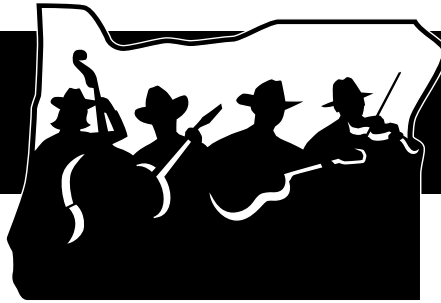


Vol. 37 No. 3
July, Aug, Sept
2016

\$5⁰⁰



INSIDE THIS ISSUE!

The Story of the Tygh Valley Bluegrass Jamboree, Festival Fever and More....



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

The Story of Tygh Valley Bluegrass Jamboree

What Is Your Favorite Festival?

By Mike Stahlman

My hands-down

favorite festival has always been the Tygh Valley Bluegrass Festival at the end of September each year. The setting is beautiful, the feeling is warm and inviting, and the jamming is always some of the best of the year. Also, it's held at the end

of the season and always feels like the last outdoor bluegrass event, before we all den up for the winter while we wait out the "gray wall of doom" raging outside. Also, it has a more personal meaning for me.

During the summer of 1999, I was on a fishing trip to eastern Oregon with my son, and we stopped for lunch at the Shaniko Hotel, in the "ghost town" of Shaniko,



Photo By Tammy Spears.

Oregon. While paying for our lunch at the front desk, I got into a conversation with a friendly lady working behind the counter. I asked her if the town residents had ever thought of hosting a bluegrass show in the town and she asked me questions about

the music and about the folks who were fans. I had been playing banjo with The Sawtooth Mountain Boys for a number of years then, so I told her about the band and gave her Steve Waller's phone number. Steve was the leader of Sawtooth, along with Mike Eisler, and was always looking



The Sawtooth Mountain Boys (Steve Waller, Mike Eisler, Mike Stahlman, Chuck Davidshofer & Rollie Champe)

for new venues and ways to promote

the music. Not long after I got home from the trip, Steve contacted all of us and said he was working on a winter show in Shaniko with Deb Holbrook, the lady I'd talked to.

In January of 2000, while on our annual winter trip to do concerts in Elgin, Oregon and Walla Walla, Washington, The Sawtooth Mountain Boys stopped in Shaniko to do an evening concert. It was a bitterly cold night with a half inch of ice on everything and a sharp wind blowing. The show was held in the old Shaniko

School, which had been built around 1900 but hadn't seen classes for decades. There were old grammar and arithmetic lessons still written in chalk on faded blackboards. We played without a PA, on a small rickety stage that was lit by a single light socket hanging from a wire over our heads. We scrounged around and found a large 250-watt clear bulb in one of the back rooms, fired it up and we were in business! Even with the cold and ice outside, about 25 or 30 people came out to hear us and the show was a great success. Later that evening, we jammed in the lobby of the hotel across the street before bed, and plans were hatched for a festival later that year in Shaniko.

In September of 2000, Sawtooth went back to Shaniko and played at the first

continued on page 6



2016 COLUMBIA GORGE BLUEGRASS



STEVENSON, WA JULY 21 - 24
AT THE SKAMANIA COUNTY FAIRGROUNDS



KATHY KALICK
TOP STRING BLUEGRASS
GREAT NORTHERN PLANES
WHISKEY DEAF

PETER ROWAN
THE SPECIAL CONSENSUS
SWEET LOWDOWN
PUDDLETOWN RAMBLERS

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INSTRUMENT WORKSHOPS, BAND SCRAMBLE, DANCING,
CHICK ROSE KIDS WORKSHOP, FOOD, BEER GARDEN AND MUCH MORE.....



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Tony McCormick, Chris Palmer, Pat Connell, Ron Taylor and Jim Miernyk at the Annual Meeting



Mitch Kline fixin' up his world famous fish tacos... finger lickin' good



Happy campers at the Goldendale Festival



Vol. 37 No. 3

Oregon Bluegrass Association
www.oregonbluegrass.org

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:

Linda Leavitt
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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.

PUBLISHED QUARTERLY

Issue	Mailed	Reserved By	Copy Deadline
Winter (Jan-Mar)	January 2	December 1	December 15
Spring (Apr-Jun)	April 1	March 1	March 15
Summer (Jul-Sept)	July 1	June 1	June 15
Fall (Oct-Dec)	October 1	September 1	September 15

AD RATES AND DIMENSIONS

Size	Dimension	Cost	2 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 4.5	\$60.00	\$50.00
Eighth Page	3.75 x 2.25	\$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 format. If you have questions about your file please email John Nice-Snowdy at nicetunz@gmail.com.

Founded in 1982, the Oregon Bluegrass Association (OBA), is a volunteer-run, 501(c) (3), non-profit arts organization consisting of individual and band memberships. Based in Portland, Oregon, the OBA has chapters in Salem and Roseburg, and is the umbrella organization for the Chick Rose School of Bluegrass.

The OBA is led by an elected Board of Directors who volunteer for two-year terms. Monthly meetings are open to all members and an Annual Meeting is held for the state-wide and regional members. Financial support for the OBA comes from membership dues, fundraising events, tax-deductible donations, merchandise sales and advertising revenue from the Bluegrass Express, the award-winning member newsletter.



President's Message

Happy Summer Days!

Time to throw the tent, sleeping bags, your guitar/mando/banjo into the car, head out into the great outdoors, and roll around in the grass. At last.

This issue of The Bluegrass Express is brought to you by our new Express editor, Linda Leavitt. Christine Weinmeister and John Prunty were in that capacity as a team for over six years. Working in an entirely volunteer capacity, they spent the countless hours necessary to produce a first-class publication and we really are grateful to them. John and Christine will still be hanging around on the board and are staying close by to finish the transition.

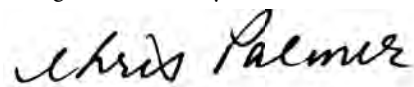
When Linda stepped up and offered to take over, I'll admit that the board members all heaved a collective sigh of relief. After all, this is at least partly why you're a member and it had better be good. With Linda at the helm you won't be disappointed. And since one person can't replace two, this is graphic editor John Snowdy's inaugural issue as well. John comes to us from the world of graphic design and is right at home doing the creative piece. Putting out the Express is a big job. We have confidence in Linda and John and we're looking forward to the next several years of enjoying this award-winning publication.

In May we welcomed Jack Livingston as our new volunteer coordinator. We met Jack at the Picker's Fest about a year ago and he's the perfect guy for the job. So if a nice-looking gray-haired man sidles up to you at some festival and asks if you have any time to spare, he does have ulterior motives. And just another reminder that we are looking for someone to head up the advertising sales position for the Express. It's a four-times-a-year job and perfect for someone who may have sold and managed ads in their career.

In early April the OBA Annual Meeting was held at Trexler Farm near Stayton. The weather cooperated well enough for about 65 members to enjoy some outdoor picking after our fill of Trexler's wonderful food. The rest of the day was spent giving awards to those who have contributed, hearing from our Southern Oregon chapter president, Liz Crain, and having a great time giving away raffle prizes. John and Christine were given awards for their work on the Express, and Mason Smith was honored for his years of producing the Eastside Bluegrass series.

At the end of May, John Reischman and The Jaybirds entertained 150 people at the OBA-sponsored concert. Next up is the OBA Picker's Fest on its new date of August 26-28 at ZigZag Mountain Farm, followed by Chris Jones and The Night Drivers on September 2. Tickets are on sale at Brown Paper Tickets for both events.

You'll see all of the board members at most of the festivals during the summer. Please walk up and say howdy. And maybe you'll be interested in plugging yourself into one of the fun volunteer positions available. We are a social club with a mission – to have fun. And of course, to preserve, produce and promote bluegrass music. Yay!



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

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



The Story Of The Tygh Valley Bluegrass Jamboree (cont. from pg. 1)

By Mike Stahlman

bluegrass festival there. The main street had been blocked off, and the shows were held on a flatbed trailer parked in the street. There were 2 or 3 bluegrass and country groups, some cowboy poetry, and lots of old farm equipment and trucks to look at. The food was great, the people very nice and a new tradition was born.

The next year, Deb Holbrook and the other promoters moved the festival about 25 miles down the road to Maupin, on the banks of the Deschutes river. I remember that it was held on Sept 14, 15 and 16, 2001, just days after 9/11.

The country was in a quiet state of shock and the Sawtooth boys drove up there not knowing what the mood might be or even if folks would show up. The festival was a great, if subdued success, and many folks told us that they really needed to get out of the house and be with friends, hearing and playing music, and feeling proud of the country. I remember that we played

“America The Beautiful” during one of our sets on stage, and we watched the audience stand quietly, many of them with hands over their hearts and with tears in their eyes. I will never forget that.

The next year, in September 2002, the festival moved again, a short distance down the road to the Tygh Valley fairgrounds, where it remains today. Deb Holbrook is still the organizer and promoter and it still has a very homey and friendly feel. Local groups, lots of good food, kids playing, hot showers, and friends jamming together under the trees. Nothing in the world better. Whenever I’m there, picking with friends and enjoying those delicious, last days of warm

sunshine, my thoughts always go back to that cold icy night, and the show at the Shaniko School house. Thank you Steve Waller and Deb Holbrook!



The Sawtooth Mountain Boys (Mike Eisler, Mike Stahlman, Steve Waller, Chuck Davidshofer & Rollie Champe)



What Is Your Favorite Festival?

By Linda Leavitt

Linda Leavitt asked folks in our community to tell her which festivals are their favorite (and why). For the uninitiated, it is important to know that place names, rather than festival names, are often used when folks discuss festivals.

Stevenson, Tygh Valley & String Summit

by Chris Palmer

They are all my favorites, but if I had to pick, it would be the Columbia Gorge Festival in Stevenson and the Tygh Valley Jamboree.

I like Stevenson because of its beautiful site on the Gorge and the jamming. There's nothing like walking through the campground at night and listening and taking part in all the great jams that are out there. This festival seems to draw some really great pickers, so even if you're not at that level, it's ok to hang around and listen. I also like the shows at this festival because there are some national artists and well-chosen regional performers. They also offer songwriting workshops and other activities. It's only about a 45-minute drive from Portland so it's easy to attend if you're from that area.

Tygh Valley is another favorite because it's the last one of the year and the weather is typically a little warmer than in Portland. This is a small, homespun event with lots to do. In addition to the shows, there are band scrambles which are a lot of fun. The desert scenery is amazing and the hosts, Debra Holbrook and her wonderful husband, are about as nice as it gets. The festival offers one of the best barbecue dinners, also at a very reasonable price, on Saturday night.

Another one that die-hard bluegrassers might not attend is Northwest String Summit (in North Plains, Oregon). I've been going for many years and my observation is that the music is becoming more bluegrass oriented. The host band is Yonder Mountain String Band, but

with Jake Joliff on mandolin, they sound more bluegrass than before. The rest of the lineup is equally excellent. Horning's Hideout is a beautiful location, but be prepared to walk. Once you're settled, the amphitheater in front of the main stage is a bit of a madhouse and there's always something going on, whether it's a ball bouncing through the crowd or dancing. At night the stage is lit up for the headliners. Camping is a little difficult due to the terrain not being totally level, but I've been able to work around that. Northwest String Summit has been nice enough to partner with the OBA so there's a booth there (staffed by the infamous Chip Russell and Dave Hausner) to spread the gospel of bluegrass and sell Fun Meters.



Clyde Clevenger at Tygh Valley

Weiser, Darrington, Stevenson, Toledo & Tygh Valley

By Dee Johnson

One of my favorites is the National Oldtime Fiddlers Contest and Festival in Weiser, Idaho, commonly known as Weiser. This festival has a wide variety

of music including contest fiddling, swing, old time, country, and bluegrass. Pickers attend from all over. It's a great time to catch up with friends we have known since we started attending in the early 1980s. There's a 9-hole golf course and a nice grocery store for my hubby. We stay at least 7 days, which makes it worthwhile to set up all our stuff.

Next on our list is the Darrington Bluegrass Festival. It has the most beautiful setting of all the festivals and the view of Whitehorse Mountain is

Tony McCormick: I like the Columbia Gorge Bluegrass Festival because the music selection is great and I'm much more into the shows than I am into picking. It also has incredible views — a beautiful place.

Patty Beck Spencer: Tygh Valley. Magic happens there!

Ron Taylor: My favorite by far is Tygh Valley. Great Stage, Great sound, Great camping, Great Bath/showers, Great picking, & Great BBQ at a good price.

spectacular. There is a river running behind the festival area where people can swim, which is nice because there are no showers at this festival. There are lots of great camping sites for tents and RVs.

The Columbia Gorge Bluegrass Festival in Stevenson, Washington is nice because it's close to Portland. It's a great picking festival, and I love hearing the trains go by. The scenery can't be beat, and they have a downtown brew pub with a killer IPA. Then we head to the Mount St. Helens Bluegrass Festival in Toledo, Washington. Toledo is a wonderful picking festival and has a great camping area.

We finish the season at the Tygh Valley Jamboree. The weather is warm during the day and cold at night. It's another great picking festival. Bring your quarters for the coin-operated showers!

Winlock & Shelton

By Jim Mirenyk

I really like Bluegrass From the Forest in Shelton, Washington and the Winlock Pickers' Fest in Winlock, Washington and



Stevenson Festival Site



here's why!

First, they are smaller festivals, but feature big-time music, organization, and event production. I've seen some of the best national and regional bluegrass at these festivals, in more intimate and relaxed settings. The festival venues and grounds are nice, and things go well every year. Also, these festivals feature some non-traditional acts which I really appreciate and enjoy. Organizationally, each has excellent leadership, with lots of people helping to make things go smoothly for all who attend.

Second, I feel a personal connection to these festivals. I like to be part of good organizations, helping out and contributing to the bluegrass community. For these festivals, I have volunteered

in various capacities for 10 years. I've enjoyed leading workshops, voting in band and instrument contests, assisting with sound, providing stage management, and running open mics. It feels great to support great events! Finally, I attend both of these festivals every year. How do you help to make a festival (or jam, neighborhood show, or concert) great? Attend!

Fossil

By Linda Leavitt

Wheeler County Bluegrass Festival

(also known as "Fossil") is one of my favorite festivals because of the small-town setting, the spectacular scenery and the chance to connect with musicians from other parts of Oregon. This festival happens over the July 4th weekend

and features a parade, an antique car show and an Elvis impersonator. You can hunt for fossils behind the high school, too. The weather is hot during the day and cool at night. Camping is rustic, but there are showers! The sunset, the starry night sky and the sweet folks who run the festival make Fossil one of my favorites.



Chick's Kids hit the stage at Fossil



Fossil parade of bluegrassers



**Sammy Adkins &
The Sandy Hook Mountain Boys**

32nd Annual 2016

Mount St. Helens Bluegrass Festival

August 12-13-14
Toledo, Washington



**John Kael and
Annie Staninec
& Whiskey Deaf**



The Central Valley Boys

\$35.....Weekend Pass
 \$20.....Friday Night Only
 \$25.....Saturday All Day
 \$20.....Saturday Night – after 4 pm
 FREE.....Sunday Gospel Concert – 9:30 am
 FREE.....Saturday Workshops – 9:30 am
 (Band Scrambles, Clogging Class by Laura Brown)
 \$25.....Dry Camping (3 nights: Th/F/S)

No campers before 9 am Thursday
 Free showers in the school
 Pets must be on a leash, must stay in the campground
 Pets are NOT allowed in the audience area
 Not set up for credit/debit. Cash or Checks only.

We will have a sewing room available.

www.washingtonbluegrassassociation.org



Fern Hill Bluegrass Band



The Hosettes

For Questions or Comments,
feel free to contact:
General Cothren
360-520-4524
generalandbetty7@msn.com



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 BLUEGRASS FESTIVAL

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JULY 15, 16, 17
 2016



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Mountain Faith



Jeff Scroggins & Colorado



Wayne Taylor & Appaloosa

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 SATURDAY \$25
 SUNDAY \$20

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 *NO RV HOOKUPS
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 WEEKEND \$35
 EACH ADDITIONAL DAY \$10

PETS

ARE WELCOME IN CAMPGROUND ONLY
Please clean up after your pets.

MUSIC
 BOOTHS
 GOOD FOOD

FOR MORE INFORMATION:

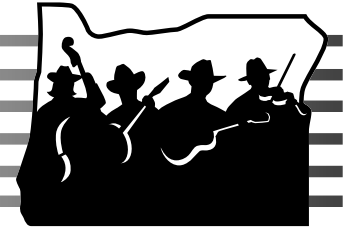
www.darringtonbluegrass.com
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EMAIL BLUEGRASSDIANA45@GMAIL.COM

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9th Annual

Picker's Fest



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ALL INSTRUMENT WORKSHOPS ♥ OPEN MIC
ZIG ZAG MOUNTAIN FARM ZigZag, Oregon
Beginners welcome!

August 26-28, 2016

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





2016 FESTIVAL CALENDAR



July 8-10 14th Annual Winlock Picker's Fest

Winolequa Park, Winlock, WA
Marv Sobolesky
Info@wamamusic.com
www.winlockpickersfest.com

July 14-17 Northwest String Summit North Plains, OR

Join us at gorgeous Horning's Hideout for our 15th year!
www.stringsummit.com.

July 15-17 Darrington Bluegrass Festival

Darrington, WA
The Northwest's oldest running bluegrass festival celebrates our 40th year!
Diana Morgan (360) 436-1179
www.darringtonbluegrass.com

July 21-24 Columbia Gorge Bluegrass Festival

Skamania County Fairgrounds
Stevenson, WA
www.new.columbiagorgebluegrass.net

August 12-14 Blue Waters Bluegrass Festival

Medical Lake, WA
www.bluewatersbluegrass.org

August 12-14 Mt. St. Helens Bluegrass Festival

Toledo, WA
Mark Phillips & IIIrd Generation, and some of your favorite PNW bands!
Workshops, band scramble, free Sunday bluegrass gospel concert.
General (360) 785-3478
generalandbetty7@msn.com
washingtonbluegrassassociation.org

August 14-21 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.
www.centraliacampout.com

August 19-21 Kettle Falls Camp and Jam (Formerly Newport Music Festival) Happy Dell City Park

Kettle Falls, WA
Free dry camping on festival grounds with festival pass, full hook-ups adjacent at Panorama RV park.
Mark@tricountymusic.org
(509) 675-6590
www.tricountymusic.org

August 26-28 Rainier Pickin' Party

Wilkowski Park
Rainier, WA
davidwuller@gmx.com
(360) 832-8320

August 26-28 Oregon Bluegrass Association's 9th Annual Picker's Fest

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

August 27-28 Bannock County Bluegrass Festival

Pocatello, ID
bannockcountybluegrassfestival.com

August 27-29 Eagleview Bluegrass and Folk Festival

Eagleview Campground (on the Main Umpqua River)
Sutherlin, OR
Gate opens 2pm Saturday \$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 2-4

Tumbleweed Music Festival Howard Amon Park Richland, WA

18th annual festival. Three Rivers Folklife Society. Music, dance, workshops, open mic, storytelling.
(509) 528-2215
mail@3rfs.org
www.3rfs.org/tmf

September 5 Timberline Lodge Mountain Music Festival

Timberline Lodge, OR
Eric Kallio, Jackstraw, Caitlin Canty, Sam Baker, Marley's Ghost. Back porch pickin' with the Taborggrass Players!
www.timberlinelodge.com/mountain-music-festival
(503) 272-313

September 9-11 Sisters Folk Festival

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

September 9-11 American Banjo Camp Pilgrim Firs Conference Center Port Orchard, 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.) Demonstrations, concerts and plenty of jamming. New full-time guitar track for 2016!
\$50 scholarship for first time OBA/WBA attendees!
www.americanbanjocamp.com

September 23-25 Tygh Valley Bluegrass Jam- boree

Tygh Valley, OR
Held annually on the grounds of the Wasco County Fairgrounds. Tons of camping. Only need a reservation for RV hookups.
Debra Holbrook
(541) 489-3434



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**MOUNTAIN
MUSIC**

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Festival

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PORTLAND
ON OREGON'S MAJESTIC
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Featuring

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JACKSTRAW

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— or —
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BRING AN INSTRUMENT
AND JOIN
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ON THE *Pickin' Patio*

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Fish Tacos

By Mitch Cline

A few years ago, we were enticed to go to the Wheeler County Bluegrass Festival in Fossil, Oregon. We had planned to meet up with friends there and were planning on having fish tacos! It turned out that our friends decided not to show, so we offered up our bounty to new friends and acquaintances that we had recently made through Taborgrass. Now at festivals our friends always ask “When is fish taco night?”

I was introduced to really good fish tacos in the late ‘80s when I lived in San Diego. For years, I heard about the legendary fish tacos at Rubio’s but my favorite was the fish taquitos at Point Loma Seafoods. Several years later while serving on the Coast Guard cutter Cutty Hunk, I was inspired to use fresh-caught tuna in my tacos.

In 1993, someone higher up the food chain decided that November was a fine time to travel from our homeport of Port Angeles down to Alameda, California to have our large 25-mm cannon replaced. Personally, I might have opted for a different time of year. As most of us who live in the Northwest know, November is pretty reliable for bringing us significant rain events, then referred to as a Pineapple Express, now more commonly called an atmospheric river.

Being good sailors, we didn’t put up much of a fuss. Instead, we dutifully prepared the ship for the push down to the Bay Area. Under normal conditions, we expected to make good speed averaging 16-18 knots per hour, arriving under the Golden Gate Bridge after a 2.5-day transit. Granted, the weather was expected to pick up a bit during our transit, but we figured we might be able to slip down south before the brunt of the anticipated front. That didn’t happen. Shortly after making the turn at Cape Flattery, we began to feel the heavy swell out of the southwest. When we were off Grays Harbor, we had to drop our speed to clutch ahead (10-12 knots). Not much later, the skipper announced he was heading down below to “rest.” I didn’t see him until we arrived in Alameda five days later. Shortly after he went below, we were plowing through 25-foot seas with occasional 30 footers thrown in. By then, my navigator had curled into a little ball

on the far corner of the bridge, his only sign of life being to occasionally bring a plastic bag to his mouth and retch out the little bit of water we tried to force down his throat.

By that evening, we were forced to drop our speed to clutch ahead on one engine. Every once in a while, to climb the face of an oncoming wave, we had to punch the throttles to break through, then bring the engines back to idle as we plunged down the back side. Not quite the Perfect Storm, but you get the picture. During the worst of it, our crew of 16 was reduced to six functioning members. We split into two watch sections and inched our way down to San Francisco. There really wasn’t any opportunity to duck into port since the entrance conditions were worse than what we were experiencing 50 miles offshore.

The short of it is that we made it. Upon arrival a very pale skipper shakily made his way up to the bridge as we passed under the Golden Gate, and sheepishly resumed command.

We left Alameda two weeks later, figuring that even if there was another weather event, we’d be traveling in the same direction and might even make a record run. As it turned out, the weather was glorious. Somewhere off northern California, we ran into dolphins feeding



offshore and the skipper called “fish call.” We fell in behind a school of albacore and started reeling them in. We were filling every container we could find with fish! That night we feasted on fresh tuna steaks. The next day for lunch, our cook whipped up some of the best tuna tacos I’ve ever eaten.

In recent years, our friends get together in August and place a group order for fresh albacore tuna. I think the most we’ve shared has been two hundred pounds of loin and belly.

Our fish tacos go well with watermelon gazpacho and the famous red cabbage salad from the Northwoods restaurant in Pasadena, California. But those recipes will have to wait for another edition.

Mitch Cline plays the guitar and hosts a weekly jam in Portland, Oregon.

Ingredients:

- Freshly made corn tortillas from La Palapa on 18th and Hawthorne.
- Our preferred sauce comes from roasted tomatillos grown in our garden.
- Cheese is cheese, but sharp cheddar is tasty.
- Shredded cabbage
- Squeeze of lime
- Bake the tuna loin at about 350 degrees F for about 15 minutes (depending on the size) or until the center reaches 120 degrees.
- Once it cools, mash the loin with large fork.
- Pack it all into the cooler and head to the show



Every Festival Has Its Own Vibe

By Joe Ross

It's festival time again! I've been to many over the years, and some are darn near perfect. Yet those may not be my "favorite" festivals. Is it all about the music? Or is it all about the experience and ambiance? It's really a combination of so many factors. Some items are more important to some people; different factors are more important to other folks. All have a bearing on how many people come, your enjoyment, and how successful the festival turns out.

So that's what I really like about festivals. Every one's a little different, and I believe there's room for all colors and shades of the music and events. We all have opinions about the importance of such things as date, weather, location, shade, travel distance, festival price, bands, traditional emphasis, jams, workshops, band scramble, sound, camping, food, vendors, restrooms, showers, non-bluegrass activities, setting, community support, safety, security, pet policy, volunteers, and more. They all help create that festival's distinctive "vibe." What other items have been forgotten? Which half dozen things are most important to you?

There are \$100K festivals, and there are \$1K festivals. I used to produce a \$10K festival at Myrtle Creek in the early 1990's. Because I also had a day job and only a small committee of dedicated volunteers, it was way too much work, stress, risk, and too many sleepless nights. Nothing against real big festivals, but smaller ones have their own character. Some are actually a lot more quaint, friendly, comfortable and enjoyable for me. At our Eagleview Bluegrass Family Reunion on 27-29 August, a dozen local groups will play in a beautiful wooded group campground along the Umpqua River. It's our tenth year for some kind of music event there. Come potluck and jam with us until the cows come home.

We always need more folks willing to produce festivals. They don't all need to be real big, risky events. What's your definition of festival? I define them as multi-day events with at least six bands programmed to play. My advice is to do what feels right.

Start small to get a feel for what it takes. Create a unique event that has its own character, tone and feeling. We also greatly appreciate all the music fans who come out to support such events. I thank organizers and support sponsors.

The northwest festival season only lasts during our short "good weather" period, so we need to take advantage and get to as many as we possibly can. Every festival has its own vibe, and they're all great



opportunities for pickers and grinners alike to reunite. Just bite the proverbial bluegrass bullet, and why not hit 'em all? Gas up the RV, assemble the camping gear, and try for a new record each summer. Take out a loan and go into debt if necessary. You can always rest up and restock the bank account in fall and winter.



Festival Packing List & Tips (For Tent Campers)

By Greg Stone & Linda Leavitt

You're new to this whole bluegrass festival idea, it's been a long time since you froze that night in 4th grade while camping with your scout troop. You are not ready to mortgage your house to buy a camper and you are wondering what to pack. Here are a few suggestions!

- high quality tent with ground cover & rain fly. Don't worry about whether you can pitch your tent by yourself. Folks will help you!
- canopy and a breathable sun shade
- an air mattress or cot
- armless chairs for jamming
- sand chairs for the shows
- a portable, easy-to-clean gas grille
- a cooler on wheels
- easily prepared meals & snacks, with some to share. Sometimes there is food for sale. Check with the festival website.
- battery-or-solar powered lights, flashlight, headlamp
- folding table
- wash station
- drinking water
- coffee, tea and a kettle; opaque mugs
- bikes
- extra batteries & instrument strings
- hammer
- quarters for showers, towels, soap.
- cash for food, tickets & merchandise
- sunscreen and a hat
- reservation info, if needed. Check the festival website.



Taking Care of the “Kids” During Festival Season

By Jayson Bowerman

Our favorite time of year is almost here! It's that season between Memorial Day and Labor Day when we dust off the old camp stove and

and there are simple things we can do to help keep our instruments happy, even if the weather is hot, or worse yet extremely hot, dry and windy.



First, keep the instrument in its case if it's not being played, and out of direct sunshine. For many of us, traveling to festivals means leaving the relatively cool and moist environment of our homes in the Willamette Valley for the hotter and much drier climates of destinations such as Fossil, Goldendale, Tygh Valley or even Stevenson. The less time the instrument has to freely exchange moisture with the dry air around it, the less it can dry out over a long weekend. A severely dried-out guitar can even take a “compression set,” meaning that the top can start getting flattened out or even concave, and may not return to normal even after a prolonged re-humidification.

Flat-top guitars are the most prone to this problem, due to their extensive laminated bracing, but even mandolins, basses and violins can be affected. Banjos may simply go badly out of tune (but that shouldn't really be considered unusual, right?). Protruding fret ends are a sure sign that your instrument is getting dry, since the wooden parts of the fingerboard are shrinking as they lose moisture. Other symptoms might include low, buzzy action or a panting tongue hanging out of the soundhole.

tent or get the RV fueled up and ready to roll out for another summer of pickin' tunes and singin' songs with our friends. While we are having fun, it's sometimes easy to forget about our musical instrument companions, and the needs they might have to keep sounding and playing their best when we join the circle each morning or night.

We've probably all heard horror stories of guitars left in hot cars, with bridges lifting off the top or a separated seam, which will not only ruin your weekend but also set a person back hundreds in repair costs. That is a scenario I'm sure we'd all like to avoid,

and there are simple things we can do to help keep our instruments happy, even if the weather is hot, or worse yet extremely hot, dry and windy.

“So I should get one of those moisture thingys?”

Whoa—hold on, it's not quite that simple, though a humidifier device is probably a good idea for those of us traveling from relatively humid climates to drier ones.

But how do we know?

It's helpful to know what the relative humidity is in our homes and in the case where the instrument is being stored. Over the years I've seen guitars which were severely over-humidified from doting “parents” lovingly and constantly refilling the Dampit or other soundhole humidification device, despite the fact that the case had become so swollen with moisture that the lid wouldn't even close properly. Luckily there are now inexpensive digital hygrometers which give us temperatures and relative humidity, and also keep track of the minimum and maximum values. Most instruments are happiest in a climate similar to the one they were constructed in, and most of us instrument makers strive to maintain a 40-50% relative humidity at 72 degrees F, not because it makes our guitars sound the best (very dry and swollen

instruments don't tend to sound good) but because that allows them to “weather” the typical fluctuations without becoming so stressed that they crack or come apart. Temperature and relative humidity are linked, since the hotter it gets, the more moisture the

air can hold, which is why pickers in the Deep South have greater problems keeping their instruments from getting too swollen with moisture. The most dangerous combination is when an instrument is suddenly brought from a very moist to



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Taking Care of the “Kids” During Festival Season *(cont. from pg. 16)*

By Jayson Bowerman

a very dry environment. It may shrink unevenly, causing cracks in the precious soundboard.

I like the Accurite brand of hygrometer/thermometer (\$10 at Home Depot) and take one everywhere by attaching the wide Velcro strips electric players use on effects pedals to the back of the device and gluing the other loop side into the case behind the instrument's headstock. With this inexpensive tool I can know if I should be adding moisture, or not.

Speaking of adding moisture, I'm more of a fan of the case pocket versions than the ones which go inside the soundhole. Lots of instruments have also been damaged by leaky humidifiers, so I prefer the ones which use clay or “water crystals” which can't leak excess water after you are done filling. If you are a gardener, you can make them yourself for next to nothing by putting some of these space age polymers in an old film canister or other similar plastic tube with a few tiny holes poked in it.

What about the other big enemy, temperature?

Whether in a tent or in your vehicle, one of the simplest ways to keep your

instruments happy is find them a place low to the ground out of the sun, where it is cool, and wrapping them in a blanket or sleeping bag for insulation if you are going to be gone all day. Putting instruments on the north side of a vehicle or tent and under a bunch of clothes or under a bench seat is another way to keep them from overheating. It may seem selfish, but when pulling into a campground, your “kids” will thank you if you can find a spot which will offer shade during the hottest part of the afternoon. Even a towel or blanket over your tent or windshield will help keep your shelter from becoming an oven, and opening windows for breeze will also keep the temperatures from climbing high into the danger zone. Rule of thumb: If it's too hot for you, it's too hot for your guitar. Speaking of highways, I always put my guitars in the bed when on the road with my travel trailer. It seems silly, but tucking the “kids” in tight will keep them from falling over or sliding around and banging into things as you drive, and also helps keep them cool. Obviously you also can't play them while you are driving (as if any of us would actually do that!).

If you must leave your car in the blazing sun all day, you may be better off taking your instruments with you or finding them an air-conditioned place to stay. I've had lots of luck over the years asking friendly

hotel staff at bigger resorts to simply put my instruments in the luggage room during the day, regardless of whether we were checked in or not.

I also travel with a dingy old moving blanket or two covering my guitars at all times. Sadly, we've had friends lose their instruments to theft. While a moving blanket might not be a complete deterrent, once covered in Labrador or Malamute fur it doesn't invite crime the way a car full of guitar cases will, and acts as sun protection when you are on the road. It might be paranoia, but when I'm playing gigs in a sketchy neighborhood and need to leave my instruments in the car at night for a while, I arrange the luggage ahead of time to look like someone is sleeping under the moving blankets. Knock on wood—so far so good!

Happy pickin' this summer to you and your “kids.” Please feel free to find me for more detailed setup advice if you suspect that your little ones are getting dehydrated or otherwise need a little care.

Jayson Bowerman is a luthier and musician who lives in Bend, Oregon



The Late Bloomer: Remembering Uncle Larry

By Marlene Smith

“And they danced all night to the fiddle and the banjo...”

Lyric from “Roseville Fair” by Bill Staines

This particular phrase from the song “Roseville Fair” sums up the importance of music in my lifetime.

It all started twelve years ago at the Columbia Gorge Bluegrass Festival in Stevenson, Washington. Frank and Harriet Nelson invited me to join them at their campsite that weekend. I was only planning on spending a couple of hours there, but I ended up sleeping in my car so I could listen to music all night long. The band “Prairie Flyer” was set up nearby and they were playing folk songs I had learned in the 1970s, although they were playing the songs in a bluegrass style. The band invited me to join the jam. The experience was intoxicating! I went home and before I unpacked my bag, I pulled my guitar out of the closet and started practicing. And so the story goes.

My childhood was spent on the rural prairie, “nine miles from nowhere,” as they say back there. One’s only diversions were fishing, hunting and hard work on a farm.

My parents wed in North Dakota in 1952. In those days, there were dances every Saturday night at the local grange halls. My parents would drive 50 to 100 miles for this kind of fun. There was always live music with a fiddle and banjo. There were other instruments too, and these instruments were powerful influences on

a young person. Everyone danced and listened to the music. Many marriages and life-long friendships resulted during these fun times. As a small child, I learned to dance at these events. I also learned how to play music and sing by listening to the radio and learning licks from the band members, along with many of the other youngsters. Because I was surrounded with opportunity and many self-taught musical folks, I picked up the guitar as a child.



Almost every kid took piano lessons and my teacher considered me talented. Now I wish I had practiced more.

I am so grateful for the opportunities I have had to learn and play music.

The OBA welcomed me several years ago and it changed my life. The northwest bluegrass festivals are welcoming. It is great to see so many folks enjoying the music. The OBA sponsors local Portland jams. TaborGrass is providing opportunities for many to learn music and be a part of this exciting world of bluegrass. I also love seeing young kids

play music and enjoy the festivals. I have met hundreds of enthusiastic and exciting folks who love this music. The kindness and generosity of the bluegrass community is heartwarming.

My dad, known to many as “Uncle Larry,” died in June of 2015 and I miss him so much. It is because of him that I am sharing this story. He visited Oregon in 2012, 2014 and 2015 and I brought him to

many Oregon bluegrass events. He was welcomed and honored by everyone. He was known for telling great stories and he became Uncle Larry to many Oregon folks. There have been others in our community who have passed and I want to honor them also. There is a verse in the song, “Will the Circle Be Unbroken” that expresses

my thoughts about my dad and others:

One by one, those chairs were empty.

One by one, they went away

Now this family is departed,

But we will meet again one day.

As the summer festival season begins, let us all remember those who have passed and play music all night long in their honor!

Marlene Smith is a local musician and OBA volunteer extraordinaire.



Scenes from the OBA Annual Meeting, Steeplegrass Reunion & Goldendale

ANNUAL MEETING



Tony McCormick, Chris Palmer, Pat Connell, Ron Preston & Jim Miernyk. (Photo by Linda Leavitt)



(Photo by Linda Leavitt)



Chris Palmer & Nikki Clevenger (photo by Clyde Clevenger)



Ken Cartwright gets a kiss from Chris Palmer (photo by Clyde Clevenger)



Nikki Clevenger & Patty Spencer (photo by Clyde Clevenger)

Steeplegrass

All Steeplegrass photos courtesy of Gary Gertson



Goldendale



John Garcia and Fred Coates (Photo by Clyde Clevenger)



Photo by Clyde Clevenger



Joanie and Fred Coates



Nikki Clevenger on the banjo



Banjo or Fiddle?



Southern Oregon Report

by Joe Ross, Deborah Brinkerhoff and Jeffery Jones

What is the Southern Oregon bluegrass brand and image? We're a rather small community, but we're fortunate to have a strong cadre of eclectic well-rehearsed entertaining bands, enough gigs to stay busy, regular jams, fun festivals, and loyal and supportive audiences. OBA Roseburg Chapter's Third Sunday jam has moved to a new venue (Sutherlin Senior Center), and it's attracting large crowds of pickers and grinners. Can you believe it's been 12 years since the Roseburg Chapter formed in 2004? This year, we'll also have the Tenth Eagleview Bluegrass Family Reunion at Eagleview Campground on August 27-29. Umpqua Valley Bluegrass Band will again host a fun event that showcases up to ten groups and their latest musical offerings.

Our bluegrass family is the sum of many folks working together. For this issue, I've asked two other long-time Southern Oregon bluegrass supporters to offer some thoughts. Deborah Brinkerhoff plays bass, guitar, and sings with her group, Sequoia. For years, she's sung at open mics, fundraisers, art nights, eateries, private parties, weddings, theaters, festivals and jams. She and her husband Al have hosted some great bands under the stars at their Thunder Ridge Ranch Summer Concert Series. Below, Deborah tells us about a special new music shop in her area. Jeffery Jones is a mandolin player, singer, songwriter and founding member of the bands Foxfire and Siskiyou

Summit. He also performs with his son, Julian, in Generation Jones. Jeffery has just released a new solo CD, "Way Beyond the Blue," and he shares some



Prairie Dog Backfire will be one of ten bands at Eagleview. We'll honor members of our Bluegrass Family (such as James "Fester" Read shown here on the right) who have passed on during the past year. Fester appeared with Prairie Dog Backfire at last September's "Myrtlegrass" Festival in Myrtle Creek, Or.



Brian Oberlin will be back at Eagleview Bluegrass Family Reunion with a new solo CD out.

insight about songwriting. Some songs on his new album include "Side Effects" (a comical look at drugs advertised on TV), "In the Valley of the Rogue" (a tribute to a beautiful valley), "Birthdays Suck" (an honest alternative birthday song) and "Bleecker Hill" (a spooky story of a full moon night in the Adirondack Mountains). Jeffery's CD can be purchased from iTunes, CDBaby, Music Coop, and at JefferyJonesMusic.com

Fire River Music – by Deborah Brinkerhoff

If you are interested in a musicians' music shop, you'll find it at Fire River Music in Grants Pass, Oregon, opened in Nov. 2015. Owner Kurtis Orton has finally realized his 30-year dream of his own shop, catering to acoustic instrument professional

repair and set up. Storing more than 200 repair projects at his own home, and working at Larry's Music Store for over 15 years, the time was right for Kurtis to have his own space. Although Larry's Music scaled down to a smaller shop, Fire River Music still handles all their repair needs, and individual projects from as far away as Italy, Mexico and Brazil! His resume includes working at the Leo Fender, Gibson and Martin Factory repair shops. One can find ukuleles, mandolins and Dobros, as well as colorful electric guitars and vintage amplifiers. Pickers can settle in on the picking couch near the door, as Kurtis works on a Gibson guitar just dropped off. Fire River has access to many vintage and boutique instruments, which will soon be displayed on the web page.

Stocking the usual strings, picks, straps and capos, a healthy consignment selection of quality vintage and modern guitars such as Gibson, Martin, and Guild models adorn the racks. Each consignment receives a freshening up of new strings, checking frets and a polish to be ready for shoppers trying them out. His fee is 25% including set up. Repair rates are always reasonable. A room for music lessons is being remodeled.

Kurtis is an acoustic fan, with 70% of his business catering to this genre. His repairs generally take 48 hours or less, unless extensive.

His new shop keeps him extremely busy, and he calls himself a "cobbler with worn out shoes" as his own Martin most likely hasn't seen a string change in a year! As a member of various jazz, swing, country, worship and bluegrass groups over the years, and a writer of hundreds of songs, Kurtis feels his love lies with the bluegrass, folk, and string music styles.

Fire River Music is at 302 H Street in Grants Pass, phone 541-287-0117. Hours: Tues-Fri 10-6, Sat 10-5, closed Sun-Mon.

You can also find them on Facebook.



Aarun Carter, 2016 Oregon Old Time Fiddlers Association Champion



Congratulations to Aarun Carter, who came in first in the 2016 Oregon Old Time Fiddlers Association Contest. In 2011, Carter won the National Young Adult Champion title in Weiser, Idaho. She has also won state champion titles in Wyoming, Arkansas and Colorado. When

Aarun is not on tour with one of her bands, she teaches private students in Portland and in Vancouver, Washington.

The Roswell Opry

By Mike Eisler

We eat, we sleep, we sing and play our instruments. Is anyone listening?

I don't mean your fan base. I mean someone else—someone from a galaxy far away. If the producers of the movie "Close Encounters" were close to the truth, there is someone listening, perhaps homing in on your music as a way to evaluate Earth. Maybe they're even here among us, posing as human life forms.

In support of this theory, may I present the likes of Mark O'Connor, Chris Thile and Bela Fleck, just to name a few. Can a normal human being play music like these people or are they really invaders from another world?

Of course, the politically correct part of human thinking immediately assumes that since "music soothes the savage breast," a musical alien's feeling toward earthlings is warm and fuzzy, just because they enjoy the music so much. But wait a minute there, varmint, you may have it all wrong!

Have you heard of those devices that you can plug into a household outlet that send a high-pitched frequency throughout your household electrical system to eradicate spiders and mice? Think for a minute and realize that there would be the possibility that our fiddles and mandolins and banjos are causing aliens to be afraid to land. Remember that Superman could be destroyed by a simple block of Kryptonite, so is it possible that the "High Lonesome Sound" is defending the earth from alien invasion?

Perhaps the bluegrass community is providing heroic service to planet Earth by repelling hosts of grisly invaders who are intent on squelching music and implementing a form of rap music using the voice of R2D2. Bluegrass music is less expensive than an outer space defense shield. So you see, the bluegrass pickers of this world are actually the super heroes! Never mind Marvel Comics—we need to think of what type of super hero outfits we should wear and what super hero talent we might develop. Perhaps a logo of a banjo with a lightning bolt across it? A fiddle that shoots flames? The ability to leap a hundred feet to confront a spoon player?

Whoops—I'm getting the call for dinner. Time to quit thinking and get back to practicing. Remember, they could be here among us!

Mike Eisler plays fiddle and banjo and sings with Fern Hill, when he is not thinking deeply about world issues.

Turtlegrass Rides Again



If you're looking for a slow jam at the festivals, look for Donna Schaal, Jan Shea and their Turtlegrass banner. Turtlegrass is meant for those who want to work on their jamming skills, but can't quite hang with the big kids. Turtlegrass will be at the following festivals: Wenatchee, Fossil, Stevenson, possibly Toledo, and for sure at Tygh valley.

Meet Our New Volunteer Coordinator, Jack Livingston!

Jack Livingston moved to Portland from Dallas, Texas, a few years back, with his lovely bride, Judy Ewing Livingston.

Their two kids are grown, the grandkids are all singing, and Jack says it is time to get involved again and give back to the bluegrass community.



Jack offers a reward to "anyone who can get the Texas twang out of my speech and the folk out of my strum. It probably doesn't help that I still play a restored 1964 Gibson J-200, the first blond that ever let me hold her close and sing. I bought it in 1975 before I was married in 1976 to my lovely college sweetheart, who also let me hold her close and sing—neither is jealous of the other."

Welcome to Oregon and to our bluegrass community, Jack! We are glad you're the new Oregon Bluegrass Association volunteer coordinator!



Jamming Around Oregon: Alpine Jam

By John Gent

I host a jam in Alpine, Oregon. This is a tiny town of 170 people that is not close to any city or music mecca. The regulars in Corvallis to the north or Eugene to the south have many, many jams that they can attend. Alpine is a mighty long haul for them on a Tuesday night. When they do attend our jam, it is usually just to support me and to see what I have been up to since the last time we were together. So I have realized that I had to abandon the notion that my friends from the cities would be my “regulars.” Do not misunderstand: I love it when they show up, but they are the visitors, not the stalwarts. So you might wonder who are the regulars. You might also be surprised at how much talent there is in these tiny towns. Think about it—there are a lot of woodsheds out here!

Many rural families are fine musicians—at home. They jam often and regularly with each other. When there are teen siblings that are pretty close in age, the vocals can drop your jaw. I suppose we all know that singing siblings are naturally that way, probably more so out in rural America where the kids can sing to the hills and trees and even each other without bothering the grouchy neighbors. They have already settled on their instruments so there are no duplicates in their family “band.” This is especially true when one or both parents play. So far it might sound like there is a ready-made jam, right? Not yet.

There are many “woodshed-picking” adults in the area. They play alone or perform for the goats and chickens. This is good because they are already used to making mistakes in front of live bodies, but bad because the goats and chickens do not know or care anything about how a tune is supposed to sound. In other words, this woodshedder has likely spent a long time learning the tune the wrong way. That

may make you think, “Here is a ready-made jam buster.” But not so fast.

Then there are the “pert’ near pros” that show up. I have always encouraged new players to not be intimidated by hot pickers, but rather learn from them. Get close to them. Ask questions. Imitate. My best friend Sandy, who is also the fiddler in my band, makes a point to come up from Eugene a few times a month. She always brings new music and several of the jammers love seeing her. And glean from her, and even borrow her material. Most



John Gent says small town jams are fun!

musicians are honored and flattered to be put in that position. But some just want to pick and not be bothered by the youngsters or newbies. They do not often return to our jam, so we just enjoy the music they bring and hope someday they will drop in again.

Of course there are others who show up, but those are the predominant types. Others include Steve, who plays the violin at his church, but wants to play mandolin at our jam. His tunes are mainly gospel and songs from an antique book of American music. There is Barry, a squeeze-box player who has a bent for ‘60s rock-and-roll. There are a few old-time mountain music players like Jim, Shep and Janet. Steve and Beatrice play and sing Celtic airs on a Celtic mandolin

and Celtic harp (beautiful hand-crafted instruments, too). There is Annemarie’s family, consisting of two daughters and two sons. The two young boys prefer to pick on each other and not their ukuleles. Perry is a powerhouse singer who imparts a huge variety of styles. His powerful voice lends just as much to his laughter as his song. There are contest fiddlers, brand-spanking-new fiddlers, hippies, bikers, farmers, software engineers, Republicans, Democrats, vegans and carnivores. We are all that, and we are good in spite of all that.

That is quite a mix of folks and you may be wondering how I assembled this crazy pot of stew. One thing I learned early is that a public jam needs to be held in a public place for a couple of reasons. First is that the public space is normally always available. If it is held at a private home and the home owner goes on vacation, the jam gets postponed. If that happens too often, the jam loses momentum and can wither away. When I held a jam in my home years ago and festival season started, the jam withered away. The other thing a public place can provide is local publicity. We meet at The Alpine Community Center and the board members really enjoy us being there.

Not only are we listed on their calendar and website, but the board members are quick and happy to spread the word around the community. This last bit was what really got things rolling.

When I first moved to the 680-people town of Monroe (Alpine is a sort of suburb of Monroe), I was worried that my local jamming days were over, or at least diminished. Then an old friend in Alpine told me about someone with children who played: Two guitars and two fiddles. We met. His eldest daughter had friends who played, and loved bluegrass. I was intrigued. Janet and her three daughters have a lot of natural talent. Youngest to oldest are fiddle, mandolin, guitar and Mom on bass—a ready-made band. I have

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always enjoyed working with youngsters and music, but this was over-the-top fun and wonderful. But most wonderful is how they looked to me as a mentor to get them organized and doing the things that would help them improve. They and others still do today and it is quite an honor.

We all tried to keep jams together, but things kept getting in the way, especially the eldest girl's school and work. But jams at homes with the busy lives of parents and kids just does not work well. That same old friend in Alpine told me that there used to be music at their community center but not for some time. So I did a little digging and learned that it fizzled out, probably due to lack of a regular host and coordinator. So I

volunteered to do just that and we have been at it ever since. About seven months later we have only gotten stronger, even good enough for the Monroe Community Library to ask us to play for National Library Week.

To keep a jam alive in a small town, I need to be accepting, especially to the young

ones that play a lot of "not bluegrass." I have to accept and be helpful to those that are new to jams. This is something I enjoy anyway. I do expect some musical proficiency from the players, but never intentionally exclude anyone who wants to fit into our musical family. It is a small town, and as in most small towns the people do what is necessary to make things work. I admire that and hope to learn from it myself. I need to be quick to point out what is good in a player, especially the youngsters. I have a short list of jam "rules" that ends with "And the number one rule is to have fun." It is the rule we abide by the most.

John Gent lives and jams in Alpine, Oregon, population 170.



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A Journey Without A Destination: Maximize Your Practice

By Mike Stahlman

"I get so frustrated—I want to get good on this instrument but just can't get it to sound the way I want it to."

"I wish I'd started years ago."

"It's going slow for me—I seem to have hit a plateau."

Having taught the 5-string banjo for a number of years, I've heard these and similar comments from many, many students. Friends who are teaching other instruments tell me that they get the same comments from their fiddle, mandolin, and guitar students. The amount of time needed to get proficient on these instruments seems to take many people by surprise and is the source of quite a bit of frustration. One student told me, "I've always been able to get good at anything I set my sights on pretty fast, but this is just different." So what's going on? Why do so many bright, successful people, in their 30's to 70's, seem to hit a huge patch of quicksand when they try to tackle a little old fiddle or banjo?

It seems that adults learn in a different way than children or adolescents. The research regarding adult learning and teaching has found that adults tend to be more goal oriented, are generally motivated by a need or a use for the information, are more self-directed, and tend to want to use the information learned immediately. We've all learned "how to learn" in our careers, homes and workplaces, and want to use those same techniques when we tackle playing an instrument. The same ability that makes us good learners in other areas can also make us impatient.

A human behavior researcher, Dr. Benjamin Bloom, identified 3 main areas of learning in humans which he labeled "The Domains of Learning." They are Cognitive, Affective, and Psychomotor. The Cognitive domain deals with how we learn facts, figures and concepts. The Affective domain deals with our forming of opinions, beliefs and values. Both of these use unique mental processes that help us

retain the information we take in and be able to later recall and use it. The third, the Psychomotor domain, deals with the learning of physical skills, and is almost entirely dependent on repetition and practice for getting good at a skill and being able to perform it well. In other words, when you pick up that banjo or fiddle, you are using a different mental process than when you are reading a book. When we are young, we spend a lot of time learning physical skills that require hand/eye or hand/ear coordination, like tying our shoes, using a fork and spoon, throwing a baseball, riding a bicycle or driving a car. However, as we age, we spend less time needing to master physical skills and our learning turns more to facts and figures.

When we take on the task of learning an instrument, and developing our precision, speed and technique with it, we come face to face with a task that just won't be hurried. The elements of this kind of learning are (1) Observation, (2) Imitation, (3) Practice, and (4) Habit. Observation can come in the form of an instructor, a piece of tablature or music, or just listening to a recording. Imitation happens when we try to get our fingers to do what we



certain part of this kind of learning simply takes time.

OK, so now what? Are there techniques or suggestions for getting the most out of practice? How can we maximize our practice time so that it is the most productive?

It can be a bit scary at first if you aren't used to it, but jamming will build your skills quicker than almost anything you can do.

Going back to the research concerning Psychomotor learning, there are three identified types of practice that seem to work best. The first, Deliberate Practice, involves focusing on a specific passage, lick or tune and slowly working through each finger movement or hand position until you understand it and can play it slowly. Keep the sessions relatively short, keep distractions to a minimum, focus entirely on the material, and if you find your mind wandering, set the instrument aside and come back to it later. The danger here is that over-practicing can lead to your practicing mistakes that have crept in through inattention and boredom. Only allow yourself to practice the correct techniques and you will find that over time, your speed and proficiency will

build. The second type of practice is Blocked, and involves taking a section of

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a tune or a passage and practicing it over and over in a looped fashion. This can work great for short-term memorizing but it's like cramming for a test: Often the skill won't stay with you for long. The final type of practice, and by far the best for moving skills to your long-term memory is Random, which is practicing in an environment where you are given performance problems to solve in unpredictable ways. This, my friends, is what we call "jamming." When you sit down in a good jam, you are confronted with unpredictable tunes, keys, and tempos and you are forced to solve musical problems on the fly, using your knowledge of the instrument. It can be a bit scary at first if you aren't used to it, but jamming will build your skills quicker than almost anything you can do. My observation over many years of being around bluegrass music is that people who jam get better, and people who don't, don't.

Years ago I heard banjo great Alan Munde say that playing the banjo "is simple but not easy," and I've always

thought that it was a beautifully put way to describe playing all of these instruments. A good instructor can show you the basics of playing in an hour or two, and you will most likely understand it pretty well. Then you can spend decades working at mastering "that sound" and achieving a comfortable smoothness on your instrument.

What most musicians realize eventually is that this undertaking is very much a journey without a destination. No matter how much you have learned or how well you feel that you play, there is always more to learn and a sound that is just out of reach. As you climb the hill, each high spot you reach gives way to another just beyond it. The point is to enjoy the learning process, the thrill of slowly but surely learning to make music, and the friendships you make along the way. Always remember that for each of us who takes up one of these instruments, there are hundreds of others who would love to play but talked themselves out of it for many reasons.

The late Joe Carr, mandolinist with Country Gazette and professor of music at South Plains College, once likened the experience of playing these instruments to a trip on the Oregon Trail. The journey follows a set path for all of us, with some wading the Snake River and heading into the Blue Mountains, while others are trudging across the plains of Wyoming or still back in Independence, loading the wagon. The point is: All of us have to follow the same path and there aren't any shortcuts. So stay patient, have fun at this, and enjoy the ride.

Mike Stahlman started playing the banjo "when Lyndon Johnson was the President." Mike played with Sonny Hammond in the band Sunny South, and he was the banjo player for The Sawtooth Mountain Boys and Lee Highway. Mike plays with The Loafers and Mountain Honey, and teaches banjo at Portland Community College, Taborggrass and at workshops. He is a flight instructor and uses information from pilot training to help teach new banjo players.

GREAT NORTHERN PLANES IN CONCERT

Yes folks, the band made it work! After hours of negotiations we worked out all the kinks (well, most anyway) and we have a date of Monday, July 11 at the Freedom Foursquare Church, 660 SE 16th Avenue, Portland, Oregon 97233. Doors open at 5:30 p.m. and show will start at 7:30 p.m.

One of our favorite bands, the Great Northern Planes, was formed out of the ashes of former Portland band Pumpkin Ridge. The band was forced to split after too many people called at 6:00 a.m. on weekends to ask for a tee time. However, the "Punk" attitude was kept, and a new sound was born of the ashes. The result has been a successful combination that has taken the band to new places.

Whether you want traditional Bluegrass for your formal gatherings or a Bluegrass free-for-all that's guaranteed to get you arrested, The Great Northern Planes do it all. When the late Bill Monroe was asked to comment on these boys, he responded, "What?"

The band consists of Rob Hakanson who is a former "Punk"

Fiddler, now a mandolin manipulator. For the Planes, Rob has analyzed each and every combination of strings and frets and has concluded that there are twelve, yes, twelve notes only, in the world of the mandolin. Jim Hancock on banjo, a "Punk" original, has come a long way from his "log cabin in New York City" birthplace. When it comes to clean and thoughtful banjo playing, I can tell you one thing, Jim is a nice guy.

Doug Hancock, known as the "Pharoah of the Flat Pick," constantly plays all around the melody and on both sides of the beat. When he's not playing his guitar, he's testing different forms of asbestos-based hair polymers for Mary Kay, and Jered Widman who is the Planes' bass virtuoso. Jered was in the northwest as a part of the Federal Witness Protection Program. During last year's federal government shutdown, they could no longer afford to keep him hidden, so they turned him loose and told everyone who he was. We're glad they did because we found him. Be sure not to miss these wild guys and their great music!!

SOUND as always will be from Mark Gensman of Ground Zero Sound.



Ask Aunt Pearl

By Linda Leavitt

Dear Aunt Pearl,
Last week, I was over at the Possum Ridge jam, minding my own business when lo, and behold, another gal walked up and sang "Meet Me By The Moonlight." That's my song! I always sing that song at Possum Ridge. Anyone in their right mind knows that. Although she sang like a nightingale, I was fit to be tied. I just sat there, fuming in my chair the rest of the night because that gal stole my song.

What is the right way to tell her that "Meet Me By The Moonlight" is my song, not hers? Shouldn't she go and find her own songs? She's just a song snatcher!
Sincerely,
Miss B. N. Bonnet

Dear Miss Bonnet,
Hmmm...where do I start? Trying to keep songs just for yourself is like trying to keep puppies in a box.

I am wondering how anyone might assume ownership over an old folk song, but you are not the first to do so. It is thought that Joseph Wade wrote in 1826 "Meet Me By the Moonlight Alone." But he was not given credit by the song's printers. It was one of the most popular songs in the 1800s. The song was copyrighted in 1924 as "The Prisoner's Song" under the name of Guy Massey, as a ballad in 4/4 time in the key of E flat. The copyright was actually obtained by Vernon Dalhart, who was Guy Massey's cousin. The same song in 3/4 time is often called "Meet Me By the Moonlight" but the lyrics are nearly the same. (Thanks to Nancy Christie for this information!) In 1928, "Meet Me By The Moonlight" was recorded by The Carter Family, and a myriad other singers have recorded this song umpteen times since then.

In my mind, there are two ways to own a song: 1) You wrote the song; and/or 2) You sing the song in such a way that you make the song your own.

Miss Bonnet, you may love a song to pieces, but unless you wrote that song,

you may not lay claim to the right to be the only one to sing it in a jam. I don't recommend going down that road. I am gonna tell you right now, you will not make friends by getting all huffy about this.

Many of the bluegrass songs we sing are older than dirt. Other songs are more recent and are associated with particular singers, who may or may not have written the song. Consider "Blue Moon of Kentucky." Bill Monroe wrote that song and recorded it as a slow waltz with the Bluegrass Boys in 1946.

In 1954, Elvis Presley scored a big hit with "Blue Moon of Kentucky." Elvis changed the tempo to a fast 4/4 time and made Monroe's song into a pop tune. That same



year, the Stanley Brothers recorded the song in 4/4 time, but in bluegrass style. Coming full circle, Monroe released a new recording of his song with a blend of both styles.

From all accounts, Monroe was happy with the recognition he gained from a new audience and with the royalty checks he received from Elvis's rendition.

Elvis and The Stanley Brothers made "Blue Moon of Kentucky" their own. They didn't try to sound like Bill Monroe. They sounded like themselves. If a person's singing is authentic, the way they sing the song belongs to them, but the song itself



does not. The song is simply a vehicle for self-expression.

To settle the matter, I once heard "Meet Me By The Moonlight" performed three times at a jam, and each time, the performance was different, depending on the voice of the singer. I loved each rendition. If a singer looks for the soul of the song and tells the story with their voice, they will "own" the song for the moment, but that's all.

Bottom line: It's time to just get happy in the same britches you got mad in. Appreciate every voice. That song you love so much is probably loved by a lot of other folks, too, and in my opinion, everyone has the right to sing any song at a jam whenever they please. I hope this helps!
Peace & Pie,
Aunt Pearl

Dear Aunt Pearl,
Is it important to sing lyrics accurately or not? My favorite songs are "Your Love is Like Some Flour" and "Hold Back the Russian Midgets." Old Festus swears the lyrics I'm singing are just wrong. What do you think? I know my lyrics must be right, because I found them on the internet.
Yours Truly,
Mr. Mon de Greens

Dear Mr. Mon de Greens,
Sorry to break the news to you, but Festus is right. Unfortunately, imaginative

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lyrics have spread like kudzu through the internet. You don't want folks to think you are three pickles shy of a quart. Help us all out and seek the most reliable source for accurate bluegrass lyrics at www.bluegrasslyrics.com.

Yours,
Aunt Pearl

Dear Aunt Pearl,
I believe every singer ought to sing their songs in the key of G. Wouldn't that be the best way to go?
Truly,
Banjo Bob

Dear Mr. Bob,
No, sir.
Sweetly,
Aunt Pearl

Dear Aunt Pearl,
I recently played back-up for a very pretty

singer and at the end of the song, she turned to me and looked at me as if I'd lost my mind. I don't understand. I'd played all of my hottest Bill Monroe licks while she sang "Blue Kentucky Girl," in hopes she would say yes to a date with me. Now she won't even look my way. Now, why would a woman do that?
All Best,
Mr. Twopick O. Knottupick

Dear Mr. Knottupick,
Back-up instrumentals should lift a singer up. Don't distract from the singer or the song by playing all of your hot licks. Consider the context of the song. What is the tone? Is the song happy or sad? Uptempo or slow?

Play simply. You don't need to be fancy while backing up a singer. Make sure to serve the singer and the song. Just a few notes that truly add to the song and blend are all that's needed. Make sure to keep from stepping on the singer's melody line.

If you adopt a tasteful back-up approach, that pretty singer may decide you are worth her trouble.

Fondly,
Aunt Pearl



Linda Leavitt plays guitar, mandolin and sings with Mountain Honey. She is the vocal instructor at Taborgrass and loves to teach folks to sing.



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- August 27 ~ NW Art and Air Festival ~ Albany, Oregon
- September 11 ~ The Celebration in Boring! ~ Boring, Oregon
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Sound Advice: *Hints and tips on sounding your best with Mark Gensman, Ground Zero Sound*

Hello everyone, and welcome to another summer festival season. I want to start this column with some sad news. The Clatskanie Bluegrass Festival has been cancelled and will no longer be happening. That was a great festival and it will be missed. Mac Wilcox did a wonderful job of keeping it going as long as he could and deserves a lot of credit.

The other sad news is that the Eastside Bluegrass Concert Series will reach the end of its life span in May 2016. It was a monthly bluegrass concert that has been going on for over six years, featuring some great local and national bluegrass bands. Mason Smith deserves all the credit for the success of the concert series and we will miss the opportunity for local bands to perform in a great concert environment.

So, with all this bad news, what's the good news? Well, for performing bands and musicians, there are lots of choices when it comes to PA equipment and microphones. It seems that every year, some new big deal shows up at the music stores and you simply must run out and buy it. Digital mixers are an example.

The digital mixer market has exploded with new offerings from just about every major manufacturer. Prices have fallen and you can jump into the digital mixer world for half a thousand dollars and all your mixing dreams will come true. The mixers have included features that used to require a separate rack full of effects. Compression, reverb, delay, EQ, and other features are all built in. They store "scenes" so once you have the mixer set to your needs, you can simply store the settings and recall them at any gig. They almost all have multiple monitor mixes available, which is useful for wedge-type monitors and in-ear monitor systems. Yet there are a few problems with digital mixers. For example: Making quick EQ changes. You need to navigate multiple menu buttons, channel selection buttons, and other controls, and that can take time. Time is one thing that you do not have when feedback raises its ugly head. But the features and the cost are making digital mixers a standard piece of kit these days. I can only hope there will eventually be a standardized operating system, like analogue mixers. Right now, each digital mixer has its own proprietary operating system and some are complicated.

There are also new microphones on the market: Multiple clones of the ubiquitous Shure SM58 microphone for a lot less money; and several new condenser microphones for acoustic instruments and large diaphragm condensers for single microphone or close microphone use. Some musicians prefer small condensers on their acoustic instruments while others have good luck with dynamics. I normally use dynamic microphones because of their reliability and feedback rejection. In the studio, I always use condenser microphones.

And then there are speakers, powered and passive. Passive speakers require a power amp or a powered mixer to work. In

other words, they do not contain an amplifier in the speaker cabinet. Right now, powered speakers are all the rage. New offerings from QSC, Yamaha, Electro Voice, RCF and JBL are considered some of the best. You can also buy Behringer powered speakers for a lot less money. They work quite well in practice, in spite of the bad reputation Behringer equipment has. The new Behringer digital mixers are getting good reviews and several new models make it easy to find one to fit your needs. Make sure you know what your needs really are, and plan for expansion and growth of your band. Buying the smallest speakers you can afford may not be the best idea since they won't work well if you get a gig that is in a bigger venue with more people.

While the hype has been shifted to digital mixers, every major manufacturer of mixers is still making trusty analogue mixers, and all the major speaker companies are still making passive speakers. I believe that for the money, for a four- or five-piece bluegrass band that plays a lot of smaller venues or smaller private events, a powered mixer and a couple of passive speakers is the economical way to go. Certainly a digital mixer and powered speakers may make things easier, but if cost is an issue, it's hard to beat tried-and-proven technology. Plus, if you buy a powered mixer with over 400 watts per channel, you can easily mix and match main speakers to the event. I use 12-inch speakers for most smaller bluegrass events and 15-inch speakers when more coverage is required or the audience is larger. Buying four quality passive speakers is a lot less expensive than buying two sets of powered speakers. And some of the new powered speakers can have problems if they sit in the hot sun for long periods. I like to keep the powered mixer in the shade to avoid thermal breakdown. See you at a festival this summer!

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

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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 1-5pm Mia's and Pia's Pizzeria and Brewhouse, 3545 Summers Lane, Klamath Falls, OR 97603. For information: **Ben Coker (541) 783-3478, benfcoker@gmail.com**

PORTLAND: OBA Jam - First Sunday of every month October - April: 12:30-4:30PM. Portland Audubon Center, 5151 NW Cornell Road, Portland. All levels of bluegrass players are welcome and we frequently break a small group off for faster picking. Small donation of \$6.00 requested to help cover room rental. For information: **Rich Powell powellr5923@q.com**

PORTLAND: Turn Key Bluegrass Jam - Every Sunday 2pm to 5pm, O'Neill Public House (formerly Biddy McGraw's), 6000 NE Glisan St. A welcoming jam attended by an established group of intermediate players. All levels encouraged, including beginners and advanced. For information: **Contact Jeff at msglimbaugh@comcast.net or 360-256-8123.**

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 Idenb@juno.com**

CORVALLIS: EZ Jam - Every 1st and 3rd Sunday 2 - 4 pm. A friendly jam for beginning and intermediate players. Meet at a private residence. For information and directions call: **Christine Robins (541) 738-2610**

ROSEBURG: OBA Roseburg Jam - 3rd Sunday 1-5 pm year round The Sutherlin Senior Center, 202 E. Central Ave., Sutherlin, OR 97479. Bluegrass Jam - all levels encouraged. For information: **(541) 679-0553 lizcraun42@gmail.com**

Monday

Beaverton: 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**

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 - This year 'round jam offers good food and micro brews. Jam Hosts: Sunday Sam and Sean Shanaha. **Call (541) 431-6603 for information**

HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday 7 pm - 9pm. McMenamin's Rock Creek Tavern, 10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124. Established, open intermediate and advanced bluegrass music jam. It is requested that only bluegrass instruments are used and no songbooks/tab. For information: **Tim, 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: **Jane janeromfo5@gmail**

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 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 or hinklebrown@bendbroadband.com. Call or email to confirm before your head out.**

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

MILWAUKIE: Bluegrass Jam - 3rd Thursday 6 pm - 8 pm. Liz's Café 9401 SE 32nd, Milwaukie, OR 97222. Intermediate jam hosted by the band PorcuPine Ridge and featuring bluegrass, folk, and swing tunes. For information: **Jim Imhoff (503) 752-1983**

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

CENTRALIA, WA: Acoustic Bluegrass Jam - 3rd Friday 6 pm - 9 pm September through April. Sponsored by WAMA (Washington Acoustic Music Association). Informal event with a few small jams taking place at the same time. Location: Oakview Grange, 2715 North Pearl Street, Centralia, WA. Donations for facility costs are encouraged. For information: **Cheryl (360) 870-8447 or cheryl.terry68@gmail.com**

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**

SCIO: Old Country, Folk, Bluegrass and Gospel Jam- Fourth Friday 7:00 pm to Midnight. ZCBJ Hall, 38704 N Main St. Scio, OR www.zhall.org Free event, but donations accepted to support the historic hall. Beginners welcome. Please bring goodies to share. For information: **Starla (541) 223-2343 or email Starla91262@yahoo.com**

Saturday

PORTLAND: Tabgrass Bluegrass Class & Jam Starts up again September 10th. Every Saturday Through May 20th. 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.tabgrass.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 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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3 Play Ricochet

3PR features musicians from the four corners of the United States who met in the Northwest and discovered a shared interest in traditional bluegrass, old-time, ragtime, jazz, and country blues music.

www.3playricochet.com
booking@3PlayRicochet.com

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

Ash Creek

Ash Creek plays classic bluegrass, recent vintage & original songs that just sound old. A good song is a good song, and it's better with a banjo or a fiddle. Tim Howell (guitar, vocals), Gene Alger (banjo, vocals), Pam Beaty (bass, vocals) & Clayton Knight (mandolin, fiddle & vocals).

<http://www.ashcreekbluegrass.com>
<https://www.facebook.com/ashcreekbluegrass>
Booking@eclecticacoustica.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

Free Range

Free Range is a musical duo that's out to make sure its audiences enjoy every song. Free Range is two voices (Matt Snook and Claire Levine) with a great harmony blend, accompanied by guitar, banjo and dobro. Drawing from bluegrass, country and folk traditions, they sing and play simple music that makes for great listening.

freerangepickin.net,
Claire Levine,
clairell2002@yahoo.com

The Hillwilliams

Brought together initially by admiration for bluegrass masters like Bill Monroe and The Stanley Brothers as well as 1970's bluegrass supergroup Old and in the Way, The Hillwilliams blend three strong vocalists, smoking fiddle, mandolin, guitar, banjo and doghouse bass, into a fun high energy mix, that harkens back to classic bluegrass, while exploring an exciting sound of their own.

Rich Landar
landarmusic@comcast.net
www.facebook.com/TheHillwilliams
503-869-8210

Hardshell Harmony

Based in the beautiful Columbia River Gorge, this high-energy group is full of spirit and comedy. Members include Candie Robarge (bass), Mike Robarge (guitar), Chuck Haynie (banjo), and Clint Miller (freestyle fiddle). Blending harmony and sweet simple picking, these musicians and their choice of songs make a foot-tapping knee-slapping good time, with harmony vocals that set them apart from others.

www.HardshellHarmony.com, **Yaya Berry**,
rainbowfiddler@yahoo.com

Home Grown

Home Grown 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



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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

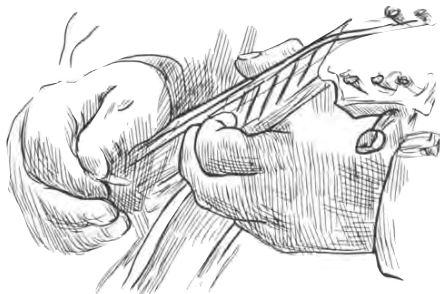
Mike Stahlman, Dave Elliott, Aaron Stocck, Dee Johnson. The Loafers are an acoustic quartet based in the Portland Metro area, playing traditional bluegrass, specializing in exciting instrumentals and familiar vocals of bluegrass standards.

Dave Elliot
503-663-3548

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 Bluegrass Band

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

Mischief

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

Mountain Honey

Sweet and golden acoustic music inspired by traditional bluegrass, with driving banjo and high lonesome harmonies. Mountain Honey features Linda Leavitt (vocals, guitar, mandolin), Dee Johnson (vocals, bass), Greg Stone (vocals, guitar) and Mike Stahlman (vocals, banjo)..

www.mountainhoneyportland.com
www.facebook.com/mountainhoneymusic
Contact Linda at lleavittmusic@icloud.com

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

The Pitchfork Revolution

High Desert Hobo Blackgrass from East of the Cascades. The Pitchfork Revolution mixes politically humorous originals, traditional bluegrass and dark driving instrumentals to bring a smile to your face and your feet to the dance floor.

www.thepitchforkrevolution.com

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



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.

and civic events, weddings, family gatherings, private parties, restaurants and taverns.
www.rosecitybluegrass.com/ind
Charlie Williamson
charlie3@nwlink.com
503-206-4911

Roundhouse

Donn Whitten, Kim Jones, Ron Leavitt and Joe Denhof. Roundhouse was formed with the goal of providing a variety of musical genres to diverse audiences: something for everyone. Toward this end Roundhouse performs bluegrass, southern rock, doo-wop, gospel, country, blazing instrumentals and original compositions. Roundhouse instrumentation includes guitar, mandolin, banjo and bass.
www.roundhouse-band.com
Kim Jones
roundhouseband@qwestoffice.net
503-838-2838

Shasta Ray Band

The band's founder and leader is Shasta Ray, born in New England. His travels and experiences are reflected in his song writing. About 30% of what the band plays are Shasta Ray originals. The band is referred to as a truly "Community Band"...a "Bring a town together Band." The music played is a real slice of Americana including bluegrass, folk, country, sing-a-long gospel, and old time favorites.
Liz Crain
downhomeband@yahoo.com
541-537-1031

Slipshod

Slipshod formed in 2012. These musicians enjoy entertaining audiences with both their humor and musical skills. Matt Snook (dobro and banjo) and Steve Blanchard (guitar and mandolin) offer listeners a broad and diverse range of music, including originals, familiar melodies and dynamic instrumentals. Their harmonies and unique vocal interpretations add to their precise instrumental talents. If you're looking for a fun, energetic band for your next event, party or festival, consider Slipshod. Check out this dynamic duo on their web site, Facebook and YouTube.
Steve Blanchard, 503-730-0005
Steve@SteveBlanchardMusic.com
Matt Snook, 541-805-5133
BohemianBanjo@gmail.com

Sleepy Eyed Johns

Ian Joel - banjo; Mark Klassen- guitar; John Melnichuk - fiddle; Chuck Davidshofer - bass; Billy Wyatt - mandolin. Sleepy Eyed Johns - Stump-pulling bluegrass, from the roots.
Ian Joel
se6bq5@teleport.com
503-281-7666

Steer Crazy

Rick King -- Guitar, Glenn Denison -- Mandolin, Tim Dawdy -- Steel-Guitar & Dobro. A New Brand of Western & American Music. Musical fun and close harmonies that require no complicated explanation. Nice guys singing and playing great music.
<http://www.facebook.com/Steercrazyband>
Tim Dawdy
beardvc@pacifier.com
360-904-0347

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/>

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

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/reddieseloregont
Prairie Dog Backfire:
www.reverbNation.com/prairiedogbackfire

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

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

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





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Volunteering

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

