Picker's Retreat in September. These are all ways you can get in and pay less, but only if your membership is current. If you are current, please make sure we have the correct email address on file. We're sending promo codes in the email blasts that we're sending which have lots of information on things that are happening in the bluegrass world between Express issues. You would have received one in late February with the promo code for the Peter Rowan/Frank Solivan concert. We'll be sending out another one with a different code for Russell Moore. If you didn't receive an email, either you're not current or we don't have a correct email address for you.

Membership is what the OBA lives on. We hope this summer to send out a mailing to those who have expired, but that's an expensive proposition to collect \$25 in dues. So if you're reading this copy of the Express later in the summer because you didn't get one delivered to your home, chances are that yours has lapsed. The back of the Express has your expiration information on the address label. You can renew online at www.oregonbluegrass.org or pick up a form at one of the many events that the OBA participates in.

Thank you for being a part of this organization. We have a very active Southern Oregon chapter, which now has a full complement of merchandise, signup forms and plenty of jams. I hope to see many of you this summer starting with Bluegrass In The Forest in Shelton on May 15-17.

Happy Picking!

Chris Palmer



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

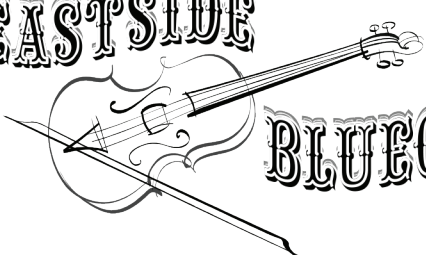
"Music from the True Vine"
9am - noon Saturdays

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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Suggested Donation of \$10 at the door

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660 SE 160th in Portland

For information call 503-307-2993

COMING SOON!

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Fernhill

May 9th

Burning Moonlight
The Lauren Sheehan String Band

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**Tuesday, July 28th
Drymill Road!**

September 12th

Highway Home
Jackalope

October 10th

Puddletown Ramblers
TBA

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www.CashmereConcerts.com

take the hard work of her predecessors and make it bigger and better. She wrote many articles, invited other writers to contribute, and added more features. During her five years as editor, Claire expanded the Express to what it is today. The OBA truly owes her a debt of gratitude for all she's done for the Express. However, Claire is quick to downplay her role, noting that many others contributed a lot to the Express over the years.

To Know Claire Is To Love Her

Claire's tough stance on the print edi-

tion of the Express is probably a surprise to many of her friends. To know Claire is to, well, love her. Many people in the bluegrass community, including some of its biggest stars, consider her a great friend. She's content to sit quietly and enjoy a jam, avoiding being the center of attention. Yet when you're around Claire, you can't help noticing something special -- her gentle spirit, her genuine warmth, and sincerity. She simply lights up a jam wherever she goes.

Over the years, many of her friends have collected wonderful memories of

their time with Claire. For example, Patty Beck Spencer, former Vice President of the OBA, recalls:

"Claire and I met in the middle of an intersection in NE Portland. She was on foot; I was on a bike. We recognized each other as fellow students in a banjo class. And we immediately started talking banjo!"

I had been playing for less than two years. But it was this chance meeting with Claire that changed the course of my musical path. She told me, in no uncertain terms, that it was completely unnecessary for a beginning banjo player to spend time learning scales! 'Really?!' I felt a weight lifted from my shoulders. I think the clouds parted, the rain stopped, and the sun came out too. It was truly a magical moment.

From then on, we were pals. Claire invited me to her home to work on banjo stuff. She and I would sit and play tunes and do lots and lots of talking. Claire also introduced me to her friend, a Virginia-based banjo teacher named Murphy Henry. Claire invited me to jams and encouraged me to take chances on the banjo. Later, she patiently guided me as I learned to sing harmony, an on-going project for sure!"

Claire is known for her great harmony singing. However, she's quick to modestly point out that she doesn't consider herself an accomplished musician by any stretch of the imagination. She performs occasionally with her partner, Matt Snook, in a duet known as Free Range. "I just enjoy making music and do whatever I can." She also cheerfully declares that she'll "sing with anybody who wants to sing with me." How could anyone resist such an offer?

Her Early Years In Bluegrass

Claire was born and raised in Cleveland, Ohio, and attended the University of Wisconsin at Madison. She started her musical journey on



Claire Levine and Matt Snook perform as the duo "Free Range"



Photo By Eric Fromer

an \$18 nylon string guitar that her parents bought for her. While at Madison, two friends introduced Claire to Bill Monroe's "Bean Blossom" album. Eventually, she migrated to Oregon, where she continued her interest in music. While Claire enjoyed playing guitar, her primary interest at that time was vocal harmonies.

Eventually, Claire was invited to join a group of fellow beginning musicians who called themselves the Junior Jammers. Several accomplished local musicians, including John Malloy and Ian Joel, served as guides and mentors. Claire fondly remembers her Friday evenings with the group. "It was small enough so we all got to play a lot, and we were able to take time to work out vocal harmonies."

A key musical light bulb went on for Claire one afternoon while driving home from a festival in California. A cassette tape was playing, and Claire found herself captivated by Tony Furtado's excellent banjo playing. "That was it!" Claire said. She realized that, although she loved vocal harmonies, the banjo was an important element that drew her to bluegrass music.

With help from Jim Hancock, Claire found a great deal on a Greg Deering Limited banjo and commenced learning to play. Although she still loves her Deering banjo, she recently bought a Nechville banjo, which Claire says "is beautiful, sounds great, and it's seven pounds lighter" than her Deering.

Festivals from Coast to Coast

When she's not writing, Claire enjoys attending bluegrass festivals whenever she can. The Columbia Gorge festival has a special place in her heart. "It was my first festival, and it's the one festival during the year where the most people in my extended bluegrass family seem to be able to get together. The current arrangement -- the support and coordination of the Skamania County Fairgrounds coupled with John Malloy's great instincts about hiring bands -- is a great combination.

One of Claire's favorite memories involves helping her friend Murphy Henry after a day of workshops at Davis and Elkins College in Elkins, West Virginia. Murphy was learning

to play the fiddle and asked Claire if she would be willing to back her up on rhythm guitar as she practiced. Claire joined Murphy on the front porch of an old mansion and they started playing fiddle tunes. Before long, some of the other instructors, including banjo great Bill Keith and fiddle legend Fletcher Bright, had joined them. The impromptu jam lasted quite a while. Claire was thrilled. "My fingers were bleeding, but there was no way I was leaving!" she said, flashing her wonderful smile.

"Other special moments -- and hours -- have been during my annual girlgrass weekends at the beach. I have a group of women friends who've been getting together to play for more than 20 years. To have enough time to sing, play, talk, laugh and eat, we have started spending three days a year at a house in Manzanita."

Musical Role Models

Like many who discovered bluegrass music during the '80s, Claire cut her teeth on the first-generation musicians such as Bill Monroe, Flatt & Scruggs, Dr. Ralph Stanley, Jim & Jesse, and the Osborne Brothers. These great musicians inspired Claire to learn more about the music. Along the way, Claire couldn't help but notice that there weren't many female musicians fronting bands, writing songs, and playing their own instruments.

That all changed when Claire first heard Laurie Lewis and Kathy Kallick. These special musicians inspired Claire with their harmony singing, musicianship, and songwriting, and they became role models for her. According to Claire, "They were influential for a lot of women. Whenever a group of women my age gets together to jam, we play their songs." Not surprisingly, one of Claire's favorite albums is Laurie and Kathy's "Together," originally



issued on Kaleidoscope Records in 1991 and reissued by Rounder Records in 1995.

Claire is too modest to consider herself a role model, but she does have good advice for all young musicians. She believes they should listen to the first generation of bluegrass musicians to get a solid foundation. She recommends that they form small slow jam groups to start with. "Smaller groups provide more opportunity to work things out and to hear each other as you learn." She advises aspiring bluegrass musicians to listen to how they're blending musically, especially the vocals. And she's adamant about reminding young band members to work on their vocal harmonies, not just their instrument breaks. Claire believes audiences enjoy instrumental breaks, but they come mainly to hear good vocals.

Promoting Music, Helping Others

Claire has gotten to know some of the top people in bluegrass, including David Grier, Dan Crary, Steve Spurgeon, Beppe Gambetta, Jim Nunally, Dix Bruce, Tony Furtado, Laurie Lewis, Tom Rozum, Missy Raines, and Jim Hurst. She's met them primarily by hosting their concerts at her Northeast Portland home for many years. Claire's first house concert was for banjoist Tony Furtado. Tony, whom Claire had met while attending his workshop at the now-defunct Bluegrass At the Beach series, called out of the blue asking if Claire knew anyone who would be willing to host a concert for him. Without hesitating, Claire offered her house.

Around this time, Claire also began putting up traveling musicians overnight in her home. John Malloy was bringing bluegrass musicians

to Portland, and Claire would put them up to save hotel money. As word of Claire's generosity spread, she began hosting concerts several times each year. Claire continues to host concerts and workshops at her home, but in true Claire fashion, she's looking out for the musicians and encouraging them to reach out to Abbie Weisenbloom to host their concerts instead, for the simple reason that Abbie can fit more people into her home. Like Claire, Abby gives the door to the musicians. *(Editor's note: for more information regarding Abbie's house concerts, which also can be streamed live, please see the note at the end of this article).*

Moving On

When asked about her job with NW Natural, where she's worked since 2000, Claire flashes her great smile and says she's retiring at the end of March this year. She plans to do some form of volunteer work with kids and is look-

ing for the right opportunity. She also plans to do more freelance writing, a passion for her. However, Claire has no other plans to stay busy in retirement, other than continuing to jam and attend bluegrass festivals and music-related events as often as she can.

Claire briefly interrupts the interview to shoo a crow away from the bird feeder on her front porch. "Crows eat all the suet, so there's none left for the little birds," she says. The author has a feeling that, like the little birds of the air, Claire will keep a watchful, caring eye over the Express, no matter where her new life adventures take her.

Abbie Weisenbloom house concerts:

To get on Abbie's email list or learn about live streaming concerts from her home, please check out her Concert Window site: <https://www.concertwindow.com/abbiew-presents>

You can contact her by email at: abbiew@froggie.com



Goldendale Pickers Festival 2015

Friday, June 5 – Sunday, June 7



\$10 gets you ten million stars ~ and all the genuine old time, country and bluegrass music you can carry.

Ekone Park ~ Goldendale, Washington

- The park will be open for camping Friday morning,
- Daily admission is free: \$10/person covers camping for the weekend
- Free informal concerts 7 – 9 p.m. Friday and Saturday
 - Farmers market in the park Saturday morning
 - Free access to showers at local swimming facility
 - Limited electric hook-ups for medical needs

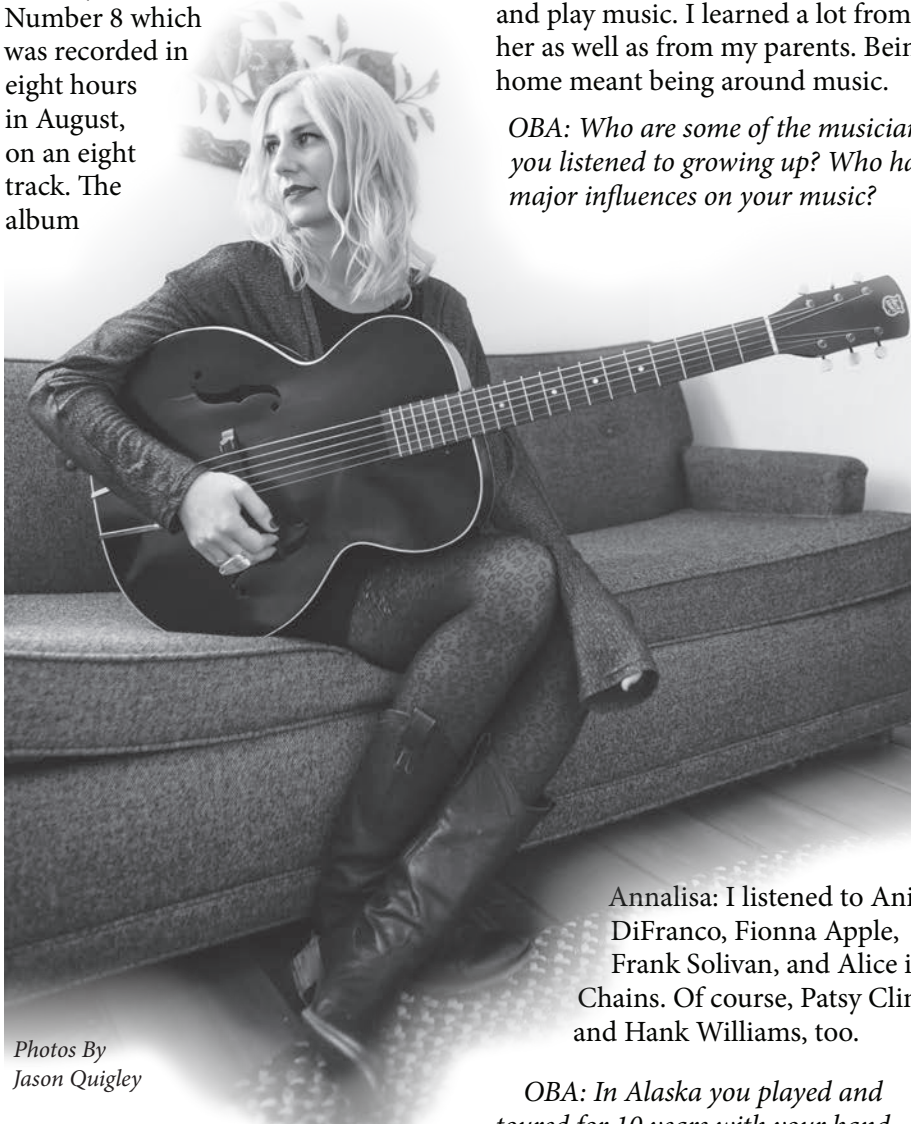
For more information, email

westcoates@juno.com or clairell2002@yahoo.com.

The 2015 Goldendale Pickers Festival is being organized by an informal group of Northwest pickers who love Ekone Park and want music to continue in beautiful Goldendale, Washington.



I have recently had the pleasure of getting to know Annalisa Tornfelt, a lovely and supremely talented musician and singer who grew up in Alaska but has made Portland her home. She has been involved in the music world all of her life and has been a member of many folk and bluegrass bands, most recently Black Prairie. She recently released her own record called Number 8 which was recorded in eight hours in August, on an eight track. The album



Photos By
Jason Quigley

release date was March 10 and her album release show was March 14 at the Alberta Rose Theater. I was able to talk with her about her music and her current projects.

OBA: How long have you been playing music?

Annalisa: I don't exactly remember, but my mom says I've been playing violin since I was three. I'm not sure I believe her. My mom is a Suzuki violin instructor, and my dad is a cellist. I went to a private Christian school where we sang every day. I was always involved with the school plays and had solo singing parts. I had a really wonderful music teacher who inspired me to sing and play music. I learned a lot from her as well as from my parents. Being home meant being around music.

OBA: Who are some of the musicians you listened to growing up? Who had major influences on your music?

Annalisa: I listened to Ani DiFranco, Fiona Apple, Frank Solivan, and Alice in Chains. Of course, Patsy Cline and Hank Williams, too.

OBA: In Alaska you played and toured for 10 years with your band called the Bearfoot Bluegrass Band. How did you meet each other?

Annalisa: We met as teens attending bluegrass camps for kids and later became counselors. Eventually we hosted our own camps all around the country and in Ireland. We taught over 60

camps together, including Rockygrass Academy for Kids.

OBA: How did you end up in Portland and what is keeping you here?

Annalisa: I moved to Portland with my new husband and baby when I was 19. My brother-in-law at the time was going to college at Warner Pacific and was looking for a roommate. I desperately needed a change and thought moving out of Alaska was the answer. It didn't matter where. I have family here now, and the music community of Portland is fantastic. There are so many talented people here and so much magic happens because of them.

OBA: What was the genesis of your new solo CD, Number 8?

Annalisa: I got an email from Mike Coykendall about doing "Tuesdays to Tape." I knew I had to do it and have always wanted to record at Mike's studio. I didn't tell myself I was making a record. I just wanted a nice recording of songs I had collected over the years. I told myself I would just listen to it afterwards and decide if I liked it.

OBA: Number 8 is just you, your Black Beauty: Arch Kraft guitar, and the nyckelharpa. I understand that a nyckelharpa is a traditional Swedish keyed fiddle. It has a beautiful haunting sound.

Annalisa: Yes. I saw the band Vassen at Wintergrass when Black Prairie played there in 2012. I was completely captivated. I told my bandmate, Chris Funk, that I wanted one. He said he knew someone who had one and called Peter Buck (guitar player in the band REM). In exchange for the nyckelharpa, I have to play on every Peter Buck, Minus 5, and Tired Pony record for the rest of my life!

OBA: You wrote or co-wrote the songs on Number 8. You have a playful sense of humor on Love Song to Myself.



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.



Annalisa: That one is what I call one of my “secret songs.” I make them up when I have had a hard day, or when I’m cooking dinner or making lists in my own OCD-ish way. Sometimes I feel silly about it. They are like lullabies to myself.

OBA: *Another one that really caught my attention is Just for a Day. It’s slow and sweet and reminds me of Astrid Gilberto and Stan Getz.*

Annalisa: Yes! That album of theirs is one that I would choose if I had to be on a deserted island with only a small selection of music.

OBA: *Any future projects?*

Annalisa: Black Prairie is going to be

co-writing another project like “Wild Ones” with the author Jon Mooalem that I am very excited about: <http://99percentinvisible.org/episode/mooallempalooza>

Black Prairie made a record with Rhett Miller (from the Old 97’s) and I might be doing some solo shows with him as well as backing him up. I am also planning a solo tour of Senior Living Centers in the Portland area.

Annalisa’s new album is available at www.annalisatornfelt.com

Or send a check for \$15 (CD) or \$25 (Vinyl) Plus \$4 S&H to:
Annalisa Tornfelt
PO Box 18141
Portland, OR 97218-0141

ANNALISA TORNFELT | *The Number 8*



You can also see her perform during happy hour at the Laurelthirst Pub every Wednesday in April. I highly recommend it!

Ask Aunt Pearl: Minding Your Bluegrass Manners

By Linda Leavitt

Q: Dear Aunt Pearl,

Is it okay to bring spoons to a jam?

Signed, Ear Ache

A: Dear Ear Ache,

That depends on what you intend to do with them. If you’re gonna smack them on your knee and make a terrible racket, well, just the thought makes Aunt Pearl’s poor old head hurt. One time there was this handsome stranger who sat down next to Aunt Pearl at a jam. Just as Aunt Pearl began to sing, that feller took out his spoons and commenced to make such an awful noise that Aunt Pearl couldn’t even hear her own voice. That feller smacked that silverware right over every jammer’s break. By the time the song went around the circle, Aunt Pearl was fit to be tied and that feller had lost all of his appeal. Aunt Pearl smiled sweetly at the stranger and asked if she could see his spoons. Then she threw them

in the creek, thereby putting the man out of his misery. That was the only kind thing to do.

Q: Dear Aunt Pearl,

What is the ideal jam size? How big is too big? Signed, Size Matters

A: Dear Size Matters,

Size is important! Too few players is not a good thing. With only two or three players, you may not have the combined energy required to have a great jam.

If there are too many players (9 plus), chaos may ensue.

Aunt Pearl thinks four to eight players is the jam sweet spot.

Q: Dear Aunt Pearl,

How many tenor singers should there be in a jam?

A: One.

Q: Dear Aunt Pearl,

Where did you get that hat with all of those fancy flowers?

A: Heaven.

Do you have questions for Aunt Pearl? Email Linda at lleavittmusic@icloud.com.





OREGON
BLUEGRASS
ASSOCIATION

The Oregon Bluegrass Association Presents

An evening with
Peter Rowan

AND

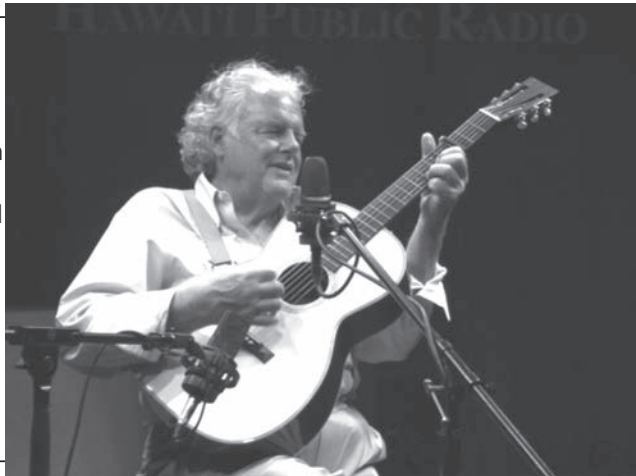
Frank Solivan and Dirty Kitchen

Friday, May 8 ● St. David of Wales Church ● Portland
Doors at 7pm Show starts at 8pm

Two separate shows ● Two awesome artists

Peter Rowan

Grammy-award winner and six-time Grammy nominee, Peter Rowan is a singer-songwriter with a career spanning over five decades. From his early years playing under the tutelage of Bluegrass veteran Bill Monroe, to his time in Old & In the Way and breakout as a solo musician and bandleader, Rowan has built a devoted, international fan base through a solid stream of records, collaborative projects, and constant touring.



Frank Solivan and Dirty Kitchen

Repeatedly tagged as one of the most exciting bands on the bluegrass scene, Grammy nominee and winner of the 2014 International Bluegrass Music Association's Instrumental Group of the Year Award, Frank Solivan & Dirty Kitchen have earned a slew of accolades since joining forces in the Washington, D.C. area, a longtime breeding ground for some of the genre's finest players. Lead vocalist/mandolinist/fiddler Solivan and bassist Dan Booth have known one another since they were teens in Alaska; they're joined by banjoist Mike Munford, winner of IBMA's 2013 Banjo

Player of The Year Award, and guitarist Chris Luquette, who won IBMA's 2013 Instrumentalist of The Year Momentum Award.

Tickets through Brown Paper Tickets - (just type in Peter Rowan)

Members \$25 Non-members \$30

For member validation/code contact Chuck Palmer @ chuckpalmerds1@gmail.com



The Late Bloomer

As told to the Late Bloomer by Tracy Hankins

The Late Bloomer is a column curated by Linda Leavitt, devoted to the stories of musicians who have returned to or found the bluegrass community as adults. In this issue, we are happy to present this story from Tracy Hankins.

Ralph Stanley was a name I was not familiar with, nor Dailey and Vincent. I was first introduced to them at the River City Music Festival in Portland, Oregon at the Convention Center. The music was intriguing, sometimes upbeat and sometimes sad, but it was great music. I was hooked. I was about 60 at the time and I knew I wanted to be a part of this community. A couple of years later at the Red Lion Hotel I was attending the Festival again and was about to meet two people who would change my life.

I had heard a group called Prairie Flyer at the Columbia Gorge Bluegrass Festival in Stevenson and wanted to see them again at this venue. Their performance was standing room only, with a couple of seats available right in front of the massive speakers. I chose one of

those seats, sat down, and immediately this lovely lady named Pam Young introduced herself. The person next to her introduced himself as Ron Taylor, and my life was never the same. I had just met two members of the infamous Corral Creek Bluegrass Band.

We became great friends, meeting and playing at various jams and festivals. I started going to the Dundee Jam (now called the Jon Cooper Dundee Jam). The first time I attended this Jam, Ron Taylor sat next to me and called out chords for the various songs. I was new to the music and did not know any of the songs. What a great help he was—encouraging, helpful and supportive. This helped me develop a love for the music and the bluegrass community. Ron and Pam were always there to share the music and help me develop as a musician.

Since then I have spent a lot of time trying to improve my craft as a musician, practicing many days a week, attending an average of six jams a month and going to four to six festivals a year. The consistency of practicing, and having a reason to practice (the jams and festivals), led me to improve as a fledgling musician and develop a love

for the bluegrass community. My life was about to change again in a way I did not see coming.

Over a year ago I decided to try playing the upright bass, so I purchased one. I had attended a couple of bass workshops at festivals and had developed an affinity for the instrument. Shortly after my purchase of “Babe” (named after my pet name for my wife) Ron and Pam invited me to come to play some music, and of course bring the bass. We played for a couple of hours and had great fun. Now you have to understand that at this time I was counting the time I had been playing the Bass in hours, not years or months or weeks or even days, just hours. After this fun trip, I was invited to join the band and play the bass. I reminded them that I did not know how to play the bass. Their response was “we will teach you.” The rest is history. I have loved every second of playing in the band, from the rehearsals to the gigs to the sense of family that comes with the bluegrass community. It has been a dream come true.

Tracy A. Hankins



*The water is blue.
The grass is too.*

Blue Waters

BLUEGRASS FESTIVAL

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Waterfront Park
Medical Lake, WA**

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Phillips, Grier & Flinger

Growling Old Men

Finnders & Youngberg

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(with Laurie Lewis, Eli West, Todd Phillips & Tom Rozum)

Eli West & Friends

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11th annual **2015** May 15-17

Bluegrass from the Forest

Shelton, WA. Community Bluegrass Festival

Audie Blaylock and Redline (IL.)

John Reischman and the Jaybirds (CAN.)

John Mailander-Molly Tuttle Duo (CA.)

Runaway Train (Puget Sound area)

Downtown Mountain Boys (Seattle)

Topstring (Tri-Cities)

Farmstrong (Sequim)

PRICES

Wknd \$35.00
Per show \$15.00
All day Sat. \$25.00
12 -17 1/2 price
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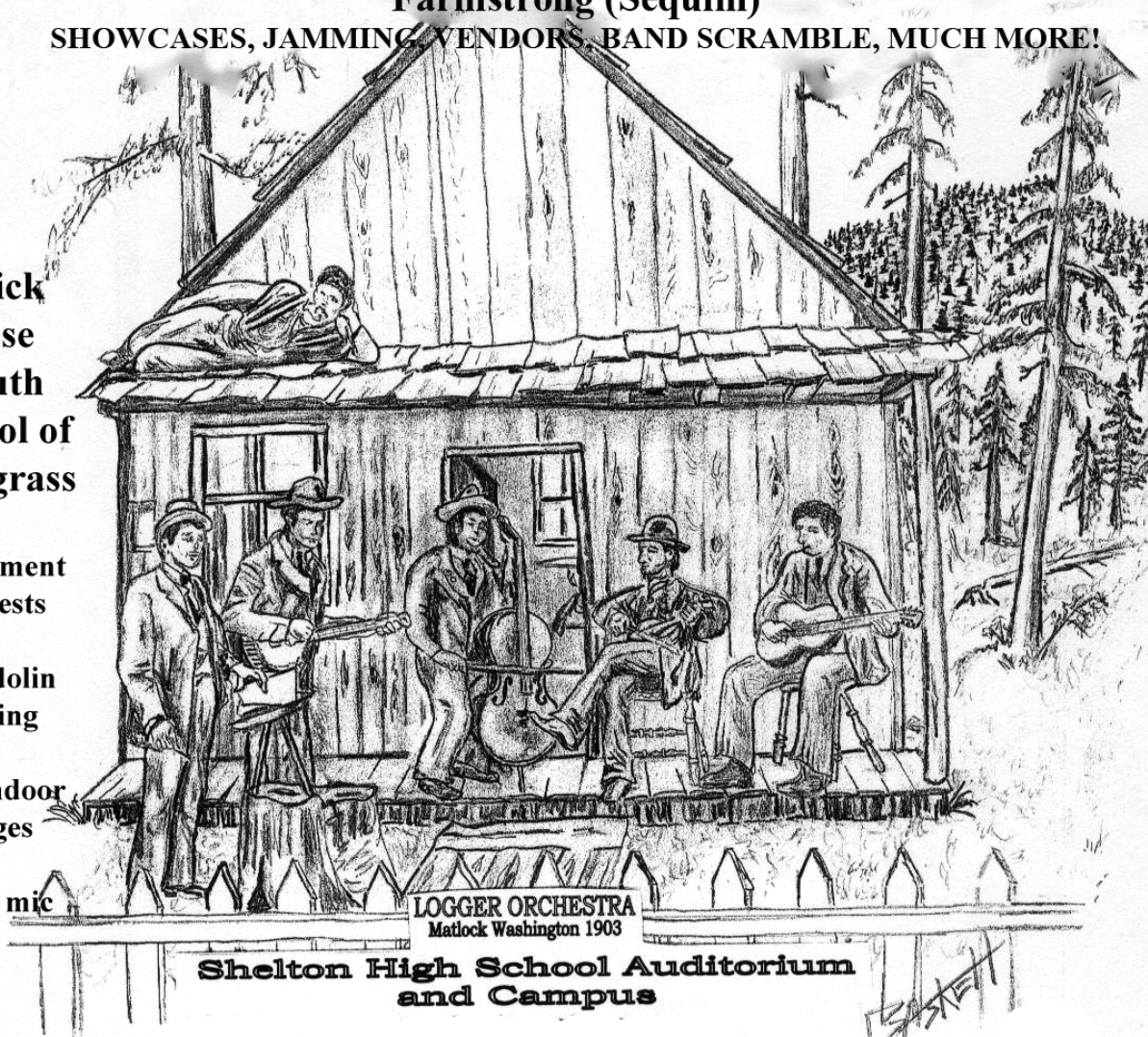
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Cold Heart

JULY
17, 18, 19

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Damascus Road

North Country
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The Panhandle Polecats
The Combinations

39
YEARS

1977 - 2015

FOR ADVANCE TICKETS:

SEND A CHECK OR MONEY ORDER IN U.S. FUNDS WITH
SELF-ADDRESSED, STAMPED ENVELOPE TO:
Bluegrass & Country Music Makers Association
P.O. Box 519, Darrington, WA 98241
TICKET INFO: 360.436.1006

TICKETS:

WEEKEND PASS (BEFORE JULY 1) \$45
WEEKEND PASS (STARTING JULY 1) \$55
FRIDAY \$20 / SATURDAY \$25 / SUNDAY \$20

CAMPING:

\$35 PER RV OR TENT. ROUGH CAMPING. NO ELECTRIC HOOK-UPS.
GATES WILL OPEN THE WEEKEND PRIOR TO THE FESTIVAL FOR CAMPING
ON SATURDAY, JULY 11 AT NOON.
No roping off spots or saving spots.
CAMPING INFO: 360.631.0148

PETS:

ARE WELCOME BUT MUST REMAIN IN THE CAMP AREA AT ALL TIMES AND
MUST BE ON A LEASH. PETS ARE NOT ALLOWED IN THE CONCERT AREA.
Please clean up after your pets.



2015 FESTIVAL CALENDAR



May 15th -17th

**Bluegrass From The Forest
Shelton, WA**

Featuring Audie Blaylock and Redline, John Reischman and the Jaybirds, the John Mailander and Molly Tuttle Duo, Farmstrong, The Downtown Mountain Boys, Top String and host band Runaway Train
www.bluegrassfromtheforest.com

May 22nd - 25th

**NW Folklife
Seattle, WA**

44nd year of the largest FREE arts festival in the United States.
www.nwfolkelifefestival.org

June 5th - 7th

**The Goldendale Picker's Festival
Ekone Park
Goldendale, WA**

"\$10 get's you 10 million stars, and all the old-time, bluegrass, and country you can carry!" Covers all shows and camping.

<https://www.facebook.com/BluegrassGoldendale>
westcoates@juno.com
Clairell2002@yahoo.com

June 12th -14th

**Sacajawea Bluegrass Festival and Dutch Oven Rendezvous
Sacajawea State Park
Pasco, WA**

MCTAMA President: president@mctama.org or 509-551-1913

June 19th-21st

**Wenatchee River Bluegrass Festival
Chelan County Expo Center (Fairgrounds) Cashmere, WA**

Marie Vecchio (509) 548-1230
Chuck Egner (509) 548-8663
www.wenatcheeriverbluegrass.com

June 22nd - 27th

**Weiser, ID
National Old-Time Fiddle Contest**

www.fiddlecontest.com
Weiser Friends of the Fiddle
June 17-27
www.stickerville.org

June 27th - 28th

**Susanville Bluegrass Festival
Lassen County Fairgrounds
Susanville, CA**

www.susanvillebluegrass.com

July 3rd - 5th

**Wheeler County Bluegrass Festival
Wheeler County Courthouse
Fossil, OR**

(541) 763-2400
[email info@wheelercountybluegrass.org](mailto:info@wheelercountybluegrass.org)
www.wheelercountybluegrass.org

July 10th - 12th

**14th Annual Winlock Picker's Fest
Winolequa Park
Winlock, WA**

Marv Sobolesky
marv@marvsmusic.com
www.winlockpickersfest.com

July 16th -19th

**Northwest String Summit.
North Plains, OR**

Join us at gorgeous Horning's Hide-out for our 14th year!
More detail at: www.stringsummit.com.

July 17th - 19th

Darrington Bluegrass Festival

Darrington, WA

Diana Morgan (360) 436-1179
www.darringtonbluegrass.com

July 23rd -26th

**Columbia River Gorge Bluegrass Festival
Skamania County Fairgrounds
Stevenson, WA**

for more information please visit:
www.columbiagorgebluegrass.net

July - TBA

**Five Suns Bluegrass Festival
McCosh Park
Moses Lake, WA**

Free admission, free dry camping and workshops!
www.fivesunsbluegrass.com

July 31st - August 2nd

**Clatskanie Bluegrass Festival
Clatskanie, OR**

Three days of great bluegrass music in Oregon's Coastal Range, near the Columbia River.
Contact Mac Wilcox via the website: clatskaniebluegrassfestival.wordpress.com

July 31st -Aug 2nd

**Pickathon
Happy Valley, Oregon**

lineup and ticket info at:
www.pickathon.com

August 7th -9th

**Blue Waters Bluegrass Festival
Medical Lake, WA**

www.bluewatersbluegrass.org

August 7th -9th

**Mt. St Helens Bluegrass Festival
Toledo, WA**

Workshops, band scramble, free





2015 FESTIVAL CALENDAR



Sunday bluegrass gospel concert.
General (360) 785-3478
generalandbetty7@msn.com
washingtonbluegrassassociation.org

August 9th -16th

**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. Potlucks and river picking. Directions and more info at www.centraliacampout.com

August 14th -16th

**High and Dry Bluegrass Festival
Bend, OR**

highanddrybluegrassfestival.com

August 27th -29th

**Bannock County Bluegrass Festival
Pocatello, ID**

for more information visit:
bannockcountybluegrassfestival.com

August 28th -31st

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

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

August 28th -30th

Eagleview Bluegrass and Folk Festival

Eagleview Campground (on the Main Umpqua River)

Sutherlin, OR

Gate opens 2pm Friday \$20-30 sliding scale donation

Evening shows, potluck, campfire jam. On the beautiful Umpqua River. Fishing and hiking, plenty of camping.

Joe Ross (541) 673-9759
rossjoe@hotmail.com

September 5th -6th

Tumbleweed Music Festival

**Howard Amon Park
Richland, WA**

17th annual festival
Three Rivers Folklife Society
Music, dance, workshops, open mic, storytelling.
(509) 528-2215
mail@3rfs.org
www.3rfs.org/tmf

September 11th -13th

**Oregon Bluegrass Associations 8^h Annual Bluegrass and Old Time Picker's Retreat
Zig Zag Mountain Farm, Zig Zag, OR**

Band showcases, square dancing, and three days of non-stop jamming with your OBA friends!
www.oregonbluegrass.org

September 11th -13th

**Sisters Folk Festival
Sisters, OR**

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

September 11th -13th

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

A Weekend of intense instruction with some of the best old-time and bluegrass banjo players around (not

to mention some great fiddle and guitar players.) Plus demonstrations, concerts and plenty of jamming.
www.americanbanjocamp.com

September 25th -27th

**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 reservation for hook-ups.
Contact Sid Moss about camping at 541-483-3388

September 28th -30th

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

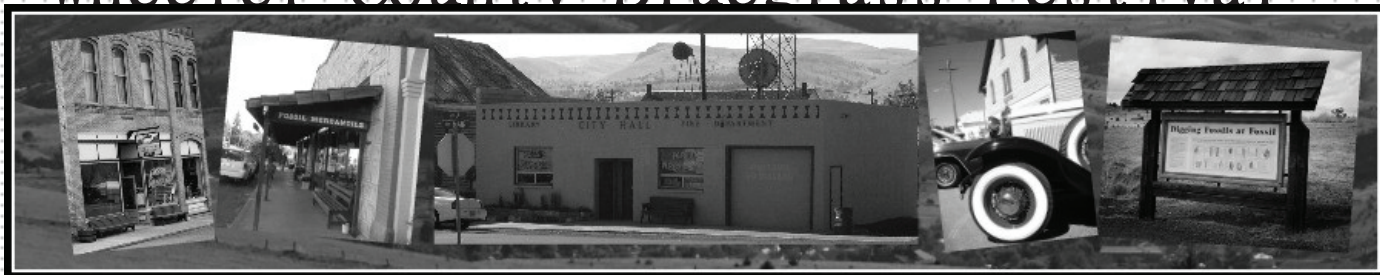
Open mic stage, youth band competition, band scramble
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Mark@pvbluegrass.com
Pat@pvbluegrass.com
www.pvbluegrass.com



OREGON
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Wheeler County Bluegrass Festival



Where : Wheeler County Courthouse Lawn, Fossil, Oregon

When : July 3rd, 4th, 5th 2015

Includes: Band Scramble, The Grand Young Opry,
Parade, Jamming , Camping, Art Shows,
Concessions, More Activities TBA
Fossil Cruz- In Car Rally,

Admission : Free to the Festival

Camping : Go to www.wheelercountybluegrass.org

Bands : **Old Growth** **Farm Strong**

FREE

More Bands
To be
announced



Information

Wheeler County

541-763-2400

wheelercountybluegrass.org



Because It's There

Not that he plays, but the methods of rock climber Alex Honnold might have something to teach us about the way we make music.

In a recent New York Times Magazine article, author Daniel Duane describes how the style known as 'free-soloing' differs from other modes of rock climbing ("The Reach," March 15, 2015). To tackle a major target such as El Capitan in Yosemite Valley, California is a tremendous task. For most it is the capstone of a lifetime dedicated to climbing, with months or years of study leading up to the actual attempt. This is carefully planned, following one of the hundreds of named pathways up the face of the monolith. Ropes and hardware are used to ensure safety, but this makes the climb lengthy and laborious.

The author laments his own aborted first effort to climb El Capitan, and admits to the years of subsequent experience and planning which finally led to his successful climb taking five days – during which he camped out by hanging a cot on the face of the cliff.

Enter Alex Honnold. He gets up before dawn, scarfs a breakfast burrito made in a camper van, which is his permanent residence, carries only a bag of climbing chalk, and finishes off El Capitan before lunch. Then he does it again for the next six days, setting a new speed record on any route he ends up using that day! How is it that this free-solo climber– using no hardware or companion for backup - can pull himself up 3,000 feet of rock without pausing, while others who have studied and planned every step of a particular route still take days and days to accomplish the same thing? Let's look at how the free-solo climber prepares.

Study Methods Shape Your Play

Alex has been there before. Prior to the first actual ascent of any peak, he has spent many days or months out on the rock. Using the tedious piton and rope methods to make it safe, he practices patiently. But he focuses on just a portion of the climb - dangling or climbing in a certain area, trying different routes, changing foot and handholds if he works his way into a corner. By the time he leaves that particular spot on the rock, he knows it backward and forward, and has already made his mistakes. He knows his limitations. Then he can move on and practice the next bit, and on again after that.

When he finally takes off for the official climb, he doesn't even know his exact route *a priori*, but he knows that he's been there before and no matter what he encounters, he has the chops to deal with it.

One of the pitfalls of tablature or notation as a music learning tool is that it fosters the notion that there is one way to play a tune, and that is a sequence of notes which must be

memorized and performed in just that way from beginning to end, with no deviation.

I know you've heard people say things like "I just learned *the banjo version* of Pika InThe Rockpile," or "I'm learning a *melodic break* to Across The Great Divide." "I've got the *Reinhold Messner version* of Dawggy Mountain Breakdown solid!" This person probably also practices in the old way, playing from beginning to end each time, or at best practicing short phrases, but still *playing the same sequence of notes each time*.

There should be no great surprise, then, when the picker who practices this way has a hard time stepping out into new territory by trying to improvise on a tune she has only practiced in one fixed pattern. She is even further out on a ledge when somebody calls a tune she's never heard! It's time to use the free-soloist's method.

No Fear

Fiddle tunes are notoriously difficult to play on the banjo. Scruggs style doesn't follow the melody faithfully, and

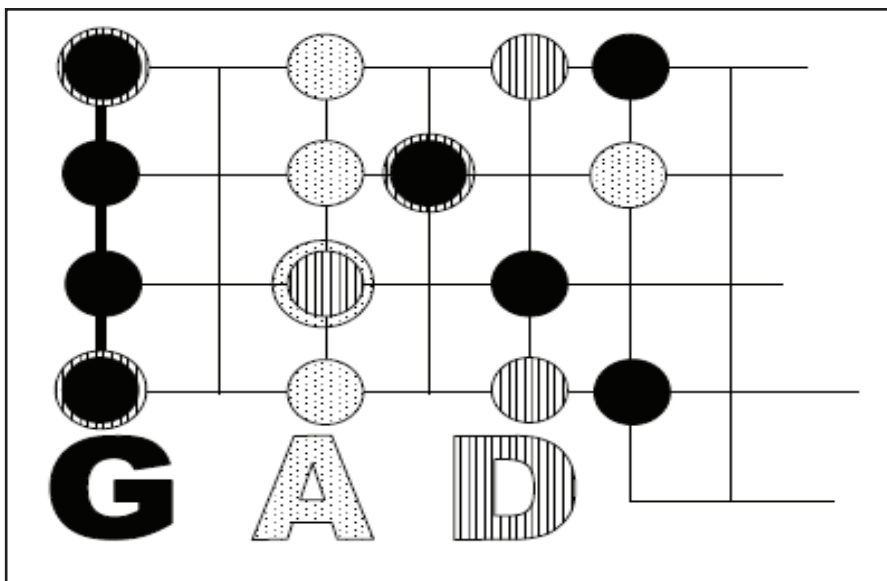


Figure 1 shows the entire set of potential melody notes – every one!



melodic moves are twisted and fragile. Once you make a mistake, it is almost impossible to jump back in smoothly.

But what if we were to change the way we approach a new tune? Like the free-solo climber, study each small section, doing it over and over *in different ways*. Master that difficult passage before moving on. *Safety is knowing that we have a dozen ways to make it sound good, and just as many ways to recover when our fingers get twisted.*

Here is an example of the fiddle tune *Soldier's Joy*. Instead of finding a canned tab online, let's start by looking at the banjo fingerboard. First, let's look at the pattern of the D scale as it occupies the first five frets. **Figure 1** shows the entire set of potential melody notes – every one! Think of them as the hand and footholds that we'll use to work through this tune.

The pattern becomes easier to remember if you notice the open G chord, all the notes of the A chord on the second fret, and then any note from either the D or G chords up to the fifth fret. Most of the song is in D, so practice holding all or part of the D chord while reaching out for those other melody notes.

Next, play a few of your familiar D licks, from other tunes or just fills and frills that you put into your improvisation. **Figure 2** shows tablature of some simple licks over D, G, or A chords. Rack your brains! Think of songs you know, fill licks, simple rolls and runs that might come in useful. *Do as many as you can.*

Now it's time to tackle the tune itself. Let's keep it simple and play just the first phrase of two measures. The first line of **Figure 3** is a banjo rendition of the straight fiddle tune, pretty darn close to what is found in the Fiddlers Fake Book (David

From "Nellie Kane!"

Bits and pieces.

A rolling run from D up to G.

Detailed description of Figure 2: This figure contains three separate tablature systems. The first system, titled 'From "Nellie Kane!"', shows a three-measure phrase on a five-line staff. The top line has fret numbers 4, 4, 4, 4, 0. The middle line has fret numbers 3, 3, 4, 3, 0. The bottom line has fret numbers 0, 0. The second system, titled 'Bits and pieces.', shows a three-measure phrase. The top line has fret numbers 0, 0, 0, 0, 0. The middle line has fret numbers 2, 2, 4, 2, 0. The bottom line has fret numbers 0, 0, 0, 0, 0. The third system, titled 'A rolling run from D up to G.', shows a three-measure phrase. The top line has fret numbers 0, 0, 0, 0, 0. The middle line has fret numbers 2, 2, 2, 4, 0. The bottom line has fret numbers 0, 2, 2, 4, 5, 5, 0, 0. There are also some additional notes and symbols like 'h' and 's' scattered throughout the tablature.

Figure 2 shows tablature of some simple licks over D, G, or A chords.

Pretty close to the fiddle fake book.

Banjified... [-----Interchangeable!-----]

This could go on forever - master each one!

Detailed description of Figure 3: This figure contains three separate tablature systems. The first system, titled 'Pretty close to the fiddle fake book.', shows a three-measure phrase. The top line has fret numbers 0, 0, 0, 0, 0. The middle line has fret numbers 2, 0, 2, 4, 0, 4, 2, 4, 0, 4, 2. The bottom line has fret numbers 0, 0, 0, 0, 0. The second system, titled 'Banjified... [-----Interchangeable!-----]', shows a three-measure phrase. The top line has fret numbers 0, 0, 0, 0, 0. The middle line has fret numbers 2, 4, 2, 4, 0, 4, 2, 2, 0, 0, 0, 2, 4, 2. The bottom line has fret numbers 0, 0, 0, 0, 0. The third system, titled 'This could go on forever - master each one!', shows a three-measure phrase. The top line has fret numbers 0, 0, 0, 0, 0. The middle line has fret numbers 2, 4, 0, 4, 0, 2, 4, 0, 2, 3. The bottom line has fret numbers 0, 4, 0, 0, 0, 0, 0, 0. There are also some additional notes and symbols like 's', 'p', and 'h' scattered throughout the tablature.

Figure 3 is a banjo rendition of the straight fiddle tune

The Theory of Bluegrass: *Soldier's Fear*

by Matt Snook

Brody, 1983, Oak Publications, New York, NY). It's usually a pretty good place to start, right there with the melody. But perhaps you're one of those banjo pickers who doesn't care for the 'single-note' style. Next up (line two) is an attempt at a roll-based lick. Not as faithful to the melody, but very banjoistic. Hey, if you don't like that descending ending, try the variation in the last measure of line two for a similar melody line in a roll

pattern. Then in line three is a sort of alternating thumb roll reminiscent of the melody.

Finally, **Figure 4** is a tab for *Soldier's Joy* – *do not memorize it!* Treat it as another example of how to create infinite variations on each part of the melody. It is a hypothetical free-solo route across the terrain of *Soldier's Joy* – not to be followed, but instead an unrepeatable one-time trek. Each

measure or two is only one of many variations you previously discovered in your study of this part of the melody, not knowing just which one you'd choose until you got there.

By practicing this way, you will become more comfortable improvising than you were when playing by rote! In addition, on your next adventure into some new tune in D, you'll already know the terrain.

Soldier's Joy Workshop - Tab for banjo, 5th String capoed to A

Part A (Measures 17-25):
Measures 17-18: D chord, roll patterns.
Measures 19-21: D chord, alternating thumb roll patterns.
Measures 22-25: D and A chords, various roll patterns and slides.

Part B (Measures 26-35):
Measures 26-28: D and G chords, roll patterns.
Measures 29-31: D and A chords, roll patterns.
Measures 32-35: D and A chords, roll patterns and slides.

Figure 4 is a tab for *Soldier's Joy* – *do not memorize it!*



Bluegrass

JULY 23RD—26TH
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SIERRA HULL * THE CALEB KLAUDER COUNTRY BAND
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COLUMBIAGORGEBLUEGRASS.NET



Southern Oregon Report: Fertile Ground for Bluegrass *by Joe Ross*

A concert presented by Gaia Project will take place in Ashland on April 3, featuring a double-bill of Nell Robinson & Jim Nunally with The Good Luck Charm and Tom Rigney & Flambeau. Nell & Jim offer vocals rooted in deep southern tradition, close harmonies, award-winning guitar, lush pedal steel from Pete Grant, rich tones of Jim Kerwin's string bass and riveting precision of Jon Arkin's percussion. It will be a fun take on classic and original country music. Then, dance fiddler Tom Rigney & Flambeau will draw on Cajun, Gypsy, Celtic, and blues influences for the 7:30 pm show at Unitarian Church, 87 4th St. Ashland. Info: gaiaconcerts.com

OBA's Roseburg Chapter would like to thank OBA Secretary Ron Preston for driving down to our January jam. He presented us with an OBA tablecloth and OBA banner to use at events. He also left us with a variety of items to sell, from hats to bumper stickers.

Band News

Bear Creek has been in the studio laying tracks for an upcoming album coming this summer. They recorded nine originals inspired by the American roots genre along with a selection of recognizable favorites. Bear Creek is looking forward to going on stage at festivals and "non-traditional" venues

to engage a broader audience. Info: thebearcreekband.com or Facebook (BearCreekRootsMusic). 541-306-1290 Hamatsa@aol.com

Eight Dollar Mountain released their third album, "Tied to the Tracks," last June, and they've added a new bass player (Joe Porto) who is known for his "pulsing low-end." The band performs April 18 at Mt. Shasta Vets Club's 2-yYear anniversary party. On April 24, catch them at Milagros Aafter Hours, 1465 Siskiyou Blvd, Ashland. The Siskiyou Field Institute Birds & Brews fundraiser, fun for the whole family, will be May 23 at 1241 Illinois River Rd, Selma. On May 31, the band is off to Brookings for the American Music Festival (AMF), a free eclectic summer concert series held in Azalea Park at 1 pm, typically every other Sunday from June to September. Info: eightdollarmountain.net

Umpqua Valley Bluegrass Band released "Old-Growth Bluegrass," an album with 17 of their fan favorites. Their Easter Season Gospel Show at Sutherlin Library is scheduled from 2 - 3:30 pm on April 4. The "tight and twangy" traditional band also appears the third Wednesday each month (6:30 - 8:30 pm) at "Burgers & Bands" at Blackbird Bistro in Roseburg, and on the third Saturday (3 - 5 pm) at IdleYld Lodge and Restaurant

near Glide. Down the road, they'll present a concert in Drain, Or. for the North Douglas Performing Arts Council on June 26 from 7 - 9 pm, and as well as at the Winston 4th of July celebration in Riverbend Park. As host band, the group is busy getting things together for the Eagleview Festival on Aug 28-30. Info: Facebook ([umpquavalleybluegrass](https://www.facebook.com/umpquavalleybluegrass)) or rossjoe@hotmail.com or 541-673-9759

Siskiyou Summit has begun a recording project. They have four songs tracked and are in the process of mixing them. They're working on some new songs written by Jeff Jones so they don't have a release date yet. They're taking advantage of every opportunity to develop them. Info: justapicker@charter.net

Long Mountain Revival brings their bluegrass gospel music to the Sugar Pine Cafe in Butte Falls (date TBD), Siskiyou Baptist Association Picnic (May 30), and Eagleview Festival (Aug 28-30). The band is working on Jon Clement's new CD that isn't now about 10% complete. They expect to have it done by the end of the year. TEntitled "Look Up My Brother," it will have bluegrass gospel, swing, Celtic sounds, and several instrumentals. In addition to Jon's band, the project will also feature country vocalist Mike Boren and Christian recording artist Kate



Southern Oregon Report: Fertile Ground for Bluegrass

White.

Classes and Workshops

West Cascades Fiddle Camp & Workshop will be held July 20-23 at Westridge Middle School near Oakridge. This camp is structured by a committee from District 6 of the Oregon Oldtime Fiddlers' Association. The instructors, classes, workshops, and registration form can be found on their website. Registration is only \$70 (youth) or \$100 (adults), and dry camping is available at the site. For students 18 years and younger, there are scholarships available for full tuition refund. Info: fiddlecamp.org

Creekside Strings will host two summer fiddle camps in Ashland. Curriculum emphasizes six fundamentals: ear training, scales & bowing technique, rhythm & chopping, improvisation, harmonizing and notation. Finnish Fiddle Camp (July 13-17) will explore the rich fiddling traditions of Finland. Quebecois Fiddle Camp (July 27-31) will delve into the beautiful combination of French and Celtic music. Info: creeksidestrings.org or duane@creeksidestrings.org or 541-324-6851

Festivals

Eagleview Bluegrass Music Family Reunion (near Sutherlin) has continually grown for the past nine years, and dates this year will be **August 28-30** (weekend before Labor Day) at this beautiful group campground along the Umpqua River that offers great fishing, swimming, hiking, potlucking, jamming and nature study. Hosted by the Umpqua Valley Bluegrass Band and OBA Roseburg Chapter, the festival's emphasis showcases Oregon bluegrass and old-time music. The moon will be full and bright. Bands should contact Joe Ross before **May 1** if interested in performing a set or two at this small, down-home, friendly festival. Info: rossjoe@hotmail.com 541-673-9759

Jam Feature - Klamath Falls

Once a month at Mia's & Pia's Pizzeria and Brewhouse in Klamath Falls, you'll find a bluegrass jam on the "Sunday after the First Friday" starting at 1 pm. Because it might be the first or second Sunday, hosts Ben and Fran Coker send out an email reminder. Around 10 - 12 musicians show up regularly, but it might be different people each time. Ben comments, "We keep the jam as Bluegrass as possible, but depending on who shows up and their particular background, the music genre might wander a bit. We make everyone feel welcome, encourage a good time, and hope they'll return often." Now in its fourth year, it looks like this jam will be continuing on for a while. Fran adds, "Come join us if you ever get over our direction." Info: 541-783-3478 or 541-281-5994 benfcoker@gmail.com

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

Time sure passes quickly these days, doesn't it? Seems like just a moment ago we were getting ready for Christmas and now I'm preparing for the summer festival season once again. Summer, here we come.

I frequently receive questions from bands that not only run their own sound from stage, but also do their own recordings. Since anyone with a computer can now have a "recording studio," do-it-yourself recording is popular.

One question is regarding feedback or tone problems either from the PA system or when recording. A much-used and much-abused set of controls called EQ (equalization) can either be the answer or make the problem worse.

EQ has two main functions. It either boosts certain frequencies or it cuts certain frequencies. Depending on the complexity of the equalization being used, small incremental adjustments can be achieved to boost or cut those frequencies. Mastering engineers normally have accurate EQ and can pinpoint a problem like a strap squeak or foot tap and remove it with EQ.

In a live situation, most PA systems have at least channel EQ. I always recommend also having a main and monitor mix EQ in the chain. That provides much better control of the overall sound. However, the goal in live sound is really no different than what is required in a recording. Smooth, accurate representation of each element either on stage or in the studio.

To cut or to boost, that is the question. When terms like "honky," "muddy," "boom," etc. come to mind when listening, the answer would be to cut certain low or low-mid frequencies. Cutting mid-low or low frequencies on an instrument can, for example, clear up the frequency clutter caused by a big acoustic guitar colliding with the upper frequencies of the bass. I normally "brick wall" (cut) all frequencies below 40 Hz live and in the studio. That removes low end rumble, low overtones, etc., plus most speakers can't reproduce sound below that frequency anyway. I cut boomy acoustic guitars with a slope starting around 160 Hz and ending at zero. It is amazing how those two EQ moves can clear up the low end clutter of a live performance or recording.

Many novice musicians boost high EQ. A louder, brighter sound can sound "better" than a softer sound. Trying to achieve "thump," "presence," "air," etc., all require judicious use of boosting EQ. Always be careful when boosting EQ. A little goes a long way.

Since a band or recording is a group of individual elements, instruments and vocals, each

must be treated individually first. Clean up a muddy vocal, roll off the bass a bit if the singer "pops" the microphone frequently. Work with each element until it sounds as good as you can make it sound and then start putting all the elements together. See if there are any conflicts at frequency points that can be cut or boosted. Maybe the guitar is not a big dreadnaught but instead a bright-sounding guitar with great projection. Adjust as necessary. After a recording is finished, mastering EQ should be used to improve the overall quality of the recording.

When you have each element sitting in the mix the way you think it should in a live situation, you can use your outboard or master EQ to adjust the overall tone of the system. You can roll off bass, increase mid range, etc., to make the elements sound their best. You can also use master EQ to reduce feedback. When in doubt, turn it down. Move microphones away from feedback sources like monitors or shiny reflective surfaces.

When you can play with the PA system when nobody is around, try to induce feedback by turning up a channel with an open microphone. Then try to eliminate it with channel EQ. Learn where that feedback frequency lives so you can adjust it on the fly when it happens in a live situation. After you "ring out" each channel, open all the microphones and turn up the master volume to induce feedback. Use your outboard or main EQ to find and eliminate that frequency. After a while, you may be able to identify and correct feedback before it gets out of control and ruins a perfectly good performance. Happy hunting!

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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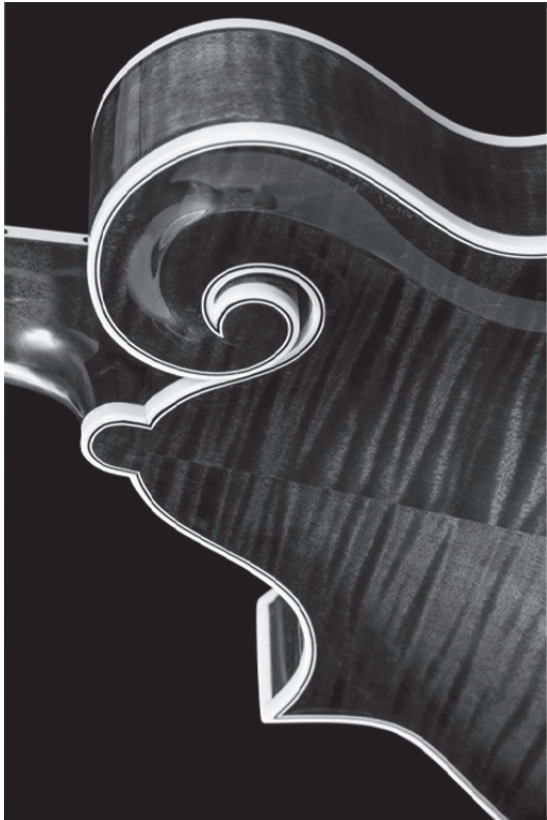
- July 4th** ~ Oaks Park 4th of July Celebration ~ Portland, OR
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- September 25-27th** ~ Tygh Valley Bluegrass Festival ~ Tygh Valley, OR
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Scheduled Jams:

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

Sunday

KLAMATH FALLS: Bluegrass Jam - 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 ben-coker@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: Turn Key Bluegrass Jam - Every Sunday 2pm to 5pm
Biddy McGraw's Irish Pub, 6000 N.E. Glisan St. (60th and Glisan)
Ready to go and everyone gets a turn. The Turn Key Jam (formally Off Key) is a welcoming jam that is attended by an established group of intermediate players. All levels of players are encouraged, including beginners and advanced players. It's a comfortable, safe place for all to play music together.
For information: Contact Jeff at msglimbaugh@comcast.net or 360/256-8123. Feel free to leave a message.

CLACKAMAS: Sunnyside Library String Along Jam - 2nd and 4th Sundays 2:15 pm to 5 pm
Sunnyside Library Community Room, 13793 SE Sieben Park Way, Clackamas, OR 97015. Located on circle behind Albertsons off Sunnyside Rd. at SE 148th.
For information: Charlie mels677@aol.com or LeaAnne ldenb@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 (except Christmas Day if that falls on a Monday) 6:00 to 9:00 PM
Open jam in semi-private banquet room with lively tempos and jammers eager to try new material.
Papa's Pizza Parlor 15700 Blueridge Dr. Beaverton, OR 97006
Phone: Pizza Parlor (503) 531-7220
For information email: rambling@ramblingbluegrass.org or website <http://ramblingbluegrass.org>

Tuesday

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

DUNDEE: Jon Cooper Dundee Bluegrass Jam: 1st and 3rd Tuesday Each Month, 7-9 pm
Held in the lounge of the La Sierra Mexican Grill, 1179 Hwy 99W, Dundee, OR, 97115
Features bluegrass/old country music. Beginner to intermediate jam, all levels welcome.
For information: Steve Edward - stephene47@frontier.com, (503) 985-1945, Tracy Hankins - hankinstracy@gmail.com, (503) 720-6629, Ron Taylor - ron@taylorpaintingofportland.com, (503) 625-7254

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. Traditional bluegrass instruments only, please.
For information: timhowell74@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam - Every Wednesday, 6:30-9:30 p.m.
Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy, Beaverton, OR (east of Hwy 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 Markrauch2047@gmail.com or 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. 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
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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: Open Acoustic Jam
All levels welcome. Every Friday 7:00 -10:00 pm
Guthrie Park in Dallas.
For information: Sally Clark (503) 623-0874 or email Jim dusterjim@hotmail.com

Saturday

PORTLAND: Taborgrass Bluegrass Class & Jam - Every Saturday Through May. 10-1 for the beginning class and jam; 1-4 for the intermediate class.
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: Acoustic Gospel Jam
All levels welcome. Every Third Saturday 7:00 - 10:00 pm
Guthrie Park in Dallas.
For information: Sally Clark (503) 623-0874 or email Jim 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 viplx1@yahoo.com

If you have jam updates or additions, you may update your Jam 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

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

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Patrick McLaughlin
patrickmw@aol.com

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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



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

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



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.

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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Portland, Oregon 97207
www.oregonbluegrass.org

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State

Zip Code

Home Phone

Work Phone

E-Mail Address



Membership

Check all that apply

- New Member
- General Member\$25 (1yr.)/\$65 (3yrs.)
- Supporting Performer\$50 (1yr.)
- Angel Sponsor\$60 (1yr.)
- Golden Sponsor\$100 (yr.)
- Contributing Business Sponsor....\$125 (1 yr.)/\$350 (3 yrs.)

Volunteering

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