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INSIDE THIS ISSUE!

In Memory of Frank Nelson, On The
Dusty Trail with John Kael,
Multnomah Grange and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

In Memory Of Frank Nelson

By Mike Stahlman

Frank Nelson, a founding member of the OBA and a pivotal figure in our community, passed away July 14th, 2016. Frank was 95.

According to Claire Levine, "Frank attended festivals well into his 80s, and in his 90s he was a regular attendee at local bluegrass shows. In his last days, Frank asked for friends to visit him to play and sing. He was keeping a steady beat, making sure everybody was playing up to tempo, from his hospital bed."

Here is a tribute by Mike Stahlman, originally printed in The Bluegrass Express a few years ago, followed by fond recollections of more friends.

Bluegrass pickers and fans from around Oregon and Washington have grown accustomed to a quiet, friendly man who embodies much of what we love about the music. For decades, Frank Nelson and his trademark smile have done much to quietly move the music forward, while giving all of us a connection to its genuine, more simple past. Like lots of folks living in the Northwest, Frank's story began far from here, in a place and time where singing and picking were a part of everyday life.

Frank was born on February 14, 1920 in Sardis, Oklahoma, to Frank and Lulabel Nelson. His parents moved the family to Waleetka, Oklahoma soon after, and Frank grew up there, a child of the Depression and the Dust Bowl. He said that when he was about 6, he began going to an Assembly of God church with his family and friends, and that was where he learned to sing and to play the guitar. Much of the gospel music he heard there is played and sung today in our jams and concerts, and Frank says that it is still his very favorite.

He moved to Springfield, Missouri in 1937 to live with his sister and brother-in-law and he soon got a job with

the Missouri Pacific Railroad, where he eventually became a locomotive hostler. His job was to bring the steam locomotives to the roundhouse and to clean and service



Frank and Irene Nelson at home in Vanport, 1947

them before their next run. He'd then take them back to the depot to be added to their train. As we talked, his hands reached out and moved over the throttles and brake levers of those long-ago engines. He

smiled and said, "It was sure fun." While in Springfield, Frank met and married Irene, and they began a family, eventually having two daughters (Comella and Jonita), and a son (Ron). When WW II began, Frank and his family moved to Portland to find work in the defense industry. Frank worked for Columbia Aircraft, making aircraft parts until his induction into the Navy. The war ended before Frank was sent overseas, and he and his family decided to settle in Portland. The Nelsons lived in Vanport, a small city all its own, which was built in North Portland near the Columbia and Willamette Rivers to house defense and shipyard workers. Frank said that he began playing music with others living in Vanport and they soon formed several bands that played country and swing music, the music they had grown up with. Two of the bands he played with, "The Tualatin Valley Boys" and "The Georgia Black Shirts," played shows in the area and traveled as far as the Oregon coast, playing once a week at the Salmon River Barn Dance in Lincoln City. He particularly remembered two of his band mates, Woody Ball and Mike Franconi. Ball was a Native American who Frank remembered as having a great voice and being a fine guitar and steel guitar player.

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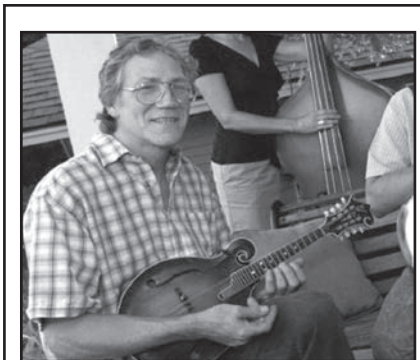
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Dave Elliot



Jayson Bowerman



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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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OREGON ARTS
COMMISSION



OBA Membership & Ad Information

Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the quarterly Bluegrass Express, frequent mailings about events, and ticket discounts to northwest bluegrass events. Annual membership dues are \$25 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, as well as other options. To join, complete the application on the back cover and mail with your check to:

Oregon Bluegrass Association
P.O. Box 1115
Portland, OR 97207

Website

Features include an interactive calendar that allows you to post your own events, excerpts from past issues of the Bluegrass Express, and links for local bands. Come visit us online! Visit the OBA web page today!

www.oregonbluegrass.org

Article and Editorial Submissions

The OBA Board invites you to submit letters, stories, photos and articles to The Bluegrass Express. Published files remain in our archives and art is returned upon request.

Please send submissions to:

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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

Hi, OBA Members:

Here's hoping everyone got their fill of live music during the summer. Chick's Kids met and performed at Bluegrass in the Forest (Shelton, Washington), the Wheeler County Bluegrass Festival (Fossil, Oregon) and the Columbia Gorge Bluegrass Festival (Stevenson, Washington). This program is the heart of the Oregon Bluegrass Association, which meets once a month in addition to holding workshops at these festivals. Many of us have seen these children evolve into wonderful young adults who embrace music and in some cases, begin their careers as performers, writers and teachers in the music industry. Most importantly, they are joyful, happy adults.

After eight years, Mason Smith announced that he is retiring from his monthly Eastside Bluegrass Series. Mason began a tradition that was a great venue for regional and national artists. His business model was always geared toward the artists, who received all of the admission revenue after expenses were covered. It was obvious that Mason loved putting on a party, and he produced this series strictly for the love of the music. So just when we assumed the series was over, the OBA board received a proposal from Darrell Gulstrom, who wanted to continue the tradition. Renamed the OBA Bluegrass Series, the first show on October 8 will feature Whiskey Puppy and Corral Creek, two well-known local bands. Mason built up a large core of loyal attendees for Eastside, and other than the first show, the venue will continue to be the Freedom Foursquare Church. Check the ad in this issue of the Bluegrass Express for a complete schedule through December.

You'll also see the first ad for the 34th Annual Sonny Hammond Memorial Gospel Show. With a lot of help from David Day and Linda Leavitt, this will be a very special year for the Gospel Show. Our headlining band will be a reunion of the original Sunny South Band: Mike Stahlman, Steve Reischman, Dave Elliot and Tygh Trachsel will be playing some of the same tunes played in those first years of the gospel show. Also on the bill is the seven-member Bethel Mountain Band. With a very active schedule of church performances, this band is the real deal, specializing in gospel bluegrass. Annie Staninec and John Kael will round out the evening. Look for the ad for details and advance tickets.

We are looking for an advertising sales director for the Express. Since this is a quarterly publication, it's not too taxing. Most of our advertisers are repeaters, although we do reach out to music-related businesses looking for a targeted audience. This is for a two-year term. If you're interested, please contact Pat Connell at obaexpressads@oregonbluegrass.org. Thanks to webmaster John Hart, advertisers can now book and pay for their ads online. Thank you for being a member of the Oregon Bluegrass Association. If you see that your membership has expired (check your address label), please fill out and return the form on the back page. We're offering more events every year, with reduced prices for members. Plus we just love you folks! Hope to see you soon.



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



In Memory Of Frank Nelson *Cont. from pg. 1*

By Mike Stahlman

Franconi was an accomplished fiddle player who also played classical violin with the Portland Symphony. Frank played guitar and sang with the groups and he remembered many jams in Vanport where the doors and windows would be left open and the neighbors would all gather to listen.

After an unusually warm spring and heavy rains in 1948, the rivers around Vanport rose to flood levels and on May 25, the levee protecting the town gave way. Fearing that the levee wouldn't hold, Frank had driven across town that afternoon to rent another house and was returning to get his family, when he heard that the levee had failed. He raced back, afraid for what he'd find, but thankfully Irene and the children had gotten out safely and made it to higher ground. The Nelsons watched the water cover their home and realized they'd lost all of their belongings and the family dog. Frank said that all that mattered to him was that his family was safe, and he showed me a small, souvenir room thermometer stamped, "Vanport, Oregon." He said that it is the only possession from Vanport he still has.

During the 1950s and 1960s, Frank built a reputation as one of the area's best finish carpenters, and many of the finest homes in the west hills, as well as businesses and churches, are filled with Frank's craftsmanship. By this time, he and Irene had built a large repertoire of duets they sang together, and they often hosted jams at their house. Their daughter Comella brought a friend, Sonny Hammond, to meet them in the mid-60s and the four of them began singing and playing together regularly, doing old country and bluegrass songs. Before his death in 1999, Sonny often talked of how wonderfully Frank, Irene and Comella sang together, and how genuine and pure their voices were.

When a group of Oregon musicians, including Sonny, Judy Paulsen, Steve Waller, Fred and Sue Langner, Hollis Taylor, Steve Reischman, and Ian Joel, first started discussing the possibility of forming a bluegrass association, Frank and Irene were first on the list of those asked to participate. Frank remembered being at the first meeting and seconding the motion bringing the Oregon Bluegrass Association (OBA) into being. The love Frank and Sonny had for bluegrass gospel music

was the driving force behind the new organization's first public event in 1982, an OBA-sponsored gospel show. Over the years, Frank and Irene were always generous in their support of the OBA and they twice loaned the organization money to fund concerts, one featuring Bill Monroe and the Bluegrass Boys at Grant High School, and another featuring Ralph Stanley and his band. They also helped bands fund recording projects on several occasions and when asked about his generosity, Frank just smiled and said, "Every penny got paid back."

After Irene's death, Frank met and married Harriet in 2001 and she has proven to be as much a fan as Frank, accompanying him to countless shows, festivals and jams over the years. Frank and Harriet don't simply go to "quite a few shows" or "a lot of festivals." They've been fans who have gone to nearly all of them. Big venues, small venues, far ones, near ones, famous bands, unknown bands--there they are, cheering the musicians on. Whether an audience of 500 or 5, Frank and Harriet can usually be found in the front row, smiling and clapping--enjoying the music they love.



In preparing for this article, I called a number of the "first generation" pickers from the area and asked for their thoughts about Frank and what he has meant to them.

Jim Seafeldt said, "The first thing that comes to mind about Frank is how welcoming and friendly he has always been. When you walk into a room he always smiles and grabs you and makes you feel like you're his favorite person in the world. There's a sheer joy about him-- he's always smiling and happy to see you." At Frank's 90th birthday jam two years ago, Jim remembered Frank at the center of the jam at 2 a.m., still going strong and picking, while others were starting to leave.

Paul and Lois Smith remembered when they first met Frank and Irene

There's a
sheer joy
about him--
he's always
smiling and
happy to see
you.

at the old Clark College Festival in the early 1980's. They weren't sure about bringing their small children to the festival and they recalled how Frank and Irene insisted they do so, and then helped them with child care to make

it easier. Paul talked of how Frank has always bought instruments and then loaned them out long term to pickers in need of a good instrument. Paul's 1954 Kay bass came from Frank, who, hearing that Paul needed a bass, insisted that he try it out and then take it home with him. After Paul tried to pay him for it for over two years, Frank finally accepted some money, an amount Paul figures was about half of what it was worth. Paul said, "I just want to thank him for his loyalty to the music and his friendship to everyone. He's always wanted to help and be a friend to everyone."

Ian Joel remembered the first time he met Frank at the old Banjo and Fiddle Shop, which Ian owned and operated on SE Milwaukie Avenue in Portland. He said that Frank brought Sonny Hammond with him to a jam there

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In Memory Of Frank Nelson

Cont. from pg. 5

and they sang and picked together. Ian said, "That was in the early 70s. Sonny was learning to play the mandolin and singing, and the rest is history." Ian added, "Down through the years Frank has been the most consistent supporter of our kind of music, that's the thing that's the most dear to my heart. He's brought a lot of people to the music--he's a treasure."

Steve Reischman said, "Frank has always been like a patriarch to the music. There was a time when the bluegrass community felt more tight knit and he and Irene were like the center of it." Steve remembered going to festivals in the 1970s and 1980s and always looking up Frank's campsite first and starting to jam there. He said the jamming was always good and many friends would meet there first and he knew if he wandered off as the evening wore on, his young son Will would be safe staying there until he got back. Steve said he will always remember Frank's kindness and friendship, and how many people were welcomed into the music by him.

Dave Elliot said, "Frank has introduced so many people to the music because he's so approachable and friendly, I've never heard him tell someone they have to play

it a certain way. He's just been a huge help to people trying to get into the music." Dave said that in the 60s and 70s, Frank began hosting jams when there weren't many around, and it gave the small group of pickers in the area a place to meet and share their music. Dave remembered how

He's just been a huge help to people trying to get into the music.

Frank would buy used mandolins, guitars, banjos and basses from the want ads, and then give them or sell them cheaply to hard-up pickers. He said that his first good guitar and Sonny Hammond's first mandolin came from Frank's kindness. Dave said that one of his favorite memories is of a jam at Frank's house after the Bill Monroe concert in 1982. Dave remembered Bill, Wayne Lewis, Butch Robbins and Kenny Baker all jamming in

Frank's living room until the wee hours of the morning. After Bill went out to their bus to sleep, Frank and Kenny Baker stood in Frank's kitchen for hours, sharing a libation and many stories from the "old days." Dave said, "Frank made Kenny feel right at home and they really hit it off." I remember first meeting Frank in 1974, when Sonny Hammond took me to Frank's house to meet him and play some tunes. Frank, Irene and Sonny sang some beautiful trios together, and being new to town, I felt like I was really picking with some "big leaguers." Frank generously complimented me on some banjo instrumental I played and I remember feeling ten feet tall, to receive a compliment from such a good musician. All these years later I still remember that evening, how good Irene's pie tasted, and Frank Nelson's kindness to a "greenhorn" he'd barely met.

There is an old saying, "A man is judged by the company he keeps." For those of us lucky enough to have picked and laughed and shared a friendship with Frank Nelson for all these years, we have been in good company indeed.



Frank & Harriet Nelson at the Columbia Gorge Bluegrass Festival with Ian Joel & Marlene Smith



On The Dusty Trail

By John Kael

(This is the first of what may be a short series of vaguely conceived articles about experiences on the bluegrass road—festivals, camps, diners, jails—that kind of thing. Thanks for taking a look.)

Thank goodness for starvation and misery, that's what I say. Without some good ol' fashioned

famine, we wouldn't have some of our best music, and you wouldn't have the opportunity to enjoy this meandering essay. But let me explain...

I'm not a big drinker, especially of beer, but I recently had a precarious flirtation with alcoholism when we visited Ireland for the first time and I discovered what the more worldly of you have described for years as "A Real Guinness."

"Real Guinness" or "Guinness you can only get in Ireland" is one of those exquisite and (relatively) innocent pleasures, akin to the first sip of your coffee in the morning, a cold shower on a hot day, a hot shower on a cold day, a warm donut pretty much any time, or a good yawn, and I found myself looking for pretty much any excuse to have "a nice point," as the friendly barmen called them, at pretty much any time of day.

So it was that when I found out we'd be going back to Ireland next

month, it sent me into a reverie of our last trip there: the Guinness, the lovely villages, the sheep, the soda bread, and...the Ulster American Folk Park in Omagh, Northern Ireland.

I suspect most of us are familiar with the

general historical episode of the Irish emigration to America in the mid-1800s, its eventual influence on bluegrass and traditional American music, and our culture in general. I suspect most of us have also heard of the so-called "great famine" that drove them here. Perhaps that's why so many of us bluegrass

maintained journey through history, specifically as it pertains to the Irish musical traditions that are the foundation of American old-time and bluegrass (meaning it's a tourist destination that even hardcore bluegrass nerds can appreciate, which is a rare find, since they usually just want to sit around and pick).



The park encompasses several acres of exhibits spread across unique "historical ecosystems" constructed to represent the various stages of the emigration, divided into "Old World" (Ireland) and "New World" (Oregon, eventually). In the Old World there are displays from a typical 1800s Irish village, including full-size dwellings, churches, a bank, a schoolhouse, some work-related displays, and also the infamous and creepy-as-heck "famine cottages." These are appropriately

musicians are packing a few extra pounds? A vestigial fear of scarcity? Not the sedentary hobby, beer and snacks, surely.

literally pass through one of the grimly named "coffin ships" and into an early American settlement, and eventually to



In any case, I've read about all these things before as well, but on our trip to Ireland we had the unique opportunity to play at the Annual Bluegrass Festival at the aforementioned Ulster American Folk Park, and it turned out to be a highlight of the trip, and quite educational. It's an amazing installation, conveying in a compelling way the tragic and sometimes inspiring story of the Irish famine, the migration to America, and the roots of Appalachian culture.

It sounds a bit hokey, but they did such a fantastic job of it that it doesn't feel hokey at all—this park is an incredibly informative, enjoyable, and immaculately



several reproductions of Appalachian cabins and barns replete with tools and actual corn fields.

The informational displays are concise, engaging and refreshingly unsentimental. They convey a clear narrative around how the arriving Irish families made their progression from the port towns down

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On The Dusty Trail

cont. from pg. 7

By John Kael

through the Appalachian Mountains, and given that they had little in terms of possessions or social infrastructure, the critical role of the fiddle and the traditional Irish songs and tunes. There is also some interesting discussion around the settlers' influence on the Methodist church and the repertoire of hymnal songs that are now threaded throughout the bluegrass repertoire. Each year the Folk Park hosts a bluegrass festival, and invites American



and European bands to perform on five consecutive stages throughout the park. It's intended as a live demonstration of how traditional Irish music has propagated throughout the world within the context of old time and bluegrass. It's a great way of tying it all together, and a fun way to bring folks into the park—they typically get about 10,000 visitors throughout the festival weekend.

We were lucky enough to be performers at this event, and met many lovely folks that were friendly, talented and passionate about traditional music. The typical Irish enthusiast seems to know a great

deal more about old-time and bluegrass roots than most of us stateside, as well as having a deep understanding (and some opinions) about the nuances of regional traditional Irish music, which they typically seem willing to share at great length. My musical partner Annie was able to act as fiddle ambassador with the other international fiddlers gathered there, and there was much tune swapping and mutual admiration.

This turned out to be a truly memorable and educational experience about "our" music, and I highly encourage anyone interested in bluegrass and old-time to

visit the Folk Park, particularly around the time that they're having the festival. Even if you can't get to the park, traditional music can be found all over Ireland, and spending time there is truly inspirational for listeners and players alike. And why the diatribe about Guinness at the outset of the article? No reason, I just like thinking about it.

Next up: Bluegrass as an antidote to rock 'n' roll, or, trying to find some hillbillies when we're on the road with Rod Stewart.

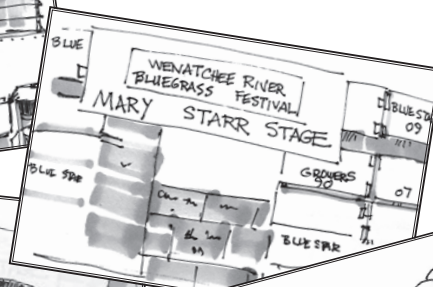
Multi-instrumentalist John Kael plays with Whiskey Deaf and teaches privately and at workshops.



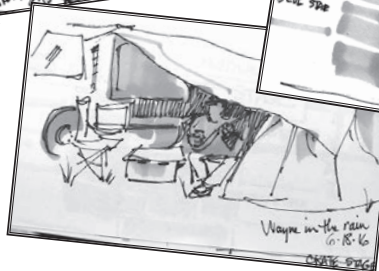
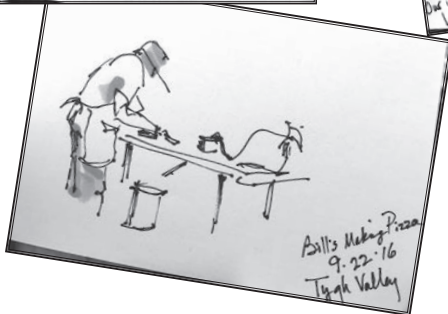
Annie Staninec

Festival Art & Humor

By Ann Davis



Ann Davis hails from Texas and plays music when she's not sketching what interests her at bluegrass festivals.



Multnomah Grange Bluegrass

By Dave Elliot

Welcome to Multnomah Grange 71 as we start a new season of bluegrass concerts.

This Grange hall has about 20 volunteers working to provide a community event venue.

Our biggest effort is the bluegrass concert series, held the first Saturday of each month October through May.

In 2015-16 we hosted several of our favorite local groups. Fern Hill Bluegrass started our series last year with true traditional music. Slipshod, featuring Matt Snook and Steve Blanchard, celebrated their 100th performance at our "duets" show that featured brother-style duets from the Widcoll Brothers. More than anything else, it's the audiences that attend our shows that make them great. We can provide a stage, sound, and chairs, but it's the folks who come out to support local musicians that make it so much fun.

Our great friend Sharon Sandgren and her

band No Time To Lose started bluegrass shows at Multnomah Grange 71. She has always been gracious about giving musicians an opportunity to share their love of music. Music has always been part of the Grange tradition, and our hall is laid out for square dances with 4 squares. We have restored the stage to the way it appeared 100 years ago.



The Loafers

Multnomah Grange 71 is the oldest surviving Grange in Multnomah County, established in 1874. Our Grange Master Bill Dodds has us on track to continue much needed repairs and preserve our historic Grange for the next generation, and I hope that will include live local music. At one time a local band called The Whynots hosted



Multnomah Grange 71

a bluegrass jam here, and we honor that tradition by inviting folks to jam at 5:30 before our concerts start at 7:00. All we need is a few volunteers and we'll start a weekly or monthly jam once again. We look forward to setting up regular jams, hosting workshops, and encouraging those who are interested in acoustic music.

Upcoming events include Corral Creek and Great Northwest Bluegrass on Oct 1st. On Nov. 5th, Fern Hill and the Loafers will play, and on Dec. 3rd we will host Bluegrass Station, along with the Loafers.

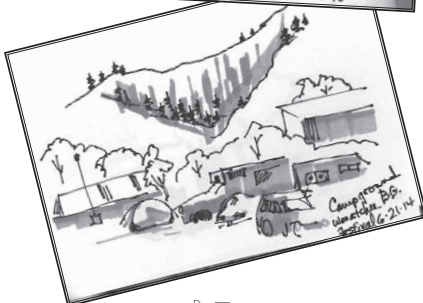
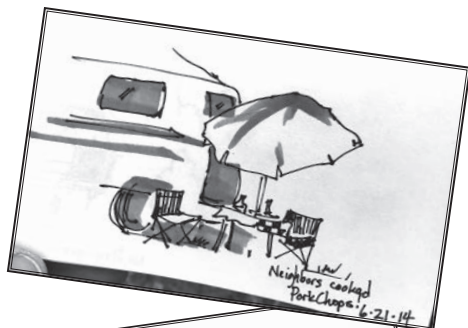
Multnomah Grange 71 is located at 30639 SE Bluff Road, Gresham, Oregon 97080 (off Orient Drive). It's available to rent for family and community events. Visit us at <https://www.facebook.com/MultnomahGrange/> or call me, Dave Elliot, at 503-663-3548 for more information.



Dave Elliot

Festival Art & Humor

By Ann Davis



String Management For Fretted Acoustic Instruments

Know When to Change Your Strings

By Don Miller

How often should you be changing the strings on your guitar, mandolin or banjo? No one answer fits all situations, but with the following information, you should be able to arrive at plan that maximizes the longevity of the strings you prefer and identify when it is time to change them.

A sound wave is produced by vibrating air molecules. A vibrating string disturbs relatively few air molecules. However, when that vibrating string is attached to a sound box, such as a guitar body, the guitar body vibrates at the same frequency, moving a greater volume of air molecules and creating a much more audible sound. But it all starts with the vibrating strings.

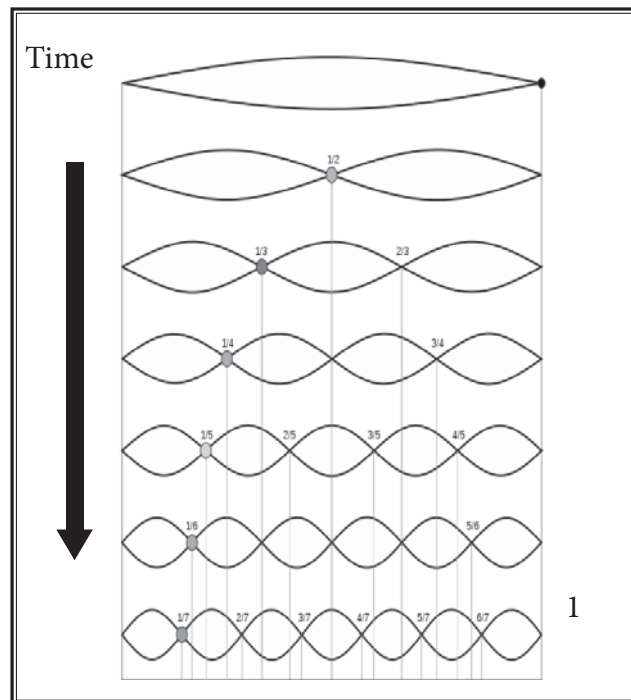
Taking some minor liberties with physics, let's examine what happens when a string is plucked. A complex set of actions rapidly develops. A slow-motion magnified video of the string would show the development of a progression of vibrations resulting in waves occurring in many shapes and directions simultaneously. The average human ear hears a note—that is, one sound. In reality, that one sound is composed of many partial sounds, often called harmonics. The harmonics of a string help contribute to the ability of an acoustic instrument to create a rich tone rather than just a simple sound.

Modern computer-controlled string manufacturing techniques result in strings whose raw materials, wire extrusion and wire winding meet precise specifications. For those who prefer coated strings, manufacturers can assure consistency of the coating to within ten thousandths of an inch. A new string is incredibly uniform along its entire length from nut to bridge. It is this uniformity that is the foundation of the tone your instrument produces.

Look at the strings on your fretted instrument. How long has it been since

you changed them? There are a number of factors that determine how fast strings will deteriorate and thereby diminish the capacity to precisely perform the complex wave patterns noted above. Let's look at these factors and see which ones you can moderate and which ones you can't.

As part of the normal skin regeneration process, you shed somewhere between 30,000 and 40,000 skin cells per hour. Yes, per hour! Obviously, you don't lose them all from your hands, but if you approximate the percentage of skin surface attributed to your hands and do the math, the debris still adds up quickly.



All skin surfaces except the soles of your feet and your palms contain sebaceous glands that produce skin oils. Ever touch your fingers to a mirror or your eyeglasses? How often have you done that without producing a smudge? Now think of the number of smudges you put on your strings over the hours you play between string changes. Yuck! You can't easily see them, but they are there.

A web search using the term "corrosive sweat" will land you in various music chat

rooms and produce numerous links to medical journals describing the origins and deleterious effects of sweat on metals. Let's keep it light and say that sweat is also a factor that contributes to strings aging. And then there is the general category of dirt. Anything on your fretting hand can and will be transferred onto your strings.

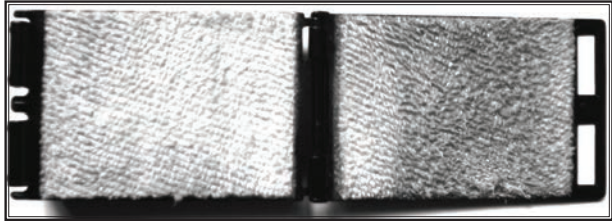
What happens to your strings when they are regularly assaulted by skin cells, oil, sweat and dirt? The once-incredible uniformity along the entire length of the string that produced the harmonics essential to tone has been significantly degraded. The sound degrades from clear, bright and sweet to muddy and dull with a loss in volume.

What to do? Taking care of skin cells, oil, sweat and dirt is a two-step process. Before you play, wash your hands. If you play for more than an hour, take a break and wash your hands again. Don't use moisturizing soaps, and save the hand lotion until after you are through playing for the day.

The second step is to regularly clean your strings. While there are various liquid solutions marketed to clean strings, online chatrooms provide no consistent opinions on whether they are the miracle products claimed by the manufacturers or just junk. Keep it simple. Have a clean microfiber cloth close by wherever you practice. Keep another microfiber cloth in your case for travel. At a minimum, wipe the strings, fret board and neck whenever you put down your instrument. If you play for extended periods, take an occasional quick break for a wipe down.

Several years ago, I started using a \$10 device called "The String Cleaner." As marketed, it made sense and was cheap to try. It is a plastic "clamshell" with small microfiber cloths; it clamps over the top and underside of your instrument's strings. When your session is finished, you simply run it up and down the length of your strings. Takes 5 seconds, max. I use it after I wipe the strings with a microfiber cloth.





The String Cleaner

Here is a picture of the one I use. Why is one side dirtier than the other? The dirty side is the side that wipes the bottom of the strings, the side I can't easily get to with the microfiber cloth. "The String Cleaner" can be washed with soap and water and it lasts for years. Those are some of the preventative measures you can take to extend the life of your strings.

What deteriorating effects are unavoidable? Strings that have been tuned over and over progressively lose their

capability to stretch. They become brittle. In addition, each time a string is fretted, there is metal-to-metal contact on the bottom of the string, causing tiny indentations that reduce uniformity across the string. Pushing the strings down

in the same place (fretting the strings) slightly bends the metal string in those places, over time. All these factors result in strings that no longer intonate correctly.

What are the signs that your strings need to be changed?

- Your instrument sounds dull
- Your strings are discolored
- You can't keep your instrument in tune
- Your strings feel dirty

You've invested hundreds, maybe thousands of dollars in your instrument. For less than ten dollars, you can bring out the best tone that your instrument can deliver by putting on a new set of strings.

Multi-instrumentalist and singer Don Miller caught the banjo bug at age 15, and at 16 he started performing in a bluegrass band, which led to a long stint with The McKenzie

River Boys. After a 25-year hiatus, Don returned to the banjo. He plays guitar, mandolin and bass and loves to sing with others.



Gigging Out

By Mike Eisler

As your playing and/or your singing progresses, the thought might cross your mind that perhaps you could do more with your music than sit sequestered at home playing for your dog. If so, you wouldn't be the first, but you may find that entertaining the thought is easier than entertaining other people.

I would not want to discourage anyone from pursuing this path as it can be a rewarding experience on many levels and possibly the only way to take your craft to the next level. When I say "craft" I don't mean your 22-foot jet boat. There are few things in a musician's life that are exciting as the endorphin rush you can get from a public performance well done that receives a positive response.

There are a few negative things that can occur, though, so let's take a stereotypical look at a few of them.

The Bar Gig:

The owner acknowledges your arrival by raising one eyebrow. He tells you to postpone taking your cover charge

because the NFL game is still on. The background rock music is finally turned off an hour into your first set. Someone stumbles backward from the pool table, hits the microphone stand, and drives the Shure SM57 through the front of your guitar.

The Wedding Gig:

You tried to tell the person hiring you all about bluegrass music. They nodded "yes," but still want you to perform two Broadway musical numbers right after cutting the cake. The ceremony is next to a pond in the park and they want you to perform from canoes on the water. The wedding party wonders why you can't set up your sound system 300 feet from the nearest power source, in the middle of the pond. And why it isn't solar powered.

The Corporate Gig:

The director who hired you (the only person in the entire company who knows anything about bluegrass music) gives you a change of schedule: The new plan: Arrive by 6 a.m. so you won't disturb the catering service. Play three tunes just before the noon meeting, then

play for half an hour around 11 p.m. after the cocktail party.

The Festival Gig:

You applied to play at this festival, got accepted, and then learned the location has moved two thousand miles away and will require taking five days off from your day job. The promoter tells you it is a traditional bluegrass festival, but they are looking for a group that can perform whale calls. Other groups booked: An Irish band, a Peruvian pan flute ensemble, and a Russian jug band that plays Latvian music. The promoter tells you that they pay by the tune, and would like your group to perform one half of a tune on Thursday morning and another half of a tune on Sunday at 10 p.m.

Alternative Gig:

If you went online looking for a definition of "gigging," or grew up in certain parts of the country, you might have discovered that the word is used to describe the art of spearing frogs.

Mike Eisler plays fiddle in Fern Hill.



The Digital Millennium (Part 1)

By Ken Cartwright

The world of broadcasting was forever changed when DJs and “wannabes” took their shows to the internet and didn’t broadcast over the air. One such person in the Portland area was John Hart who produced www.NewFolkRadio.com. Many of our readers were listeners. I had a long conversation with John recently about why he shut down his station, how it affected the artists he played, and what happened to his listeners.

John put NewFolkRadio online in 2011 and ran it for 4 years, shutting it down in late December 2015. At the height of his internet-only broadcasts, he said he had 25,000 unique listeners and because of his server statistics, could see that his biggest listener markets were Portland, Seattle and Washington, DC. There were other hot pockets, but those were the biggies. He funded the station himself, and was just about breaking even with merchandising opportunities when the Digital Millennium Copyright Act (DMCA) hit him and thousands of other internet stations. Like many of us who are DJs, John bought much of his own music to play and all of the studio equipment for broadcasting to the internet. He had a sizable investment up front and ongoing.

John never asked listeners for money. He was adamant about keeping it free for listeners, in the folk tradition, so to speak. He has been passionate about folk music all his adult life and talked about his friendship with Utah Phillips that set the rudder for his love of acquiring and sharing folk music. All was well until last year. Then he and others learned that their licensing rates were going up from 20 to 1000%. Enter the CRB, Soundscan, DCMA, BMI, ASCAP and SEASAC.

What are these entities, who are they, and whose interests do they protect? Do they benefit artists, labels, radio stations and streaming music sources? Do they protect artists from illegal players of their music? These questions are not easily answered by me, artists, radio station executives or others in the world of intellectual property rights.

Let’s take a look at the music broadcasting business for a perspective of where we are

now. The first music broadcast for public enjoyment began in 1906 on Christmas eve. As the story is told: “For their entire careers, the ‘Sparks,’ the ship wireless operators for the United Fruit Company, along with the U.S. Navy, had only heard Morse code ‘dit-dahs’ coming through their headphones. They had been alerted a few days earlier for a special message

The first music broadcast for public enjoyment began in 1906 on Christmas eve.

at 9 p.m. Eastern time on Christmas eve. Suddenly they heard something that made some think they were dreaming: A human voice coming from those headphones. Then they heard singing. There was a violin solo. Then a man made a speech. Some called their captain and ship’s officers to come and listen.

The genius responsible was Reginald Fessenden. He had succeeded in transmitting voice and music over the air. Fessenden himself played a violin solo of ‘O Holy Night’ accompanying himself as he sang the last verse. He also read the Biblical account of the birth of Christ from Luke 2 over the air. The text of the song ‘Glory to God in the Highest—and on Earth—Peace to Men of Goodwill’ was heard as if by miracle.” (Source: The Museum of Radio & Technology; Huntington, West Virginia.) Hence, over-the-air entertainment was born.

Since then, radio, then later television, internet, satellite and personal listening devices have provide us with the means to be entertained 24/7. Music was first made available on the air to allow radio station owners to have something people would listen to, so when they presented advertisements that paid the bills and made a profit for the stations, people would stay tuned for more of the ear candy.

It became a concern to artists whose works were being broadcast over the air that their works of art needed to be protected

by copyright and by performance fees. ASCAP was born in 1917 to do just that. “If music did not pay, it would be given up.” So wrote Chief Justice Oliver Wendell Holmes in a landmark Supreme Court decision in 1917. Holmes wasn’t referring to musicians themselves in that statement, but to places of business in which copyrighted musical works could be heard, whether such music was live or recorded and, critically, whether or not it generated direct revenues. “Whether it pays or not,” continued Holmes, “the purpose of employing it is profit and that is enough.” Narrowly speaking, the decision in *Herbert v. Shanley Co.* forced Shanley’s Restaurant in New York City to pay a fee to the American songwriter Victor Herbert for playing a song of his on a player-piano during dinner service. However, the case represented a much broader victory for the new organization of which Herbert was the head: The American Society of Composers, Authors and Publishers (ASCAP), which was founded in 1914.

This was the beginning of where we are now. For many years a person wrote a song, had it copyrighted, perhaps recorded it or it was recorded by others, sheet music was published, recordings were made to sell and distribute. If it could get it on radio for airplay, there was a great chance of sales if the public liked the music. Radio stations previously did not pay for these recordings, but instead bartered the recordings for airplay. But as more stations came on the air, plus other broadcasting and listening devices, the artists, labels and others saw a need to license these recordings for a multitude of reasons, most of which are a revenue source for the artists and labels.

Next Issue: PART 2

Where are we now and what happened?



Ken Cartwright is a luthier and repairs stringed instruments at Cartwright’s Music Repair. Ken is also a radio personality at 94.9 FM KYAC in Mill Creek, Oregon.

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Minnesota Hot Dish

By Donna Schaal



FROM THE KITCHEN OF: Donna Schaal

RECIPE FOR: Minnesota Hot Dish, as served/
reheated at the Turtlegrass camp site

INGREDIENTS:

1 pound ground beef, browned & drained
1 pound pork sausage, browned & drained
5 or 6 stalks celery, chopped
1 medium or large onion, chopped
1 can cream of mushroom soup
1 can cream of chicken (or chicken & rice) soup
1 soup can of water
3/4 to 1 cup wild rice
3 Tablespoons soy sauce
Salt & Pepper to taste
Mix together in heavy casserole pan
Top with 1 can (8 ounces) sliced water chestnut (or
mix in)
Bake slowly 300 degrees F. for approx. 2 hours
Sprinkle occasionally with a few drops of water as
it cooks, to keep it from drying out.
When done, top with grated Parmesan cheese



What Is This 'capo' Thing Anyway?

by Greg Lamb

My relationship with the capo is still in development. As a fledgling banjo picker, I'm not exactly qualified to present music theory as it relates to using a capo, but have experienced a thing or two while learning to use one.

What is this capo thing anyway?

The formal definition:

ca-po, pronounced kâpō or kâpō. Noun - a clamp fastened across all the strings of a fretted musical instrument to raise their tuning by a chosen amount.

The word originates from the 19th century Italian phrase, *capo tasto*, which translates as "head stop."

The capo isn't used for all fretted bluegrass instruments. I've never seen one used on a mandolin and couldn't imagine the pressure required to press down on strings that are already at a "finger torture" level of tension. For newbie banjo, guitar, and dobro pickers, the capo can be a lifesaver or the bane of one's musical journey.

Long before diving into my first exposure to a slow jam, I took some banjo lessons from Sam Yale, who just happened to live next door. He was an excellent teacher and an amazing picker. He taught me some G and D licks that I could squeeze into some of the tunes and songs I was learning in the key of G.

I asked Sam, "What happens when the music is in a different key?" Sam told me, "For now, just use a capo." I picked up a capo from my neighborhood music shop so I could learn how to play in different keys. Unfortunately, Sam moved back east before I got the complete lesson on capo usage.

Shortly thereafter, I was surfing the web for slow jams and discovered that Greg Stone's Taborgrass class and jam was nearby. One Saturday morning with banjo and capo in hand, I attended my first session. Aside from feeling totally lost while attempting to chunk backup chords to "Saint Anne's Reel," I kept getting strange looks from other banjo pickers seated nearby. Even though I had my capo on the second fret like everyone else, my

banjo sounded really bad. I stayed for that whole session and played the music that was in the key of G or C and avoided the fiddle tunes.

I was afraid to ask what I thought was a silly question, so I went home to do a little on-line research on how to capo a banjo for different keys. I soon realized that I'd overlooked the need to capo the 5th string of the banjo. I didn't know anything about railroad spikes or the Shubb capo. I found a reference to a cheater 5th string banjo capo made from a Bic pen cap. It sort of worked, but made a mess of the action and I kept getting my thumb inappropriately tangled in the 5th string when playing rolls.

In the end, I took my instrument to a local luthier and had spikes installed so I could hook the fifth string an octave up from the root of whatever key the music was being played (five frets above the capo).



There are a few things I discovered about capos along the way. First, they come in all sorts of shapes, sizes and mechanical complexity. Not all capos and banjos are compatible. For example, if you play an instrument with a radius fretboard, some capos will work better than others. Regardless of what type works best with your instrument, invariably you'll have to re-tune when you use one (probably doesn't apply to the dobro). Clamping the strings adds tension, making your strings go sharp.

One capo brand I read about claimed to have a design that didn't require retuning.



Greg Lamb is a Portland writer who plays the banjo

Retailing at around \$60, it is perhaps the most expensive capo you can buy. Fortunately, a fellow banjo picker had one for me to try. She warned me with the following, "I think it is a piece of crap, but who knows, it might work for you." She was right. The thing seemed like a gimmick anyway — enough said!

I noticed some other banjo pickers using a capo that can remain attached just above the nut when not in use. I bought one and quickly found it wouldn't work on my banjo. The angle at the top of the neck caused the tension screw to interfere with my hand position while playing down there. Similarly, I've tried the spring clamp-type capo and discovered they too have disadvantages. Eventually I found one that works well.

I'll conclude with an answer to another silly question I had. Is a capo really necessary? The short answer is NO, with one small exception. On the banjo, you'll want to consider the pitch of the fifth string and determine if and where it might need to be hooked in. Otherwise, for those skilled musicians who can quickly translate chord shapes and scales to different keys, it must be nice to be liberated from all the re-tuning.

Finally, there should be no such thing as a silly question. Whatever it is, I'll suggest that there is no reason to be embarrassed by asking questions of other musicians. Nobody wants to be that picker that digs into sour notes because they were afraid to ask how to use a capo. Been there, done that—not pretty.



A Great Time At Merlefest

By Elliot Picciotto

A lot of information about Merlefest can be found online, but briefly, this festival is held at Wilkes Community College in Wilkesboro, North Carolina. Established by Doc Watson after the tragic passing of his son, Eddy Merle Watson, it is big, varied, unpretentious, friendly and completely wonderful. You hear Doc's name a lot. I found myself picking with folks who knew him or whose parents knew him.

The campus is a series of buildings and open spaces nestled in those hills so there are many natural amphitheatres where stages and sound are installed. In the buildings there are small auditoriums and lecture halls. All in all, there are 12 separate stages. I counted 239 acts on my program from Thursday afternoon until mid-day Sunday. The layout is well planned,



Ellie Hakanson with Jeff Scrogins & Colorado

Last year there were folks from all 50 states and many foreign countries. Lots of smiles.

I was encouraged by a fellow PDX picker to attend Pete Wernick's "Jam Camp" held down the road at the lovely YMCA Camp Harrison from Sunday through Thursday afternoon. There were 85 participants, a great balance of instruments and terrific instructors. Pete is also known as Dr. Banjo because

with a friend, it wasn't a minute before the folks at the table were chatting me up and making me feel welcome.

About either activity if you were to ask me, "Was it worth it?" I would say "Definitely!" If you ask me "Would you go back?" I would also say, "Definitely!"



and you rarely hear music from one stage floating over to another.

In my festival booklet (more like a book) it says that in 2010 Merlefest welcomed over 79,000 people over the 4-day period.

he has a Ph.D. in sociology and is the banjo player for Hot Rize. In those 5 days I got acquainted with many people and ended up hanging out with them at Merlefest. I never felt alone. But even during a couple of meals where I wasn't



Elliot Picciotto plays banjo and sings with RockyWater String Band.



This spring and summer, I've attended several memorial services and life celebrations for musical friends. I'm a sexagenarian (sounds cool, doesn't it?) but often hang and play music with octogenarians and nonagenarians. It wasn't easy to recently say goodbye to tuneful compadres like Tom O'Neil, Jack Shively, Katie Farley, Bob Hanson, Barbara Sullivan, Fred Grove, Pat Weyer, LeRoy LeBleu and Pat Manion. Besides music, we shared sadness, joy, stories, laughs, grief, sorrow and optimism. Also, when you hang with old-time and bluegrass musicians, the ranks are dwindling quickly without a whole lot of young folks joining up to keep the music going.

I often learn more about a friend and their family after they've left us. Such events also remind us of our own mortality and to be prepared for that eventual day when we'll

exclaim, "Hallelujah, I'm ready to go!" Those were some of Bob Hanson's last words. Born in 1930 in North Dakota, he served in the U.S. Army, and married his wife Jean in 1950. He played guitar and sang at our bluegrass and old-time fiddle jams for about 25 years. The celebration of Bob's life on May 22 was a very special event full of music.

One celebration of life at a local restaurant was for 84-year-old Francis Stephenson, a soft-spoken bluegrass gentleman who was born and raised in New Brunswick, Canada. His love for The Stanley Brothers, Wilma Lee and Stony Cooper drew him to bluegrass after he pulled in radio station WWVA from Wheeling, West Virginia in 1941, and then got his first guitar in 1946.

Honoring Francis and celebrating his life was quite unique in that he's still alive and kickin', as well as pickin'! Francis

invited over a dozen musicians to join him in singing beautiful bluegrass and gospel duets during an evocative two-hour program. How poignant is that? At one point, Francis sang an emotional original song for his wife Barbara, whom he married about a year ago. The two met at the same coffee shop where the concert took place.

So why not shake a friend's hand now, pat them on the back, and tell them how much they mean to you? Share an old song, story, or nostalgic photo from years ago. At your next festival, ask a few key questions and learn more about your pals that you've been jamming with for decades. Give 'em a hug, and thank them today for all their joyful tunes and friendship they've brought your way. I'm sure that it'll surprise them, but they'll appreciate it. And they'll probably look suspiciously at you and ask if you're feeling all right.

Departed Musical Friends



Katie Farley



Bob Hanson



Pat Manion



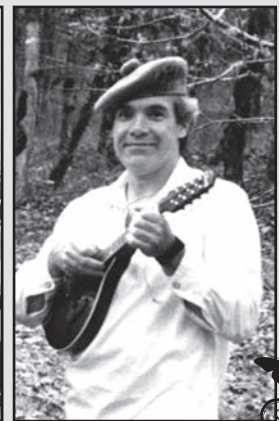
Fred Grove



Pat Weyer



Barbara Sullivan



Jack Shively



Ellie Hakanson Wins at RockyGrass



A Brief OBA Interview with Ellie Hakanson

OBA: What have you been up to?

Ellie: I've been on tour most of the summer with Jeff Scroggins and Colorado. Also, 2 of my best friends got married this summer! It's been busy, but really good.

OBA: Tell us about life on the road with Jeff Scroggins and Colorado!

Ellie: It's really fun! We have gotten to play some really cool festivals and visit some amazing places. It's been really great to see friends and meet people all over the world.

OBA: What did you play at RockyGrass for the fiddle contest? How was Rockygrass? Congratulations on winning the fiddle contest!

Ellie: I played Bill Cheatham, Gold Rush, Road to Columbus and Forked Deer. Rockygrass was great. The contest itself was pretty scary! I don't have much contest experience, and I was surprised by how nervous I was. The festival was also really cool. It was my first time there, and it's an awesome festival. I saw a lot of great music, and the setting is pretty spectacular. I also played in the band contest with the Savage Hearts, a Colorado band that uses twin fiddles. It was fun!

OBA: What's your favorite color?

Ellie: Green.



The Sunny South Reunion Band (Mike Stahlman, Tygh Trachsel, Dave Elliot and Steve Reischman) will perform at The Sonny Hammond Memorial Gospel Show in January, 2017.



Let's Talk Tuning: Strings, Capos and Tuners—Oh My!

By Jayson Bowerman

Last month we had a touring bluegrass band staying with us (whose name has been changed in this story to protect the innocent), and their mandolin player asked if I knew why he was frequently breaking “E” strings, which inspired this article. Though it might be hard to believe, some of us still cling to string changing habits which—similar to my own ‘60s-era hairstyle—are no longer doing us any favors and might be directly adding to our tuning woes or in some cases even premature string breakage.

Ol’ Uncle Earl might have taught that knotting off the string at the tuner is a

good way to keep it from slipping, but believe it or not, tying off the string is one of the most common habits which, like the “Kentucky Waterfall” hairstyle,

probably needs to just go the way of the Dodo bird. Not only does knotting make the strings hard to change, but it often leads to tuning instability and premature breakage of the unwound strings from “fatigue failure” where the wire is kinked at the edge of the hole in the capstan (Photo 1). Repeated down-and-up tuning



will harden the steel and make it brittle, similar to folding paper to make it easier to tear. The solution (though potentially time consuming) is to wind on enough string below the initial pass through the tuner capstan to clear the eyelet chamfer. This is usually 5-7 complete windings on your tiny little “E” string, but might be only 1-2 on the guitar’s heavy bass “E” due to its larger diameter. All that is required to hold the

string before it is wrapped and tensioned is that the end coming out of the capstan be bent upwards at a sharp angle prior to tightening. Tension on the outgoing bend will prevent the string from “slipping” on all modern steel string sets,

though you gut and nylon string bluegrass players are on your own here!

Those of us attempting the “Wrap-a-hoo-ee” technique can still get enough windings on by



Photo 2



Photo 3



Photo 4



Photo 5

wrapping from the bottom of the capstan up several times before inserting the string through the hole and tightening to cinch things down when performing an emergency mid-set string change, without violating the rule of “Always wrap below the eyelet.” (See Photos 2-5 for an illustration of the fast Wrap-a-hoo-ee technique.) Taking the few seconds to get enough wraps will prevent having to repeat the whole mid-set string change ordeal the next night and the expense of breaking the same strings before they are actually “played out.”

Great tools to keep in your instrument case, along with spare strings, are a string winder and a pair of string nippers (Dunlop makes a mando-sized winder. I love the mini “Diagonal Cutters” (\$2.60-\$5 on eBay or \$8.50 with a lifetime warranty at Sears or Radio Shack) or the Swiss Army knife of string changing tools, the Planet Waves “Pro Winder” for about \$12. If you don’t have a string nipper, at least roll those dangling ends down so you don’t put an eye out, and for



Let's Talk Tuning: Strings, Capos and Tuners *Cont. from pg. 18*

By Jayson Bowerman

heaven's sake stay away from Uncle Earl's vise grips or channel locks which will try to nip a lot more off of the headstock than just the string end!

At the other end of the string is the ball end or loop end of the string. It's important that this end is well seated and the freshly changed strings are stretched out before

you try to hit that opening G run, or you risk having to retune mid-song. One thing that makes us luthiers cringe is when guitar players insert the ball end of the string through the bridge hole to plumb the depths, then seat the bridge pin before yanking up on the string to seat the ball end against the bridge plate. This is a recipe for premature bridge plate wear as the overwound section of string saws its way into the maple or rosewood with each string change. Better: Bend the string right at the ball end to a 30-degree angle, and push it into the hole with the pin while maintaining tension on the string. This way the ball will seat immediately when it gets through bridge plate and come to pitch without "slipping" or wearing out the plate prematurely (or causing you to back away

from the microphone suddenly when your "guit-box" goes sour).

Mandolin and banjo players who struggle with keeping the loop ends on the tailpiece while doing string changes (remember to only do one or two at a time or risk the bridge moving!) can do well by using a piece of low-tack masking tape (like the blue painter's tape we novice dads use to keep our kid's diapers up) to hold the string on until it is wound onto the tuner and brought to pitch. I put a strip of tape on each of my spare string packs so that it is always handy when I go to change strings. This tape can have other useful applications like taping over your bandmate's

of the string so you don't have to constantly retune after each song with the new wires. A guitar tech buddy who changes more strings each summer than any man should have done in his lifetime for a big-name touring artist showed me a neat trick for breaking in strings. He grabs the string near the bridge end, and vigorously pulls it up and down while sliding towards the nut; he does this behind the nut toward the tuners as well, working up the entire string 3 times, and swears that this will keep the string in tune. I've tried it and it works!

Capos: I have lots of performer friends ask me which capo is the best and while we probably all wish there was a simple answer to this question, there are a lot of factors which could go into choosing the best one including ease of use, tuning accuracy at different positions, mojo factor and

how frequently you tend to misplace it (sometimes an expensive one hangs around longer, kinda like that tortoise shell pick you just threw down half a day's pay for). Let's be honest with ourselves: Some capos just look cooler than others, but at the end of the day you never feel that cool if you are out of tune every time you jump in on the Clinch Mountain Backstep and your capo doesn't work well in "A."



String Winder

lyric sheet where he can't ever hit the harmony part, or discovering which input the guest accordion player is on when he is standing next to the soundboard and keeps turning himself up during the performance.

Regardless of which strings were changed, all instruments can benefit from a little "stretching" or conditioning



"Stretching" The Stings

Continued on pg. 20



Let's Talk Tuning: Strings, Capos and Tuners

Cont. from pg. 19

By Jayson Bowerman

Take the time to try out different capos at your local music retailer before making your next purchase, to assess their tuning accuracy. If you gig a lot, you know that it would be priceless to not have to tell that same tired tuning story while fighting with the “B” string on your guitar night after night. At the risk of sounding like a mouthpiece for modern engineering, I’ve found the adjustable D’Addario NS capo and the G7th

Performance model to be worthwhile alternatives to the more well-known Schub, Paige and Kyser models.

Regardless of which capo you choose, accurate tuning will always be a factor of using the least possible closing force to get clean open notes on all strings since clamping down on the strings stretches them, causing the pitch to go sharp (unevenly). The idea isn’t to clamp the string down to the fretboard, but to get each string to make a clean note off of the fret in front of the capo. Once you find the sweet spot, which is usually closer to

the fret than in the middle between frets, you should practice placing the capo in that same sweet spot every time, unless your band uses your tuning time as the

Let's be honest with ourselves: Some capos just look cooler than others, but at the end of the day you never feel that cool if you are out of tune every time you jump in on the Clinch Mountain Backstep and your capo doesn't work well in "A."

segue to the next banjo joke. Capos get worn out as the strings cut grooves into the rubber over time, and that can also lead to tuning problems by tricking you into using too much closing force, once again causing some strings to go sharper than their neighbors. If you don’t end up giving away your old capo at the next jam, you can always feel good by giving it to the kid banging away on an old acoustic guitar on a street corner with a sign that says “anything helps.” Sometimes nothing helps a young busker more than your used set of strings and

moving that cheesy reggae song up into their natural singing range.

Lastly, tuning machines: Like most things worth doing in life, they also benefit from periodic lubrication, such as a drop of tri-flow or even olive oil on the gears. If you often play outside in dusty conditions, a wax-based bike lube can be a good way to keep those gears from attracting dirt. Upgrading to USA-made Waverly tuners is the easiest way to “Make Your Instrument Great Again,” and they have a lot of period-correct designs to retrofit your collectable vintage guitar, mandolin or banjo so that we bluegrass players don’t have to start worrying about whether the “pickguard screws are all original” like some of the crazy collectors of rock ‘n roll-era guitars.

Until next time: Keep your harmonies close and the circle unbroken.

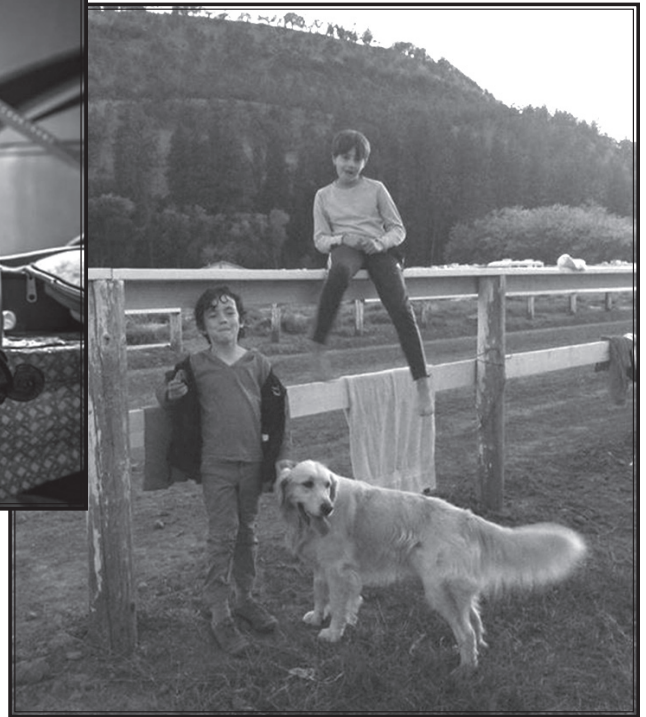


Jayson Bowerman is a luthier and musician who lives in Bend, Oregon.





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Aunt Pearl is on vacation, bless her heart. She hopes everyone is making lots of music and pie.



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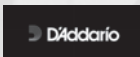
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Sound Advice: *Hints and tips on sounding your best with Mark Gensman, Ground Zero Sound*

The following article is a reprint from our archives, volume 31 issue #4

Hello again folks. We are rapidly coming up on the end to another great summer of bluegrass music and it looks like a lot of people turned out to support live music this year. I had the opportunity to visit a lot of different venues and hear a lot of different sound systems so this may be a good time for a discussion of the state of sound reinforcement these days.

There is a disturbing trend going on and that is the addition of subwoofers to most sound systems. That seems to be a fairly new situation and to be frank, it doesn't make me feel especially good about the future of live acoustic music. I think the proliferation of personal music devices and ear buds or headphones has changed - in a bad way - the way we listen to music.

If you stand close to a typical bluegrass band while they play, the instruments are usually balanced, every instrument has its place and none of them overpower any of the others. That is how a bluegrass band should sound.

A good audio system should reinforce what the band sounds like. An audience needs to hear the music naturally. With the addition of subwoofers, the low end of the band is now the dominant sound and that isn't natural.

A typical acoustic bass "lives" between 40 Hz and 200 Hz. There are overtones to the notes that go much higher and can add "air" and percussion to the bass, but most of the fundamental note frequencies are in that range. So what happens with a typical sound system that has mid/high speakers and subs?

Subs are typically crossed over at 100 Hz. That means that any frequency above 100 Hz must be reproduced by the "tops," the mid/high boxes typically set above the subs. That means all frequencies below 100 Hz are sent to the subs. In effect, the main frequencies reproduced by a typical acoustic bass are now split between two speaker types, one with a large speaker (typically 18 inch) and one with smaller speakers (15 inch) and a horn. By design those two speakers are very different.

Mid/high boxes with horns are made to project the sound out into the audience. A sub speaker can also project the sound, but it requires a lot of power and the blending of the system is crucial. Even when properly set up, the acoustic bass is split. The low notes are coming from one speaker and the high notes are coming from another speaker. One speaker is designed to only reproduce extreme low frequencies and the other is designed to reproduce full range frequencies.

What typically happens is the bass is overpowering and not distinct. It sounds like an amplified thud. Sitting on the mixing board trying to make the bass sound natural on such a system can be a nightmare. And the direction most sound systems are taking will make it worse. Why should the very low notes of the acoustic bass be louder than anything else? Why should half the notes sound normal and half the notes sound too loud? My suggestion is to have them shut off the subs and run the "tops" full range if possible. Most decent top speakers will reproduce frequencies down to 40-45 Hz anyway and the bass should sound natural. Getting a sound contractor to shut off the subs can be impossible.

Most single subs will not project the bass very far. I had one sound guy tell me that the band sounded great ten feet from the stage. Unfortunately, there were over a thousand people spread out in front of that stage and the band sounded like they were playing through an AM radio at anything more than ten feet away. The sound was horrible and the guys that set up the system were to blame. They had not one single clue how to run sound for acoustic music.

So be aware and discuss potential problems with the sound guys. In the meantime, we can only hope that the trend towards ear-shattering bottom end for acoustic music will disappear in the future. But I doubt it.

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 lizcrair42@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.com**

EUGENE: Jam - Each Wednesday from 7:00 pm to 9:00 pm Music Masters Studios in South Eugene located at the shopping center at 40th & Donald. All skill levels are encouraged. Good players stop in frequently and sit right in with newbies. Some old time and old country tunes filter in with the bluegrass. For information: **Sean McGowan (541) 510-1241 http://www.musicmastersstudio.com**

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays year round from 7 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 you 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. ZCJB 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: Taborgass 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.taborgass.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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OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performers directory

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
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A Sudden Tradition is a five-member Portland-area Americana band, performing bluegrass, folk, old time, country, standards, contemporary, and original songs.

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>
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backupandpush.tripod.com
Patrick McLaughlin
patrickmw@aol.com

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Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen, 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.

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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.

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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).

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
Bill Nix
billnix1@msn.com

Hudson Ridge

Mary Luther- lead vocal and bass, Jerene Shaffar-vocal, mandolin and bass, Shelley Freeman- bass and vocal, Kevin Freeman, lead guitar and vocal, Bob Shaffar-fiddle and dobro, Fred Grove- rhythm guitar. Love of harmony and the desire and ability to "Ridgetize" their own blend of Americana, bluegrass, and traditional country music give 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. KB&PR brings together the best of bluegrass, cowboy, folk, country, Americana and some incredibly talented songwriting to bring you a



OBA Supporting Performer Directory

OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performers directory

sound that is clean, hard driving and uniquely their own.

www.phoenixrisingband.org/
kathyboyd@phoenixrisingband.org
503-691-1177

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stoczek, 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 bluegrass gospel 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.

www.lostcreekmusic.com
Band@lostcreekmusic.com

Mischief

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

Matt@greenbeard.us
541-805-5133

Misty Mamas

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.

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. 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. 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

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. 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-along gospel, and old time favorites.

Liz Crain
downhomeband@yahoo.com
541-537-1031

Slipshod

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. 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
s66bq5@teleport.com
503-281-7666



OBA Supporting Performer Directory

Steer Crazy

Rick King -- Guitar, Glenn Denison -- Mandolin, Tim Dawdy -- Steel-Guitar & Dobro. A new brand of western and 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

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. Three- and four-part vocal harmonies, exciting instrumentation and contagious fun are part of the Rufusarian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.

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

Betsy and Theron Yochelson

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

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

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.



Greg, Brett, Genavie, Rollie, Pretty Woman, John & Christine



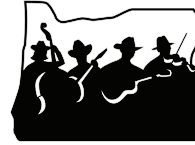
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Membership

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

Volunteering

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

Name

Address

City State Zip Code

Home Phone Work Phone

E-Mail Address

