

Vol. 35 No. 4
Oct, Nov, Dec
2015



INSIDE THIS ISSUE!
Steve Waller, Aunt Pearl,
Theory of Bluegrass, Sound
Advice and More....



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Bluegrass Express

Steve Waller



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and more to come!



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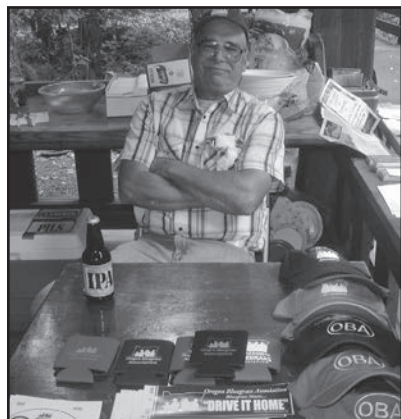
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Fred Coates, master of fun, arrives at the OBA Picker's Retreat in Zig Zag.



Sawtooth Mountain Boys, 1990



OBA Secretary Ron Preston at the Eagleview Bluegrass Festival



The OBA Roseburg Chapter hosts the return of "Myrtlegrass" in Myrtle Creek.



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.

Bluegrass Express Staff

EDITOR

Christine Weinmeister
cjuliawein@gmail.com
expressnews@oregonbluegrass.org

COPY EDITOR

Nancy Christie
nancy.d.christie@gmail.com

GRAPHIC DESIGN & LAYOUT

John Prunty
bluegrassjohn@gmail.com
expressnews@oregonbluegrass.org

ADVERTISING

Pat Connell
obaexpressads@oregonbluegrass.org
(971) 207-5933

WEBMASTER & WEB CONTENT

Tony McCormick
John Hart
webmaster@oregonbluegrass.org

JAMS & ONLINE CALENDAR

Jim Miernyk
Clayton Knight
calendar@oregonbluegrass.org



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:

John Prunty
Christine Weinmeister
Expressnews@oregonbluegrass.org

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Officers of the Board

Chris Palmer - *President*
president@Oregonbluegrass.org

Tony McCormick- *Vice President*
vicepresident@oregonbluegrass.org

Ron Preston - *Secretary*
secretary@oregonbluegrass.org

Jim Miernyk- *Treasurer*
treasurer@oregonbluegrass.org

Liz Crain -
OBA Roseburg Chapter President
lizcrain42@gmail.com

John Hart - *Webmaster*
webmaster@oregonbluegrass.org

Chuck Palmer - *Membership*
membership@oregonbluegrass.org

Linda Leavitt -
Volunteer Coordinator
volunteers@oregonbluegrass.org

Christine Weinmeister
John Prunty - *OBA Express*
expressnews@oregonbluegrass.org

Pat Connell - *Ad Sales*
obaexpressads@oregonbluegrass.org

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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

Greetings!

I am writing this fresh from the OBA's Picker's Retreat held September 11-13. What a last summer blast weekend! We got lucky again and enjoyed perfect weather in a beautiful location filled with trees, trails and meadows. All of us got to meet some really cool new people and there was a comfortable jam for everybody from the hot pickers to those just learning chord changes. As always, the food was delicious, the open mic that Fred Coates put together was a blast and the jamming lasted until 5 a.m. on Saturday morning. Next year there is talk of moving this event into August. We will, of course, avoid any conflicting weekend bluegrass events.

We've had a positive summer in the membership department. Welcome and welcome back to those who recently signed up or renewed. As the OBA expands its programming, you'll see membership benefits in the form of reduced pricing for OBA-produced concerts and events; you'll have a solid connection with the bluegrass community at large, you're obviously reading the Bluegrass Express, our award winning quarterly publication with its columns, great stories and schedules of jams and events. If you're a business owner wanting to reach this targeted group of people either in the Express or on the OBA website, please contact Pat Connell, our ad sales manager, at 971-207-5933.

The OBA concert series is still in its infancy but we have two that are tentatively scheduled: one in February and one in May. As soon as contracts are signed, we'll announce them.

Our board secretary, Ron Preston, spent part of his summer burning up I-5 from Portland to Roseburg so he could jam and meet with Southern Oregon chapter president Liz Crain and her trusty sidekick, Joe Ross. We do want to include other areas of Oregon besides Portland. If you think you might be interested in starting a local chapter in your area, let me know.

It was a busy, hot, fun summer. To be honest, I'm sorry it's over. I guess I'll start looking forward to going to some of the shows being offered in the next couple of months. Hot Club of Cowtown at the Alberta Rose on Oct. 25, The Quebe Sisters at Pacific University in Forest Grove on November 14 and Del McCoury at the Aladdin on Dec. 6 to name a few. I hope to see you there.

Thank you so much for supporting the Oregon Bluegrass Association.

Chris Palmer

President, Oregon Bluegrass Association



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

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Columbia Gorge - KBOO

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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

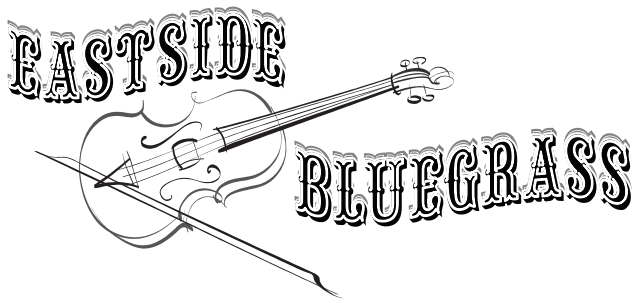
"Music from the True Vine"
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Santiam Canyon - KYAC 94.9 FM

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The Oregon bluegrass community was stunned and saddened to hear of Steve Waller's sudden passing on Friday, June 26, 2015, following a massive heart attack in the home of his partner, Carol Justice, in Cornelius, OR.

Originally from Sale Creek, Tennessee, Steve was the mandolin player with the Sawtooth Mountain Boys, a group he and Mike Eisler formed in 1971 while both were at Oregon State University. A pioneer of Oregon bluegrass music, Steve lived "a beautiful life" and will surely be missed by many around the world. Steve Waller was 69 years old and would've been celebrating his 70th (no doubt at a big pickin' party) on November 30 this year.

Steve grew up in a musical family in East Tennessee. While a youngster in Sale Creek, his mother had shown him a few basic guitar chords. The family band played talent shows, cakewalks, shindigs and parties. Steve began on the spoons. In 1958, at age 13, Steve and the family lumber mill business moved to La Grande, Oregon.

"If my spine tingles when I hear a new tune or song, I learn it."

He started playing mandolin seriously in 1963. Steve was self-taught, as there weren't others in Corvallis to help him. "I might as well have been on a desert island."

He got every bluegrass record he could and slowed them down to half speed. He worked things out to "where it sounded sorta like the



The Sawtooth Mountain Volunteers 1966: (L-R) Mike Eisler, Steve Waller, Richard Dress, Bob Rushmore

record." Some of his favorite pickers were Bill Monroe, Frank Wakefield, Jesse McReynolds and Bobby Osborne. While he mainly played traditional bluegrass, he was open to trying new things. Waller once said, "If my spine tingles when I hear a new tune or song, I learn it."

Steve Waller first met Mike Eisler at

OSU in 1964 and they performed as a duo (The Duel Finger-Pickers). In early 1965, they met Harry Stayner and Buzz Altman and formed the "Virginia Creek Boys." When Harry and Buzz left temporarily, Jim and Bill York joined with Waller and Eisler to form the "Sawtooth Mountain Volunteers," a name that remained until its change in 1971 to "Sawtooth



Feb. 10, 1968. Willy Carter, Calleen Harrison, Steve Waller, Harry Stayner, Walt Specht & Mike Eisler



Steve and the Sawtooth Mountain Volunteers picking with Bill Monroe in 1967.

Mountain Boys.” From 1967-69, the Sawtooth Mountain Volunteers were Waller, Eisler, Harry Stayner (guitar), Walt Specht (bass fiddle) and Willy Carter (fiddle).

A big break came for them on February 9, 1968 when they were selected by OSU to play during halftime of a nationally televised basketball game between OSU and UCLA. Because of the popularity of the “Bonnie & Clyde” movie, they dressed in 1930s double-breasted pinstriped suits, fedoras and wing-tipped shoes. They played “Little Birdie” and “Foggy Mountain Breakdown.”

In May 1968, they appeared on the cover of Bluegrass Unlimited and

were featured in a full story. They would again appear on BU’s cover in October 1988.

In the summer of 1971, the Sawtooth Mountain Boys formed with Waller, Eisler, Hal Spence (guitar) and first Bert Sperling and then Rollie Champe (bass fiddle).

Wednesday peanut nights at Murphy’s Tavern in south Corvallis became their regular gig for three years. They had a regular Monday night radio show on KLOO. They recorded their first album, “Bluegrass,” in 1975. Bluegrass festivals were also becoming regular occurrences in the Northwest.

When Rollie moved to South Carolina in 1978, George Bailey joined the

band. Rollie would later return and re-join the group. The band’s major premise was always to play as much music as they could and for as long as they could without interfering with jobs or family.

Steve Waller was instrumental in forming

The band’s major premise was always to play as much music as they could and for as long as they could without interfering with jobs or family.

the Oregon Bluegrass Association in 1982. He served for a year as Vice-President before becoming President and serving in that capacity from 1983-87. He then continued as an OBA board member for several more years.

As President, he was very proud of getting gospel shows started, developing an orderly and prompt communication network for bluegrass news and events, making the OBA a “statewide” organization with regional representatives, and forming a working relationship with the World Forestry Center for regular meetings, jams and shows.

In the late ‘80s and early ‘90s, the Sawtooth Mountain Boys



A young Steve Waller on Christmas morning.



SMB at KLOO studio, Corvallis, 1974. (L-R) Hal Spence, Rollie Champe, Steve Waller, Mike Eisler.

embarked on three European tours. Performing traditional material around a single mic, they were well received. Europeans loved their bluegrass.

In 1996, the Sawtooth Mountain Boys released their “Ocean of Tears” album with all original material. In 1998, the band showcased at IBMA. In 2000, the band cut its third album, “Blue Side of Lonely.”

After moving an 1892 house onto property in Pedee, Oregon, Steve Waller started working full time in home remodeling and historic

renovation. Much like his interest in traditional bluegrass, his fondness of old buildings was fueled by their “character and class.”

I know that some of his favorite albums included those from Bill Monroe, Flatt & Scruggs, Stanley Brothers, Jimmy Martin, Jim & Jesse, Osborne Brothers, Country Gentlemen, Red Allen & Frank Wakefield, Reno & Smiley, and The Bluegrass Album Band.

There are many good memories of Steve. Certainly one of my most favorite (and influential) memories of Steve would be when he and his band would first take the stage. Steve would exclaim, “Let’s Pick!” The band would then launch into “Sawtooth Mountain Breakdown” and treat the audience to a hard-driving show full of exciting, energetic traditional music.



Steve on the jobsite of a historic renovation..

As a student a few years behind Steve, I was lucky to have him as a friend and mentor. During the early ‘70s, he was one of the few mandolin players here in Oregon that I had to watch and learn from.

Most importantly, Steve always conveyed that same elation and jubilation that he felt when he was first learning bluegrass. If anyone out west could capture the thrill, feeling, emotion and sincerity of traditional bluegrass, it was Steve Waller.



SMB 1987: (L-R) Hal Spence, George Bailey, Mike Eisler, Steve Waller.



Sketch of Steve Waller by Kathy Ross



Catch fire with the band at the following performances:

- September 25-27th** ~ Tygh Valley Bluegrass Festival ~ Tygh Valley, OR
- October 3rd** ~ Bluegrass & Birdfest ~ Ridgefield, WA
- October 24th** ~ IMEA Awards ~ Marietta, GA
- November 14th** ~ Eastside Bluegrass ~ Portland, OR
- December 4th** ~ Clatskanie Performing Arts Center ~ Clatskanie, OR
- December 5th** ~ Adena Grange Christmas Show ~ Chehalis, WA
- December 12th** ~ Emerald Valley Opry ~ Eugene, OR
- December 13th** ~ POBC Pantry Fundraising Concert ~ Portland, OR
- December 26th** ~ The Grotto's Annual Festival of Lights ~ Portland, OR

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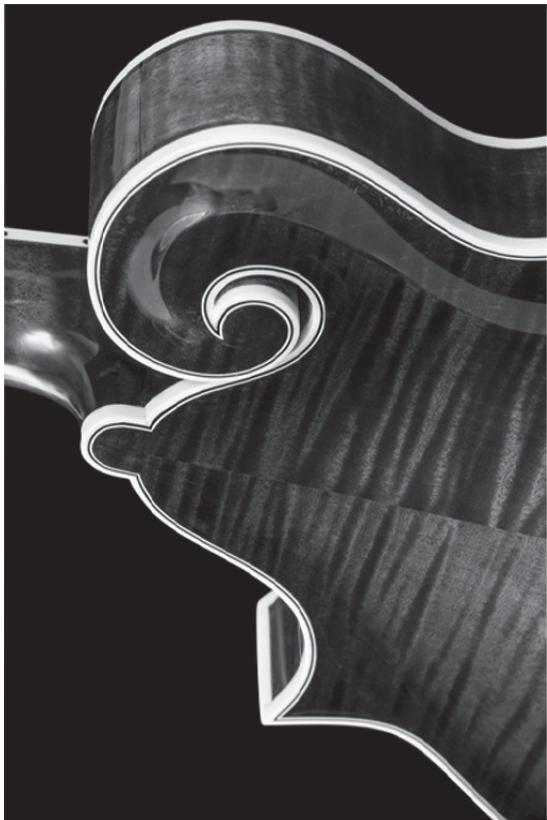


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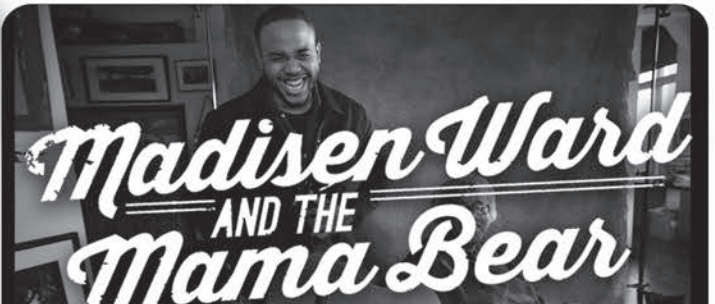
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GAELIC STORM
NOVEMBER 15

How To Take A Turn In A Bluegrass Jam

By Greg Stone

Come to the jam prepared. Before you enter a jam circle, have a few tunes and songs already selected in your head that you would like to lead in the jam. It's amazing how your mind can go blank as soon as you are called upon to lead. I actually have a short list in my back pocket, just in case. Now what were we talking about? Oh yeah....

Have at least 2 songs and 2 tunes memorized. You may not be very popular in a jam if you are reading sheet music. Reading sheet music can alienate you from the jam. It may cause you not to have eye contact with others in the jam. Reading sheet music can put you in your own little world and it will be hard to pay attention to what others are playing.

Keep eye contact with everyone in the jam. Pay attention to what is going on, who has the lead, whether we're in the verse or chorus, etc. Don't be staring at your instrument or your shoes or the ground. Look up and look around at everyone. Don't be shy. Keep a smile. Listen. Pay attention to the bass and the rhythm. Check your own volume level. Always try to enhance the entire sound of the jam and not take away from it.

It's your turn! Don't panic. Follow the same sequence each time so you are clearly understood:

1. Name of Song or Tune
2. What Key
3. Short explanation of who plays a solo break on their instrument and when. Your choices are clockwise or counter-clockwise around the circle. Or you can call on individuals to play. You might want to have all the instruments play at the same



time. Sometimes that's a good way to start and end a tune. There are lots of choices, but quickly choose one direction and please, keep your explanation short!

4. Count in to start the song or tune. Be concise. For example: "This Song/tune is in 4/4 time. I'll call out two 4 counts, come in on the ___ (whatever beat the melody comes in on, 1, 2, 3, or 4). Confused? You bet it can be confusing. We practice this step a lot at Taborgrass.

Remember when you are leading in a jam **YOU are in charge**. Never ask the group what they want to do. That will take forever. The purpose of a jam is to play bluegrass music, not to turn it into a city council meeting.

Avoid calling songs and tunes no one knows. They will only require more explanation on your part, which means more talking and less playing. I've seen folks bring songs they've written and hand out the sheet music. Don't turn the jam into a band rehearsal. Aim for bluegrass standards. They are great for jamming, easy to follow and fun to play.

When are the solos played in

a song? Usually after singing the chorus.

How to let someone know that it is their turn to solo? Remember the important part about eye contact. Eye contact and a simple nod should be enough. But remember to give the player enough time to get prepared. Don't wait until the last measure before the eye contact and nod. Give the next person at least 3 measures of advance notice before they have to start their solo.

Keep the solos and the singing balanced in a song. As a general rule, let no more than two or three players take their solo breaks before you to come back in and sing. If you allow too many solos in a row, they often drift away from the melody and folks will have a tendency to forget what the song is. Singing not only reminds everyone what the song is, but also how the melody goes.

What if the melody to the chorus is different from the verse? Usually the melody to the verse is played in a solo. But if the chorus has a different melody, it might be nice to assign the verse to the first solo player and the chorus to



How To Take A Turn In A Bluegrass Jam

By Greg Stone

the next solo player. This also helps move the song along in larger jams.

How do I know when the song or tune ends? If it is not obvious, look for the leader to stick their foot out. If you see the leader moving the neck of their instrument in a circular motion, don't laugh. It means to repeat the chorus or last line to end the song.

What if I want to pass when it is my turn? I recommend never passing. Try to find a jam that is equal to or a little better than your level of playing. If you still need to pass, let everyone know, most importantly the person who plays after you. You can also choose to stand outside the circle of a jam. This is where you choose not to participate in the solos or selections, but you want to get a feel for the music by following along quietly with a rhythm back up. Please don't

stand right behind someone when you are playing a loud instrument. I see this happen way too often!

Leading a song or tune in a jam is not easy at first. So many things to remember! But all these steps even-

tually come to you naturally without thinking about them. Trust me on this one. You will eventually be able to relax and enjoy the music.

Happy pickin' everyone!



Oregon Bluegrass Association

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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.



I grew up in Bakersfield, California, where my father was a Southern Baptist minister. My brother, sisters, and I were forced into the music scene with our presence in church. With our father conducting the service, and our mother sitting behind us, each of us would get a rap on the head or a pull of the ear if we didn't have our hymnal open or if we weren't singing loudly. Thus, we grew up singing gospel hymns. This was our version of parents forcing their child to take dreaded piano lessons.

One memory from my childhood is when my dad was driving us to

Sunday night service and we always passed by Buck Owens' Buckboard Tavern. My dad made the comment about why Buck's parking lot was always full and his church lot wasn't.

From the backseat, the little voice in my head was saying something like "Well, maybe his music is cool and people were having fun in that place." I was still at the age where I had no idea what occurred in "Buck's place" but I knew better than to voice my opinion.

It wasn't until later when I bought my first car (a 1969 VW bug) that I realized there was a lot of music out there and it didn't consist of just church music. I was in control of the radio dials and I would play that thing as loud as it would go. I would flip back and forth from the country stations to the pop stations and would sing along with every song, regardless of whether I was on key.

Somehow, forty years of life sped past. My husband retired and we moved from southern California to Portland, Oregon. By this time I was a Flight Attendant with SkyWest Airlines and transferred to the base in Portland.

In 2010, some friends invited us to join them at the Sacajawea Bluegrass Festival in Pasco, Washington. Through my young adult life I listened to lots of music styles but never bluegrass. I really didn't even know what bluegrass was until we at-

tended the festival. We both got the "music bug" and my husband bought a Deering Goodtime banjo before we left for home. I began to think about what instrument I would like to learn to play. Being a full-time flight attendant, and often on the road for several days at a time, I knew it had to be a smaller instrument so I could take it with me on the road. Shortly after that, we attended the Columbia Gorge Bluegrass Festival at Stevenson, Washington, and I saw Sierra Hull playing the mandolin. I didn't even know who Sierra Hull was at that time. The very next day, I was greeting passengers boarding my plane when I observed that Sierra Hull and her band were among the passengers. It gave me a great opportunity to visit with Sierra, who was gracious and encouraging, and was my inspiration in buying my first mandolin the following week.

My husband and I started taking lessons a week later and learned quickly that this was not going to be an easy process. There was a lot to learn about this music venture. After a year or two, I made a connection with Rob Hakanson as an instructor and stayed with him for the next few years. During that time, I learned about Greg Stone's Taborgrass class on Saturday mornings and joined that for the "group playing" experience. Each week, Rob would help me with the lesson for that week. When the time came for the year-end Taborgrass concert, I was reluctant to participate. However, Rob insisted this was part of my musical development. About that time, I was on a flight and had gone through the security checkpoint at the Ontario, California airport carrying my mandolin when some old guy carrying an instrument case asked



what I was playing. He asked to see my mandolin so I opened my case and he saw my playlist inside. Since he also had a mandolin, we traded instruments and began playing Red Haired Boy, Whiskey Before Breakfast, and St. Anne's Reel. After a bit, I looked up and we had a crowd of passengers around us. Someone in our little audience wanted to know if we were a band. I chuckled and said I didn't even know this guy's name. As I walked away toward my gate, I thought how cool it was to be able to play with someone so easily. When I told Rob this story he said, "OK, you have your first public performance behind you so let's do this Taborgrass thing." The concert ended up just fine.

After attending several festivals over the next couple of years, it was obvious to us that "slow jams" where people could learn were lacking. One thing we did learn was when attending an organized "slow jam" that turns out to be intermediate or advanced, it is always best to get a seat nearest the exit.

Last summer, while attending the Wenatchee River Bluegrass Festival, I got the courage to venture out of the motorhome on my own for the first time with my mandolin. I quickly realized that the jam I joined was very advanced and that I was in way over my head. The others in the jam were all very nice and supportive and wouldn't let me leave until I soloed. They slowed it down, I soloed, then told them I was heading back to the motorhome for a valium and vodka to calm my nerves.

Later that summer at the Clatskanie Bluegrass Festival, Kathy Boyd and Phoenix Rising hosted a slow jam at my camp after their evening per-

formance. We started with 6 to 8 people and Kathy stood at the front and held up her hand showing the chord progression of the song. Others walking by saw this and left to get their instruments. Pretty soon, we had about 30 people at the campsite playing their instruments. Several said afterward that they never take their instruments out at festivals because there wasn't a jam on their level that they would fit into. This got me thinking and questioning as to why this was. Thus Turtlegrass was born.

Now when we go to the festivals, we hang a "Turtlegrass" banner on our tent with the depiction of a turtle playing a banjo. Our slogan is Turtlegrass: The Slowdown Hoedown. This is the place for newbies like us to play together and build our strengths. Sometimes we stop and restart a song so that the person playing can take a break at the speed they are comfortable with. We play a lot of songs and tunes right out of the Greg Stone Taborgrass play list, but have

begun to venture out and try new stuff this summer. I even sang for the first time in public this summer. My dad would be pleased to know it was a gospel tune, right out of the old hymnal. We like stronger players to come by the jam tent to act as mentors and assist. But we discourage those that want to showboat and pick fast. We were pleased to have the guys from the Fern Hill Bluegrass Band come by after their evening performance at the 2015 Clatskanie festival. The band worked with about 20 of us on harmonizing "Don't This Road Look Rough And Rocky." Thanks to Steve Bond for putting that together.

Playing with others is an important step in this musical journey and Turtlegrass is a good place to start if you are a beginner like me. If you see the banner, just know that's me, so stop by and introduce yourself and pick a song or two with us. There are lots of cool songs and tunes out there and we have to improve our game to be in the game. So come join us.



Southern Oregon Offers Fertile Fields for Festivals!

The Ninth Eagleview Bluegrass Family Reunion was August 28-30, 2015 under a full moon along the Umpqua River at Eagleview Campground near Sutherlin. What started as a single day jam about 15 years ago has evolved into a multi-day event with nearly a dozen bands presenting relaxed informal shows. A music lovers' gathering in a beautiful environment, Eagleview follows an innovative model to ensure success. It's all about providing an event where bands can showcase their talents to an appreciative, supportive audience. A major objective of the "festival" is to promote, publicize and preserve our state's wonderful music that offers a great deal of variety under the big bluegrass umbrella. It's all about building community with potlucking, jamming, and workshops.

Supported by OBA's Roseburg Chapter and Lagunitas Brewing Co., Eagleview



Red Diesel were among the bands performing at the Myrtle Creek Festival. Photo By Joe Ross

was a collaborative effort to offer high-quality music without anyone taking large risks. Overhead costs were kept to a minimum, and attendees donated whatever they could afford and thought the camping/music experience was worth. Under terms of our campground rental contract with BLM, we couldn't publicly advertise

in local media outlets, and we couldn't charge admission. So we informed the bluegrass community via the OBA Bluegrass Express and social media, and we only asked for donations. After all expenses were paid, a small profit was again realized. In true "cooperative" fashion, each band was offered a pro rata share of the income.

We appreciate everyone who came to support and enjoy the Oregon bluegrass. It was a real special weekend full of great music, camaraderie, friendship, jamming, conversation and sharing. Members of our music family can always be counted on to support small festivals like this that feature Oregon bands. They're a chance to renew old friendships and make new ones. An Eagleview photo album can be found on Facebook or at flickr.com. Several dozen videos from Eagleview are up on YouTube.

We sincerely appreciate the bands that came this year. They include Umpqua Valley Bluegrass Band (host



Southern Oregon band Sequoia at the Eagleview Bluegrass Family Reunion. Photo by Joe Ross

band); Oregon Oldtime Fiddlers' Association; Sequoia; Nobody's Business; Red Diesel; Long Mountain Revival; Corral Creek Bluegrass Band; Kenny, Bob & Rob; Moonglow; and Brian Oberlin & Glenn House.

Dates have already been set for next year. Instead of a Friday/Saturday, Eagleview will be Saturday/Sunday, August 27-28, 2016 so we can have an expanded gospel show and more Sunday performances. We'll again try to accommodate as many bands as wish to participate.

OBA's Roseburg Chapter is also excited that a bluegrass festival again happened in the quaint, little hamlet of Myrtle Creek. Many folks still remember the Myrtlegrass Festival that brought in many great regional and national bluegrass bands from 1991-97. This year's event, hosted by Mac Parker and Myrtle Creek Lions Club on September 11-12 on the beautiful Millsite Park stage, offered shows on Friday night, and all day on Saturday. The festival was free



Long Mountain Revival at the Eagleview Bluegrass Family Reunion. Photo by Joe Ross

although donations were collected. Four bands performed some excellent music: Kenny, Bob & Rob; Red Diesel; Mountain Creek String Band; and Umpqua Valley Bluegrass Band. We owe a lot to the Roseburg News-Review that provided nearly full-page coverage of the festival before and after the event. Reporter Troy

Brynelson and photographer Mike Henneke went beyond the call of duty to help us publicize bluegrass. They helped us achieve an attendance of a couple hundred people, many from out of town, at the festival.

A pancake breakfast was held on Saturday. The campground in Millsite Park filled up quickly. As long as small bluegrass festivals are free or very reasonable, local communities seem quite supportive of them. The park has a nice pavilion, stage, covered audience area, trees and ball field. The Myrtle Creek Lions and Chamber of Commerce were happy to help out with insurance, trash collection and advertising. They welcomed bluegrass fans to the town. We hope that bluegrass, business, government and service clubs can continue to find ways to build such worthwhile collaborative partnerships for more festivals. They take a lot of hands pulling together in the same direction to make them happen. It's a real pleasure to announce that "Myrtlegrass" is back!



Kenny, Bob and Rob at Myrtle Creek. Photo by Mike Henneke

Sonny Hammond Memorial

Gospel Show

Featuring the talents of

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**Saturday, January 30th
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Members \$10

Non-Members \$12

**Check the OBA website for advance tickets
www.oregonbluegrass.org**

A benefit for the Oregon Bluegrass Association





Dear Aunt Pearl,

What should I do if someone critiques my performance in a jam?

Sincerely,
Pink Slip

Dear Miss Pink Slip,

Most folks recognize that jamming is supposed to be fun. For some folks, remembering to have fun seems to be a struggle. So if someone in a jam talks to you like you're five years old, shakes their head and lectures you on how THEY would sing that harmony part, understand that they may be a few bricks short and just don't know any better. Just smile sweetly and say "Oh, thanks so much for your opinion... bless your heart," and then offer them a beer.

On the other hand, if an old-timer or a pro offers some insight as to how you can improve, please understand that you have been given a gift of kindness. In this case, thank that good jam Samaritan and offer them a beer.

Love,
Aunt Pearl

Dear Aunt Pearl,

Last weekend, a lady played her fiddle so loudly over my lead AND while I was singing that I felt like I was being pecked to death in the ears by a duck. I am new to bluegrass jamming and wonder whether that is normal.

Sincerely,
Ron Over

Dear Mr. Over,

Well, Ron, I'm glad to know you and your ears survived that jam. I can tell you that playing loudly over another's singing and breaks is just not normal.

I am wondering if you've met a lady named Pink Slip?

Sometimes when folks learn a new fill or roll, they go hog-wild. Try not to hold that against them. Just gently let them know that what you need from them is solid rhythm and a good chop, but not so loudly that they can no longer hear you or anyone else sing and play. Then smile and offer them a beer, and make sure it is a Lagunitas.

Love,
Aunt Pearl

Dear Aunt Pearl,

At a festival, how do I know which jam is right for me?

Signed,
Jam E. Locks

Dear Miss Locks,

To know whether a jam is too slow, too

fast or just right for you requires self-reflection, observation and listening.

Are there twenty people in the jam playing Bile Them Cabbage Down so slowly that it reminds you of the time you tried to play a Beatles record backwards? That jam may be too slow.

If smoke rises from the bass player's hands, that's a pretty good sign that this is what we call a "hot jam." Now if you can play "Jerusalem Ridge" at 200 on your metronome, you're ready for a jam that has poured kerosene on the tempo. If you can sing harmony that makes you sound like kin with folks you've never met, then you may be ready for that hot jam. If not, that jam may be too fast. Consider this an opportunity to learn. Sit quietly outside the circle. Watch and listen.

You will know a jam is just right for you when some friendly people say "Howdy! Have a seat! Would you like a beer?"

Hope this helps.

Love,
Aunt Pearl



Ken Chapple at String Summit, 2013. Don't be a stranger Ken, and good luck in Asheville!

A few weeks back, a humorous “meme” circulated across the Twitinternet (<https://twitter.com/asiageoff/status/521832853978750977>) at the expense of rap music aficionados. “Announcing Kawai’s all new upright piano for Rap Music composition” was the caption for a photo of a piano with only five keys – three white and two black – as the entire keyboard!

No further explanation necessary – most of us wonder how the folks who follow rap music can listen

to the same few notes over one rhythm ‘ad infinitum’ as the saying goes (in Latin). Who would limit themselves to such a paltry musical scale given what’s available to every musician?

Well, wait a minute... Before we poke too much fun at the rappers, let’s look at how well we cover our own instrument’s capabilities.

I was once in a mixed jam which featured mostly bluegrass instruments but also included a piano and some others. At one point the pianist asked the banjo

player – a fairly accomplished Scruggs-style player with some melodic flourishes as embellishment – why he didn’t use more of the banjo’s range. It was good-natured question, but an honest one, and probably worth pondering.

We had just finished a few tunes in which the banjo player never got above the fifth fret! Yes, some pickers have a more extensive battery, er, repertoire of licks to use, and our heroes could probably play some intriguing variations using just the first position on a banjo, but... No matter how good you are, at some point the listeners want some variety!

Sure, we’ve all heard the old admonitions. “The money’s all in the first three frets.” (What, money?) Or “Anything above the third fret is just showing off.” Like that’s a bad thing! Let’s take a look at how limiting this attitude of playing can be.

In **Figure 2** you can see the scales of various instruments. At the top is our infamous Rap Piano. Pitiful. But just below is the ‘first position’ of the five-string banjo, what a picker might use to play the opening statement of Foggy Mountain Breakdown. Compare these two to the entire piano scale at the bottom! Which of the alternatives most closely resembles our ‘money’ banjo?

I’ve put a couple more bluegrass instruments in for comparison. Let’s look at the full range of the banjo. From the fourth string D to



the C note available on most five-strings, we have not quite three octaves available. Chances are some of your favorite pickers use almost the entire thing. Scruggs' rendition of Foggy Mountain Breakdown uses all but the last half step – up to the high B on the 21st fret.

There are minor differences, but for the most part they're all pretty similar: three octaves, more or less. This is actually pretty common for all instruments. Saxophones and brass have about the same range, although brass have what they call 'pedal' tones which

allow them to play below their standard range. Think of it as the opposite of 'harmonics' which allow the banjo and other stringed instruments to play an octave or so above the fretted note, a technique also available to good woodwind players. And some stringed instruments have a fuzzy high end, like steel guitars and fiddles. Listen to Vassar Clements some time for an example of how to stretch your instrument's abilities.

So the piano has an unfair advantage in having a natural range of just over *seven octaves!* No

wonder a good pianist can wring such expressive music from her instrument. She's got the bass and the banjo right there in her hands. As string players, we're already at a disadvantage, and we can't be ignoring what little we *do* have.

In a previous column I defended the use of the capo by asking if we'd willingly play an instrument with only one string. The same principle applies here. If you're not going to use them, why not pull all the upper frets off of your instrument? Instead, why not work on wringing all you can get out of your fingerboard?

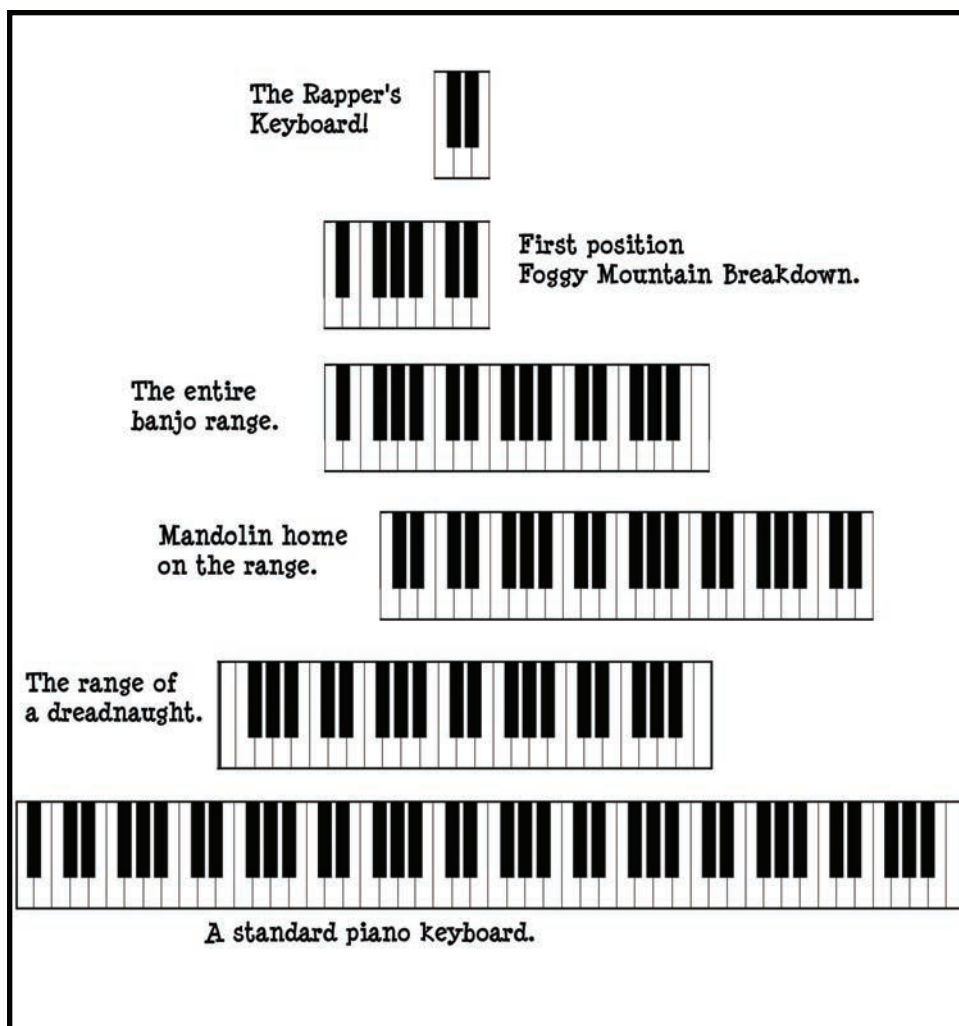
I'd like to thank all the readers of the *Theory of Bluegrass* over the last few years. It's been fun trying to make music theory accessible and useable for grassers. The time has come to pass the baton to the next runner, Mr. or Ms. T. B. Determined. If you see me at a jam, be sure to stop in and pick. I promise that none of this will even come up – just more picking.

Matt Snook

Matt Snook teaches Banjo and 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.



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

Howdy again, folks. Hope your summertime live music experience was as good as mine!

There is a big change coming in live sound and here is a brief treatise on what's going on.

The world of live sound has been an "analogue" world since its inception. That means sound has been created by an electrical current or voltage acting upon an element. Talk into a microphone, and the diaphragm moves the microphone element which creates an electrical impulse that flows down a copper line to the mixer where that electrical impulse is manipulated and sent to an amplifier that sends it down a copper line to the speaker, which has a moving coil that reacts to the electrical impulse and moves the speaker. All pretty simple, right? Sort of like "the foot bone connected to the ankle bone." It all needs to flow in the proper direction, exactly like the water in your house.

That analogue system worked very well for many decades and is now going the way of the gas street light. Digital equipment, although available in some forms for many years, is at last available and affordable so that just about anyone can afford to "upgrade." I put the word upgrade in quotes because in my opinion the move to digital gear is not always an upgrade.

If your band runs its own sound from stage, it can be hard to hear what is going on out in front of the band. It can be hard to adjust monitor mixes for the band and it can take time at every gig to reset the system. Digital technology may be the perfect answer to all your mixing needs.

A new crop of digital mixers is available (at reasonable prices) that can resolve a lot of problems for the band mixing themselves from stage and the sound man sitting out in front of the band. You can store your settings so that the next time you set up, everything is exactly the same as the last time. No need to reset or try to remember how you were set at prior gigs. With digital technology has come the ability to go wireless. You can have an iPad on a microphone stand next to you and mix the band from there. You can also wander around the room with your iPad or tablet and mix from anywhere in the room. You can have each musician bring their own iPad to the gig and mix their own monitor mix, although that sounds to me like a recipe for disaster.

Also, if you are a sound man, you can leave your bulky audio snake home and sit on a picnic table out in front somewhere and mix the band. Leave the mixer on stage. Very cool and convenient.

For bands that need outboard effects like compression, reverb, EQ, etc., that is all available within the digital mixer. No more need to bring a rack full of outboard gear. Again, very convenient.

Affordable digital mixers with all these capabilities cost between a thousand and three thousand dollars depending on the number of channels and the feature set. However, there is some consideration to be taken before jumping onto the digital bandwagon. One concern is this: How do they sound? I have yet to read anywhere that a digital mixer actually sounds "better" than an equivalently priced analogue mixer. A thousand-dollar digital mixer won't sound better than a thousand-dollar analogue mixer.

Digital mixers are like restaurants. What's on the menu? Typically, the main mix is on page one with all other functions being at least one or more menu selections away. For example: To adjust the monitor mix, you must first bring up the monitor menu, then do whatever adjustment is necessary. In a moment of monitor feedback, that time spent scrolling through a menu can be disastrous.

Since I mostly run sound for bluegrass and acoustic events, I have no need for a rack full of compressors, gates, etc. My trusty Allen & Heath mixer has built-in reverb which I use occasionally. Every single adjustment is one knob and an easy reach. I can quickly stop any feedback in the FOH (front of house) system or the monitor system. Plus, the added layer of potential failure has kept me from going digital. A mixer, an iPad with batteries, a wireless router, etc. all add layers of potential failure that I don't have now. And there is always the expense. However, for some bands and many sound engineers, digital is the only way to go and the bandwagon is filling up quickly. Maybe I'm just old and stubborn.

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:

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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-fcoker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October - April: 12:00 - 4:30PM
Portland Audubon Center, 5151 NW Cornell Road, Portland
All levels of bluegrass players are welcome. Bring an instrument, your voice, a song, and a friend. Come make music among the birds. Small donation of \$5.00 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.
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.
Great menu at Biddy's including a \$7 Irish breakfast brunch Sunday until 3 p.m. www.biddymcgraws.com.
For information: Contact Jeff at msglimbaugh@comcast.net or 360/256-8123. Feel free to leave a message.

CLACKAMAS/HAPPY VALLEY: String Along Jam
- 2nd and 4th Sundays 2:15 pm to 5 pm
Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located on circle beyond ACE Hardware, off Sunnyside Rd. at SE 147th.
For information: Charlie mels677@aol.com or LeaAnne Idenb@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 lizcra42@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. 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
email: rambling@ramblingbluegrass.org
<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

Jon Cooper DUNDEE Bluegrass Jam: 1st and 3rd Tuesday Each Month, 7-9 pm
Held at La Sierra Mexican Grill, 1179 Hwy 99W, Dundee, OR, 97115
Features bluegrass/old country music. All skill 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 - Call (541) 431-6603 for information
This year 'round jam offers good food and micro brews.
Jam Hosts: Sunday Sam and Sean Shanahan.

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 jam. Traditional bluegrass instruments only.
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 (just east of 217)
For information: janeromfo5@gmail.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. 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- 9:00 pm
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 or hinklebrown@bendbroadband.com Call or email to confirm before you head out.

GRANTS PASS: Acoustic Bluegrass Jam - 3rd Thursday 6pm-8:30 pm
Wild River Pub meeting room NE F. Street
For information: Gary or Debbie Antonucci hugoants@msn.com

VANCOUVER: Bluegrass Slow Jam
Every Thursday from 6:30-9:30
Barborton 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. Starts up again September 12; 10-1 for the beginning class and jam; 1-4 for the intermediate class. The Sessions offers two small jams guided by professional musicians 1:00 - 2:30 every Saturday.
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 chord changes is required.
For Information: www.taborgrass.com Contact grgstone@gmail.com about The Sessions and put "The Sessions" in the subject line.

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. Hosted by WAMA (Washington Acoustic Music Association) Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.
For Information: see website - wamamusic.com or email info@wamamusic.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 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
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

Corral Creek

Corral Creek Bluegrass Band is a local band that formed 10 plus years ago and works to bring bluegrass style music to Oregon area folks. The programs presented by Corral Creek are family shows and include toe-tapping fiddle, banjo, mandolin, standup bass and guitar in the old style before instruments were plugged in.

Ron@taylorpaintingofportland.com
or find us on Facebook.

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

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 Elliott, Aaron Stocck, Dee Johnson

The Loafers are an acoustic quartet based in the Portland Metro area, playing traditional bluegrass, specializing in exciting instrumentals and familiar vocals of bluegrass standards.

Dave Elliot
503-663-3548



OBA Supporting Performer Directory

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Long Mountain Revival

Long Mountain Revival's main emphasis in the group is sharing the Gospel through song. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where Gospel Bluegrass music is desired.

www.myspace.com/lmrevival
Jon Clement
jonmando@embarqmail.com
541-292-6907

Lost Creek

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

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

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

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

We Play all gospel music with about a third of our songs being originals, since 1985. We have recorded five albums, including a Christmas Album last December. We love to share songs and stories about the amazing love our Lord has for all of us perplexing people.

www.mudspringsgospel.com
Don Mobley – donmobley@mac.com – 541-815-5079
George Klos – klos@crestviewcable.com – 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

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.

Slipshod

Slipshod formed in 2012. These musicians enjoy entertaining audiences with both their humor and musical skills. Matt Snook (dobro and banjo) and Steve Blanchard (guitar and mandolin) offer listeners a broad and diverse range of music, including originals, familiar melodies and dynamic instrumentals. Their harmonies and unique vocal interpretations add to their precise instrumental talents.

If you're looking for a fun, energetic band for your next event, party or festival, consider Slipshod. Check out this dynamic duo on their web site, Facebook and YouTube.

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

Sleepy Eyed Johns

Ian Joel - banjo; Mark Klassen- guitar;
John Melnichuk - fiddle; Chuck
Davidshofer - bass; Billy Wyatt -
mandolin.

Sleepy Eyed Johns – Stump-pulling
bluegrass, from the roots.

Ian Joel
se6bq5@teleport.com
503-281-7666

Steer Crazy

Rick King -- Guitar, Glenn Denison --
Mandolin, Tim Dawdy -- Steel-Guitar &
Dobro

A New Brand of Western & American
Music. Musical fun and close harmonies
that require no complicated explanation.
Nice guys singing and playing great
music.

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

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

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.

Whistlin' Rufus has delighted family
audiences throughout the Pacific
Northwest for several years. Three and
four part vocal harmonies, exciting
instrumentation and contagious fun
are part of the Rufusarian bluegrass
experience. A Whistlin' Rufus show

guarantees a varied and wonderful mix
of blazing bluegrass, original homemade
tunes and an Irish fiddle tune or two.

www.whistlinrufus.com
Pat Connell
whistlinrufus@comcast.net
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](http://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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P.O. Box 1115
Portland, Oregon 97207
www.oregonbluegrass.org

Oregon Bluegrass Association Membership

Name

Address

City 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.