

Vol. 37 No. 4
Oct, Nov, Dec.
2017

\$5⁰⁰



INSIDE THIS ISSUE!
OBA Bluegrass Radio, Bluegrass Gold,
Southern Oregon Voices and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

In loving memory of Christine Palmer



She will always be remembered and will forever remain in our hearts.

*There will be a memorial for Chris October 26th
at the Expo Center Room C, starting at 5:30 pm.*



OBA Membership & Ad Information

Membership Information

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

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

Website

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

www.oregonbluegrass.org

Article and Editorial Submissions

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

Please send submissions to:

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Expressnews@oregonbluegrass.org

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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 Steve Eggers via email at: obaexpressads@oregonbluegrass.org.

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Issue	Mailed	Reserved By	Copy Deadline
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AD RATES AND DIMENSIONS

Size	Dimension	Cost	2 or more issues
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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 mail a check payable to The Oregon Bluegrass Association, 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.



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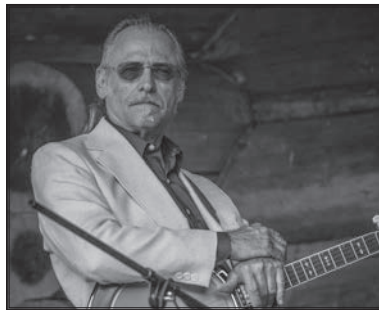
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OREGON ARTS
COMMISSION



Chuck Holloway, Ragged Union



Southern Oregon Voices



Del McCoury & Chip Russell-NWSS



Vol. 37 No. 4

Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

Bluegrass Express is a quarterly newsletter dedicated to informing members of the Oregon Bluegrass Association about local, regional and national bluegrass issues, events and opportunities.

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President's Message

To OBA Members and Friends:

As most of you know by now, Chris Palmer passed away unexpectedly. So, as of September, I am the OBA president until new elections in April. Pat Connell has graciously agreed to be the Vice President in my place. It has been a bit rough, but the team is holding together and keeping up with the mission and our planned activities.

We have recently acquired a more accessible storage space, transferred banking authorizations and are working on tying up any remaining loose ends.

Last quarter we contributed to the Trawick Fiddle competition and hosted several awesome bluegrass events through our "Bluegrass Special" project. Many thanks to the events committee for their hard work!

Coming up is the annual Sonny Hammond Memorial Gospel Show on January 27, 2018. Our 2017 show was a big hit and we expect the next show to be great as well. Thanks go to David Day for his efforts at organizing this event.

Now, more than ever, we need your help. Join us on the board or just let us know if you want to contribute in some way. We need a volunteer coordinator, and in April we will need some new blood in some of the OBA board positions. Many of us have been doing this gratifying work for more than the recommended two terms.

I would also like to remind you all to keep on supporting bluegrass music and the venues that host bluegrass bands. Show up, buy tickets, buy food and drink from the bar, all of that. Without these venues, we will not have places to promote the music we love.

Thanks,

Tony McCormick
President, OBA



© Clyde Cleveland

What's Playing On The Radio

Local Radio Bluegrass and Country Listings

Albany/Corvallis - KBOO

Broadcast from Portland, can be heard at 100.7 FM. See under Portland, below

Astoria - KMUN 91.9 FM

Some syndicated programming
503-325-0010

"Cafe Vaquera"

Tuesdays 9-11pm, Bluegrass/Old Timey
Western/Folk with Calamity Jane
CafeVaquera@hotmail.com

"Shady Grove" Saturdays 7-9pm

Regular folk program

Monday thru Friday 10am - noon
with bluegrass included

Columbia Gorge - KBOO

Broadcast from Portland. Can be heard at 92.7 FM. See under Portland below

Corvallis - KOAC 550 AM

Syndicated public radio with some
bluegrass included in regular
programming
541-737-4311

Eugene - KLCC 89.7 FM

Local broadcast 541-726-2224
Mixed format "Saturday Cafe"
Saturdays 11am - noon
"The Backporch"
9 - 10pm Saturdays

Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays
"Acoustic Junction" 5 - 7pm Saturdays
"Miles of Bluegrass" 7 - 9pm Mondays
www.krvm.org 541-687-3370

Pendleton - KWHT 104.5 FM

"Bushels of Bluegrass" 9 - 11pm Sundays
contact Phil Hodgen 541-276-2476

Portland - KBOO 90.7 FM

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

Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F
Additional Bluegrass Programming
Streaming and Schedule: www.kyacfm.org



The OBA Has A Bluegrass Radio Station

By John Hart, OBA Webmaster and Station Manager

No other bluegrass association can make that claim. The OBA is the first association in the country to launch and operate a full-time streaming bluegrass station on behalf of its membership. It's a great leap forward for the OBA. Oregon Bluegrass Radio broadcasts contemporary and classic bluegrass, 24/7, to anyone with a desktop computer, tablet, or smartphone. For clarity, it's called online streaming radio, to differentiate from the traditional terrestrial radio station you might be used to. To play bluegrass music legally, the OBA pays ASCAP, BMI, SEASAC and Sound Exchange their appropriate license fees each month, thus adding to the revenue flow to Oregon and national bluegrass songwriters and musicians we play. In this article, I'm going to answer three questions about streaming radio:

1) How does streaming radio work?

2) Who invented streaming radio?

3) Why did OBA launch a bluegrass station anyway?

How does streaming radio work?

First, the technical explanation: Streaming media is audio and/or video content that is constantly received by and presented to an end user while being delivered by a provider. The verb "stream" refers to the process of delivering or obtaining media in this manner; the term refers to the delivery method of the medium, rather than the medium itself, and is an alternative to file downloading, a process in which the end user obtains the entire file for the content before watching or listening to it.

Okay, but what's really going on?

In the case of streaming audio, somebody in a second bedroom somewhere is using either a piece of software on a computer system, or a cloud-based system to play ripped cds, and that music is pushed down the broadband line by an internet provider like Comcast, for example. But pushed

where? Pushed into what is commonly known as a broadcast server, which in turn disseminates the received signal to all those listeners who tune in on a desktop, tablet, or smartphone, around the world.

Explore History

In the early 1920s, George O. Squier was granted patents for a system for the transmission and distribution of signals over electrical lines which was the technical basis for what later became Muzak, a company that streamed continuous music to commercial customers without the use of radio. Attempts to display media on computers date back to the earliest days of computing in the mid-20th century. However, little progress was made for several decades, primarily due to the high cost and limited capabilities of computer hardware. From the late 1980s through the 1990s, consumer-grade personal computers became powerful enough to display various media. The primary technical issues related to streaming were:

Having enough CPU power and bus bandwidth to support the required data rates;

Creating low-latency interrupt paths in the operating system to prevent buffer underrun, and thus enable skip-free streaming of the content.

However, computer networks were still limited in the mid-1990s, and audio and video media were usually delivered over non-streaming channels, such as by downloading a digital file from a remote server and then saving it to a local drive on the end user's computer or storing it as a digital file and playing it back from CD-ROMs.

During the late 1990s and early 2000s, users had increased access to computer networks, especially the Internet, and especially during the early 2000s, users had access to increased network bandwidth, especially in the "last mile." These technological improvements facilitated the streaming of audio and video content to computer users in their homes and workplaces. (Streaming media, n.d.)

These advances in computer networking, combined with powerful home computers and modern operating systems, made streaming media practical and affordable for ordinary consumers.

Why did OBA launch a bluegrass station?

There are three primary reasons for the OBA launching a bluegrass station: 1) Acquiring new members, 2) Branding, and 3) Exposing OBA member bands to a wider audience.

ACQUIRING NEW MEMBERS

The OBA has a website and it is well known inside and outside of Oregon. A simple search on Google or Bing for the keywords "Oregon Bluegrass" brings up the OBA website in the number one position. So why then, if the OBA site is so popular, is a bluegrass radio station so necessary? The answer is the OBA website doesn't broadcast bluegrass, and the OBA Radio Station does. OBA represents bluegrass, and thus it makes sense to broadcast bluegrass. OBA radio receives an average of approximately 750 listeners per week and is growing weekly. Furthermore, OBA Radio has an opportunity with each day's broadcast to promote concerts, local events, and much more. New members have already started to sign on in good numbers, and that's a direct result of OBA Radio.

BRANDING

A website is only one part of branding. Other parts include print, radio, TV, magazines, online banners, interviews, logo placement, etc. Without looking, I'll wager you can identify the company behind many logos, such as AT&T, Procter & Gamble, and CBS. What OBA would like to see happen is that very same logo recognition by Oregon residents, and those residing outside the state. We can do that with a worldwide streaming radio station. Every listener, no matter what state or country they are in, is a potential member of the OBA.

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The OBA Has A Bluegrass Radio Station

Cont. from pg. 5

EXPOSING MEMBER BANDS

OBA member bands are probably the most active bands in the country. They seem to find many venues to play each week. Furthermore, they produce CDs. OBA streaming radio is the perfect opportunity for Oregon member bands to be heard throughout the state and around the world. We play the heck out of Oregon member bands on Oregon Bluegrass Radio. Exposure like that can only lead to good things for each band, not to mention revenue from playing their songs.

That's astonishing. By that statistic, you could easily conclude that the desktop computer is a thing of the past. More importantly, that one single stat tells us that we will find new OBA members on smartphones, and if they love bluegrass, we're in a great position to capture them! If you haven't already, please point your smartphone to:
www.OregonBluegrassRadio.org
You'll love what you hear.



John Hart, MA, is the OBA webmaster and radio station manager. He met his wife, Joanna, at the Marylhurst University bookstore, and they have been married 7 years.

Summary

With the launch of the Oregon Bluegrass Radio station on desktops, tablets, and smartphones, the OBA has become a leading voice in bluegrass. Soon, the station will have thousands of daily listeners (help spread the word!) and that will make the OBA a powerhouse in bluegrass music and bluegrass politics. Here's a key fact that will guide us into the future: 77% of adults, age 18-49, are listening to music and entertainment on their smartphones (Pew Research, 2017).



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OREGON BLUEGRASS RADIO

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CLICK HERE

JOIN THE OBA!

Playing Oregon Bluegrass 24/7 on desktops, tablets, and smartphones.

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IS PART OF THE



OREGON BLUEGRASS ASSOCIATION
JOIN THE OBA TODAY AND HELP SUPPORT OUR PROGRAMS!



Bluegrass Gold

By John Kael

I tend to shy away from superlatives, like “so and so is pure gold,” and “you’ll never meet a finer feller than this one here,” but I’ll tell ya what, folks: ol’ Chuck Davidshofer is pure gold. And you’ll never meet a finer feller.

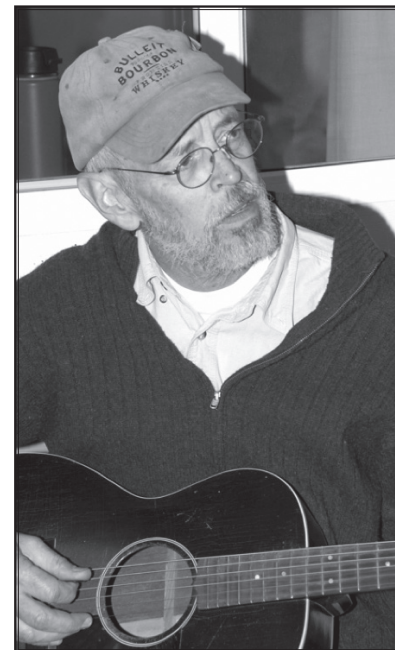
You may have seen him at the festivals, messing around with a cast iron skillet, wearing a practical outfit (he’s staunchly non-trendy, but perhaps the first of the unintentional hipsters), and most likely making friends with a new neighbor. He seems to know pretty much everyone, and a little something (or a lot) about pretty much anything – especially old bluegrass, old cars, old bikes, old cookware, old tools, old Oregon...you get the idea. The new stuff—maybe not so much.

I talked with Chuck the other night at his place, surrounded by all the trappings of being Chuck: two drill-presses-in-

Chuck sprouted among the cornfields of Dubuque, Iowa, directly underneath the gleaming KDTH-AM 1370 radio tower, piping in 1000 watts of western swing. His parents loved music, and there was a good deal of singing around the house growing up. He and his seven siblings all took turns on the family piano, and at the age of 15 his pop gave him his first guitar, which he still plays today.

After a time in college learning horn repair and a brief stint in Korea where he met his first wife, he struck out westward at the age of 26. “I figured if I didn’t leave then, I never would.” He settled in NE Portland, back when the Alberta Street Pub was the Love Train (“The bar stools were chained to the floor, I recall...”), and went about raising a family (he has two grown children - Alecia and CJ). He set up shop fixing horns at Wally’s Music in Oregon City, and has been a co-owner there for the

last 35 years, honing the art of instrument repair like a saxophone samurai. Many of Portland’s finest musicians’ finest horns have crossed his bench, and he has his own collection of oddities.



oddly common scenario, this drove his wife out. (“Koreans don’t think much of musicians”) (or banjo players, evidently, ba boom), but there was no turning back, and eventually bluegrass led him to a rich life filled with musical adventures and of course, to all you fine folks.

Chuck played in various local bands in the ‘80s and ‘90s, but the real break came when he was invited to play in the Sawtooth Mountain Boys. “I didn’t even play the bass, and I went in for this audition. The first gig was two months later, at Wolf Mountain Festival in California, with a trip to IBMA right after. I guess it’s good I could sing, ‘cause the bass playing was

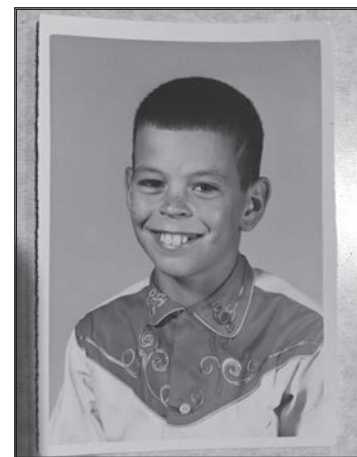


restoration on the dining room table, books and curiosities on most every flat surface, a cheerful collection of tiny antique Volkswagens, instruments hanging anywhere possible, some disturbing art, and a meticulously messy workbench.

While we were chatting, a stranger started rummaging around on the porch. Chuck glanced out the window. “Oh, that’s bottle man.” (I suspect bottle man is well provided for at this stop.) Chuck reminisced how one day this fellow had called out to him, “You know, them cans made you and me friends.” Chuck clearly appreciated the unpretentious sentiment.

He credits his first serious exposure to bluegrass to our very own KBOO radio, which was often playing at Wally’s music, and he began recording every Saturday morning show, and then listening to them throughout the week on his commute. He was first captivated by guitar players like Leo Kottke and Doc Watson, but quickly started making his way back to the early stuff - Bill Monroe, the Stanley Brothers, the early brother duets.

He was hooked. “Bluegrass is one in a long line of obsessions for me - home brewing, Volkswagens, English bikes.” He took up the banjo with a vengeance, practicing several hours a day. Unfortunately, in an



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even more so by the fact that he knows what he has and can retrieve it for you on command, usually including a story. “I remember the first time I saw Del. I was so excited to have him sing ‘Cold Rain and Snow’ that I yelled it out at the top

pretty rocky.” Chuck continued with Sawtooth until they disbanded about 10 years later, and he credits them with really opening up the world of bluegrass for him, and the art of performing.

Bluegrass has continued to be a central figure in Chuck’s life, and he credits it for some of his best times and his best friends. You’ll often hear him playing on his front porch in the evenings, where his neighbors gather and mingle. In fact, one of these evenings led to him meeting his current sweetheart, Kimmie. She was strolling on Alberta Street when she heard the enticing strains of bluegrass coming from one of Chuck’s gatherings, and the rest is history.

Chuck still performs regularly with a group of buddies that started out as the famed jam session at the Alberta Street Pub, and eventually morphed into the Sleepy Eyed Johns. You can catch them at the Muddy Rudder in Sellwood two Thursdays a month, and on Chuck’s porch if you’re lucky.

Chuck’s brand of bluegrass is the crusty, authentic stuff - it’s about the voices and the songs, not the licks and the showmanship, and he’s particularly drawn to singing tenor on the old bluegrass duets. “Tenor is the juiciest singing part there is,” he confides. He listens to Monroe, the Stanleys, Red Allen, Larry Sparks, Mac Martin, and a host of names I’ll bet a bunch of you haven’t even heard of.

His collection of vinyl is astounding, made

of my lungs. Unfortunately, I yelled “Fire and Rain” to which he responded ‘heh heh, I don’t think we can do that one.’”

His days are spent listening to old bluegrass at the house while working on horns, refurbishing something he found at a thrift or garage sale (“garage sales really appeal to my primitive hunter-gatherer instincts”), foraging for rocks or mushrooms, wandering around the desert, reading about almost any topic you could name, and making the best cornbread this side of an Arkansas grandma. He’s never short of a topic to discuss with passion, and is an avid listener and learner. “Dad raised all of us to be curious, and that’s a good thing.”

On a personal note, I consider Chuck to be a truly inspirational figure for basically just how to be a fine person, and my gal and I have often evoked the “What would Chuck do?” qualifier when trying to make a judgment call. I aspire to be more like him in most things (ok, not all- sorry, Chuck), and he’s one of our best pals ever.

In recent years, as many of you know, Chuck had to face down leukemia (CLL) and a particularly nasty and aggressive form of lymphoma known as Richter’s transformation, a rare but scary evolution of certain leukemia cells. Chuck underwent a barrage of chemotherapies, treatments and ultimately a stem cell transplant, any of which would have left the average cowboy weeping for ma, but

somehow Chuck was able to move through the entire multi-year assault with a grin on his face and an unwavering focus on the positive. It was frightening for all those close to him, but head-shakingly inspirational for everyone from friends and family to caregivers to fellow patients.

Chuck is a rich and earthy resource, and we’re lucky to have him in our music community. I feel fortunate to call myself his friend. If you don’t know him yet, you should take the time.



Interview: Patrick Connell - Flat Pick Guitarist

Interviewed by his son, William Connell (age 3), as related to his grandfather Pat, father of Patrick

William is 3. He says he can write but the crayon smudges are difficult to interpret, somewhat like cuneiform but with less meaning. So this is an oral interview chronicled by grandpa Pat.

William

(for the OBA's Bluegrass Express): How long have you been playing the guitar?

Patrick: Well sir, my first experiences with the guitar were when I was a little boy, with your grandpa. He showed me a bunch of the same songs that he plays for you.

W: Like the peanut butter sandwich song?

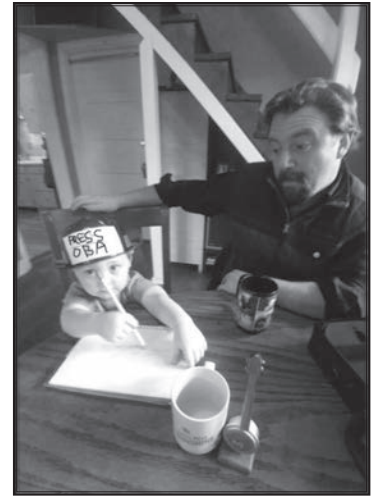
P: You got that right, buddy. That song is actually a tune, "The Arkansas Traveler." This was in the '80s, when peanut butter was far less controversial than it is now. When I was a teenager, grandpa took me downtown to get a used, semi-hollow guitar. I learned a bunch of grandpa's songs, and tried to teach myself how to play some of the popular rock songs of the period. Neither of us played bluegrass at that point; your grandpa was going through his "Yacht Rock" phase, and I liked music that you aren't allowed to listen to.

W: I love peanut butter. How did you become interested in bluegrass and flatpicking?

P: After I had moved to southern Oregon, your grandpa started playing the mandolin. At the same time, I started listening to more "acoustic" music, eventually realizing that there was

actual music that didn't have any wires or pedals. This was a big development for me. One day, I found myself living in a shack with a guy named Ryan Beyer, who was learning how to play Scruggs-style banjo. I was playing power chords on an Applause guitar, and the mismatch quickly put my living situation in jeopardy. It was in this shack, with Ryan, that I decided to start doing what he and your grandpa were working on. I didn't really have an understanding of what I was trying to learn--yet. But I was motivated to start familiarizing myself with this nebulous (to me) music genre.

Ryan and I would sit on our front porch, which was largely the result of not having a back porch, and play the same handful of songs over and over and over again. My first gig was with Ryan, at a bar in Gold



album for about two days. Then I started investigating the genre backwards, from there, with Thad always updating my library.



I ended up playing in a few bands with Thad, who kept me under his wing long enough until we were both confident that I would never own a guitar with a cutaway. Thad also showed me how to play the G-run properly, and always kept me excited about the music. He is a fantastic bluegrass musician and I'm fairly confident that I would have never differentiated bluegrass from the many overlapping styles of music out there without his guidance. TAB books don't tell you anything about that, which is what I was using to learn until that point.

Hill. We played "Cripple Creek" and a 60-bpm version of "Blackberry Blossom" for 3 hours. Since we were paid in beer, we ended up stranded there.

W: Good times, man.

P: One day, on the shack porch, a guy named Thad Jacobson stopped by and introduced himself, having seen me and Ryan outside all the time. We talked about music for a while, and he left me with a copy of Tony Rice's "Cold on the Shoulder" album. I laid in my bed, which was exactly the size of the

W: But Dad, you don't play traditional bluegrass. Why are you lying to my face?

P: Sometimes I do. What's important, in my opinion (which will also be your opinion, until you are old enough to build a shed), is knowing what's what. It helps me navigate my own musical efforts. For instance, when jamming with hardcore traditionalists, it helps me dictate how I play with them.

W: Oh, great. The long hairs vs. the short hairs debate? Again?



Fremont Fathers Day

room that it was in, and listened to that

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Interview: Patrick Connell - Flat Pick Guitarist

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P: That's right. Some people think this discussion needn't be held. I think it's always crucial to talk about, because the roots of the music need more water than the branches.



W: What the heck is that supposed to mean? Your platitudinous hooley is boring.

P: I'm of the opinion that all people endeavoring to play bluegrass, or something similar enough that a bystander would refer to it as such, should know the history and, I hope, understand how it all developed. "It" -- referring to traditional bluegrass. "The classics," if you will.

W: Even if that's not what they like to play or listen to?

P: Especially then. For instance: When I'm playing fiddle tunes with a cellist, I think I am required to let people know that we are NOT playing bluegrass and, if they are curious, elaborate on what that means. Bluegrass is a very specific sound, with a rich history. If I'm out in public, playing something that isn't exactly bluegrass, I feel like I'm doing the history a disservice if I allow people to think that I am.

W: Most people I talk to associate traditional bluegrass with the fiddle. If that's the case, how do you explain the "Blackjack" album? What has to be there for something to be bluegrass, you inflexible ninny?

P: Great question. I'd say the non-negotiables are bass, banjo, and guitar. And singing. Lots of singing. Without those three instruments, you can't really have drive. And without singing, you can't have songs.

W: You talk a lot. What other instruments can you play?

P: I've been able to play exactly four songs

on the mandolin, for years. Every now and then, I start working on the mandolin and/or some banjo, but it never lasts very long. As you know, we have quite a collection of instruments in the house, from fiddles to cellos, bass, banjo, guitars, mandolins. So many instruments, not enough time.

W: What guitars do you play?

P: I have a 2013 Santa Cruz TR model, a



Fremont 2017

1999 D-28, and a 1957 oo-18.

W: Do you like dump trucks?

P: Who doesn't?

W: Want some blueberries. (Not a question)

(Snack break)

W: What was your favorite thing to do at my age?

P: I really liked going to the bathroom in the potty, and I liked singing songs. If I'd known that you can't have bluegrass without singing, and that I would grow up to love bluegrass, I would have kept up with that one. Learning to sing, as an adult, is also okay.

W: I like to sing. Hindsight is 20/20, eh, dad?

P: Yes, it is. I'm confident that you won't have to worry about that, and that your life will be ...

W: I taught my dolly how to poop in the potty chair.

P: I saw that. Your mom and I are very proud of you.

It's important to teach what you are able, William. In fact, some say it's one of the best ways to learn. When teaching people about music, and going potty, we are forced to put what we know under a microscope, because we have to be very clear about what we are trying to impart. Any opportunity you have to teach what you are able to should be pursued. It's a win-win.

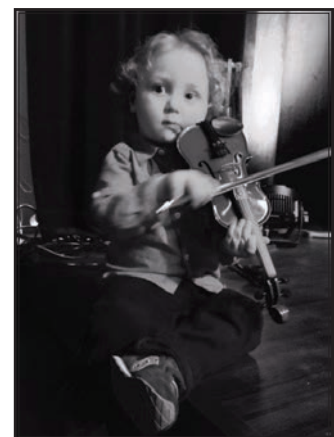
W: Let's agree to disagree. Moving on, where is my mommy?

P: She's probably wondering what guitar I should get next. Probably.

W: I disagree. Speaking of me, I like my own mic on stage. I don't like to share. Is this a problem with your "bluegrass pile" sound?

P: That depends on who you ask. Personally, I prefer when all the music happens BEFORE going through the P.A. system. That said, I appreciate why having individual microphones is often preferable. Most importantly, sharing is VERY important. Have you been hanging out with kids that don't like sharing? What are their parents' names?

W: Well, it looks like we are out of time. Got some bluegrass I need to listen to.





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Tuesday December 5th
7:30pm Fremont Theater
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Oregon Bluegrass Association-Bluegrass Special Concert Series
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Southern Oregon Voices: *The Smoke Clears For Eagleview*

By Joe Ross

We were faced with quite a predicament a week before the 11th Eagleview Pickout planned on September 9-10. Southern Oregon air quality was alternating between “unhealthy” and “very unhealthy” due to wildfire smoke. Would it make sense to go forth with our little event? Many said that smoke would keep people away. Others, especially those in the bands, had rehearsed their songs and wanted to perform. We had the entire campground reserved, and there was no refund. We decided that a final decision had to be made by the Wednesday before. I was losing sleep over the thought of having to cancel it. But September 9th also held special meaning for us, being 21 years to the day since Bill Monroe’s passing.

As luck would have it, the weather forecast called for cooler weather and a few showers before the weekend. We hoped that would help the smoke clear. We decided to go forward with a small event featuring five groups. Two other bands



had cancelled due to band members with asthma or smoke-related health concerns. We asked the remaining bands to shorten their shows to 40-minute sets so Saturday’s show would be done by dark.

The weather was perfect - sunny, warm and smoke-free! Members of the Umpqua Valley Bluegrass Band were there to set up, host and welcome everyone. Oregon Oldtime Fiddlers kicked off the music with a rousing show featuring each member taking turns leading songs. The Sons of the

Soil (Rob Gandy, Dusty Cowart, Aaron Calaway) pleased the crowd with their raucous “hillbilly, old timey, foot stompin’, barn stormin’, hollerin’ and a-squealin’, good timing” music. All three work in sawmills so I uploaded (on YouTube) their original about that.

Twisted Pick normally plays an eclectic bunch of material, but they kept their set fairly traditional. Because their harmonica player (Joe Cooper) couldn’t make it, John Crouch (banjo), Matt Crouch (bass) and Bill Kline (guitar) were joined

by guests Jerry Zumwalt (mandolin) and Liz Crain (fiddle).

Because a couple members of the fine band Sequoia were there, Al and Deb Brinkerhoff, joined by guest Joe Ross, presented a nice little 4-song “tweener”

Continued



Southern Oregon Voices: *The Smoke Clears For Eagleview*

cont. from page 12

set. I heard their full 5-piece band at the Winston Melon Festival a week later and was impressed. I uploaded their version of "Blues for Dixie" to YouTube.

As the big potluck dinner started, Mountain Creek String Band was up next with their folk, country, pop and bluegrass songs. Mountain Creek String Band has been together for about three years and now includes Karen Pohl, Gene Hodson, Bill Kline and Jim Kuether. Several of them first met and became friends at an open mic night at a local restaurant. Bill moved to Douglas County from Texas in 2016 and plans to never leave. Jim Kuether currently serves as president of the Oregon Oldtime Fiddlers Association.

This year's Eagleview Pickout was pleased to have Jericho Road, a gospel bluegrass band from Oregon's Willamette Valley, on the program. Robyn Stutzman, Steve Allen, Eli Raber and Gary Fendall are a tight unit with a variety of well-arranged sacred and secular music. They share the good news of Jesus Christ to encourage audiences of all ages and walks of life. I uploaded their renditions of "Colleen Malone" and "God Loves His Children" to YouTube. Before sunset, other musicians joined in with their band to close off the program in true jam style. Some audience members said that was one of the best parts of the day.

I heard jam sessions well into the night in the pavilion and several different

campsites. After a group sing, Jericho Road presented a wonderful Sunday morning gospel program before we had to clear out of the campground.

Everything came off like clockwork, Mother Nature cooperated, and it was a real team effort. Eagleview was another fine little pickout. We thank the OBA, Lagunitas Brewing, all the bands and attendees for their support. The beautiful site gets heavily booked a year ahead so we've already reserved September 8-9, 2018 for our next pickout there. Let's hope we don't have to deal with wildfires and smoke again next year.



OBA Steve Waller Memorial Fund

History

In honor of his significant contributions to music and the Oregon Bluegrass Association (OBA), the Steve Waller Memorial Fund (the Fund) was established after Steve's passing in June 2015. The purpose of the Fund is to honor Steve through awarding financial grants to deserving individuals, to further their education, professional growth, or the advancement, preservation or support of bluegrass music.

Resources supporting the Waller Fund include: OBA general account funds, donations from the Oregon bluegrass community, and, potentially, grants received from various other organizations. OBA's goal is to receive enough support to endow the Waller fund, so that the principal balance remains intact in perpetuity, and regular earnings support annual grant awards. Until that point is achieved, OBA will strive to maintain financial resources to award funds deemed sufficient for recipients.

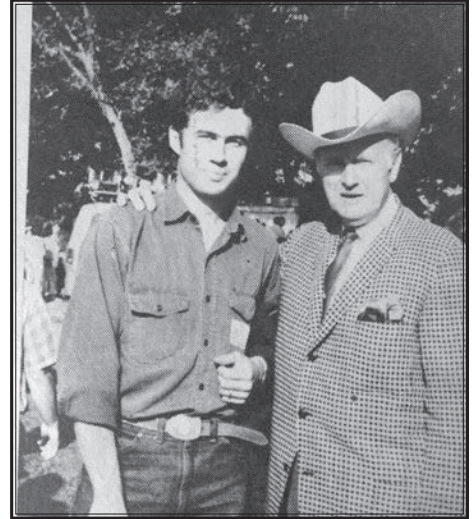
OBA administers the Waller Fund. Grant awards may vary in amount, and may be awarded to one or more recipients. OBA's Waller Fund Committee will review applications and recommend award recipient(s) and amount(s) to the OBA Board of Directors for final approval. The OBA aims to present the award annually at the Annual Meeting in April.

Scope

Steve Waller Memorial Fund grants will be awarded annually to individuals or groups with involvement in the Oregon Bluegrass community. The OBA Waller Fund Committee will consider all requests received through completion of the Waller Grant Application Form by the due date.

Criteria

1. Applicant(s) must be an Oregon Bluegrass Association member (individual or band) and the primary award recipient must be an Oregon resident.
2. Applicants must have a stated financial need.
3. Applicants may request funds for musical tuition or lessons, professional development, or the advancement of the bluegrass genre.
4. Applicants must complete and submit the Waller Grant Application Form by the due date.
5. Applications may not be submitted by a current OBA Board Member or relative.
6. Grant award payments will be made by OBA to the entity designated on the Waller Grant Application Form.
7. OBA may revise the criteria and Waller Fund application process from time to time, as needed.



Steve Waller and Bill Monroe

Use Of Funds

1. Awards are intended to be used within the OBA's mission statement to "promote, encourage, foster, and cultivate the preservation, appreciation, understanding, enjoyment, support, and performance of bluegrass and other closely related music."
2. Awards are to be used within the one-year grant cycle and the Grant Use Summary Form to be completed by June of the year following the award.
3. Submit the form by January 1 to wallerapplication@oregonbluegrass.org or mail to the OBA.
4. Recipients of the award may be asked to present their use of the award at the OBA general membership meeting held annually in April. If awardees are unable to present in person, a statement may be prepared.



OBA Steve Waller Memorial Fund

Grant Award Information and Application

Applications Due January 1, 2018

Submit to: OBA

P.O. Box 1115

Portland, OR 97207

Or:

wallerapplication@oregonbluegrass.org

Date: _____

Applicant Name: _____

Mailing Address: _____

City, State, Zip Code: _____

Phone: _____ Email: _____

Best Time to Contact _____

Are you an OBA Board Member or Relative? _____

(Use a separate page to complete the following section, if necessary.)

Describe your involvement in the Oregon Bluegrass Community.

Describe the Use of Waller Grant Funds _____

For What Time Period Will Funds Be Used _____

How Will the Grant Funds Further Your Musical or Career Aspirations?

Provide information on who would receive Waller Funds from OBA, should you be awarded a Grant (name, address, phone number, email address)

For questions about this application, contact:
wallerapplication@oregonbluegrass.org

Thank You and Good Luck!



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 Mike Marshall & Darol Anger 40th Anniversary (sat/sun)
 Laurie Lewis & the Right Hands (sat/sun)
 Kenny & Amanda Smith (th/fri) • Rushad Eggleston (sat/sun)
 Väsen (fri/sat) • Jeremy Kittel Band (fri/sat)
 Joe Craven & the Sometimeres (sat) • Dustbowl Revival (fri/sat)
 The Mammals (sat) • Matuto (fri/sat)
 The Jacob Jolliff Band (th/sat)
 Front Country (th/fri) • The T Sisters (sat)
 Jeff Scroggins & Colorado (th/fri) • The Last Revel (th/fri)
 The Slocan Ramblers (th/fri) • The Buckaroosters (sat)
 Foxfire (th/fri) • Great Northern Planes (sat)
 The Canotes (fri/sun) • Durham County Poets (th/fri)
 Ben Hunter & Joe Seamons (sat/sun)
 Ricky Gene Powell & Acoustic Laboratory: The Return of Deadgrass (fri/sat)
 North Country Bluegrass (fri/sat) • The Debutones (th/fri)
 Brother's Keeper (sun)

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Whiskey Deaf**

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*Hensley and Ickes at the Fremont Theater
(Bluegrass Special Concert Series)*



Mountain Honey At O'Connor's



Josh Cole at Solarfest



*A Sudden Tradition at The Harvest Century
Bike Ride, Hillsboro*



Back Porch Soiree at Sam Bond's Brewery, Eugene

WANTED

The Bluegrass Express is looking for local band photos to insert on the "Local & Live" page. If you want in, just send us your best photo with a brief caption of Who (preferably just the band name), Where (venue) and When (please, no longer than 6 months ago). Submit to llevitt@comcast.net before the 17th of the month of the issue to be printed.



Summer Festival Memories



Sunny South



Rocky Water String Band



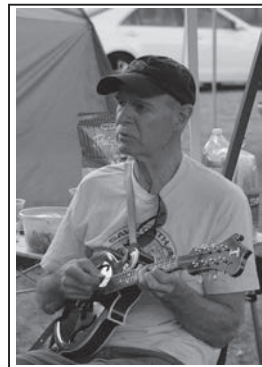
Free Range



Whiskey Deaf



Grass Station



Shari Dolan with her dream band:
Matt Snook, Jim Faddis, Nikki
Clevenger and Steve Blanchard

Chick's Kids

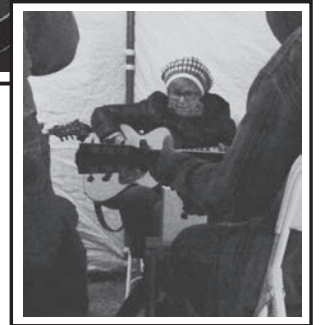
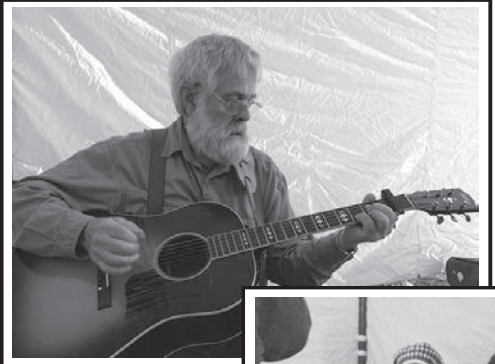


Summer Festival Memories

Tygh Valley



The Loafers



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Northwest String Summit*





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David Day (503) 760-7572

www.daychiropractic.com

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Scheduled Jams: Oregon and SW Washington

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

Sunday

CLACKAMAS/HAPPY VALLEY: String Along Jam - 2nd and 4th Sundays 2:15 to 5 pm
Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located on the circle beyond the shopping center, off Sunnyside Rd. at SE 147th. Look for the sidewalk signboard near the Library.
For information: Charlie mels677@aol.com or LeaAnne ldenb@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

KLAMATH FALLS: Bluegrass Jam – First Sunday of every month 1-5 pm
Mia's and Pia's Pizzeria and Brewhouse, 3545 Summers Lane, Klamath Falls, OR 97603
For information: Ben Coker (541) 783-3478 benfcoker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October–April 12:00 noon- 4:30 pm
Portland Audubon Center, 5151 NW Cornell Road, Portland. All levels of bluegrass players are welcome. Bring an instrument, your voice, a song, and a friend. Come make music among the birds. Small donation of \$5.00 requested to help cover room rental.
For information: Rich Powell powellR5923@q.com

PORTLAND: Turn Key Bluegrass Jam - Every Sunday 2 to 5 pm
The O'Neill Public House, 6000 N.E. Glisan St. (60th and Glisan)
Ready to go and everyone gets a turn. The Turn Key Jam (formally Off Key) is a welcoming jam that is attended by an established group of intermediate players. All levels of players are encouraged, including beginners and advanced players. It's a comfortable, safe place for all to play music together.
For information: Jeff at msglimbaugh@comcast.net or (360) 256-8123

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

SISTERS: Strings in Sisters – Third Sunday of the month 1:30 pm – 3:30 pm
The Pines Clubhouse, 612 Brooks Camp Rd. All welcome. No charge.
For Information: Phil Minor (541) 719-0497 or Bruce Barnes (541) 728-3190

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
For information email: rambling@ramblingbluegrass.org or website http://ramblingbluegrass.org Phone: Pizza Parlor (503) 531-7220

Tuesday

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

EUGENE: Bluegrass Jam Every Tuesday 9:00 pm - 1:00 am
Sam Bond's Garage, 407 Blair Blvd, Eugene. This year 'round jam offers good food and micro brews.
Jam Hosts: Sunday Sam and Sean Shanahan.
Call (541) 431-6603 for information

HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday 7 - 9 pm
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: Nancy Christie, (503) 348-5374, nancy.d.christie@gmail.com

LINCOLN CITY: Bluegrass & Old Time Music Jam Every Tuesday 6 -9 pm
North Lincoln Eagles Lodge, SW 32nd at Hwy 101. All levels and ages welcome.
For information: Carla (541) 418-1779

Wednesday

BEAVERTON: Bluegrass Jam - Every Wednesday 6:30-9:30 pm
Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy, Beaverton, OR (east of Hwy 217)
For information: Jane janeromfo5@gmail.com

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays year 'round from 7-9 pm
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 6 pm-8:30 pm
Wild River Pub meeting room NE F. Street
For information: Gary or Debbie Antonucci hugoants@msn.com

Continued on page 28



Scheduled Jams: Oregon and SW Washington

Cont. from page 27

VANCOUVER, WA: Bluegrass Slow Jam - Every Thursday 6:30 - 9:30 pm

Barborton Grange, 9400 NE 72nd Ave, Vancouver WA 98665

Please note this is a slow jam, with the belief that bluegrass is a non-competitive participation sport. All talent levels are invited to participate. No amplified instruments. Listeners welcome. No charge, but there is a donation jar for those who would like to support the Grange for allowing use of their facility.

**For information: Chuck Rudkin
pbr@comcast.net**

Friday

CENTRALIA, WA: Acoustic Bluegrass Jam – 3rd Friday 6 - 9 pm October 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 - 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.zhallow.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: Taborgrass Bluegrass Class & Jam
- Every Saturday through May. 10 am -1 pm for beginning class and jam; 1 pm – 4 pm for the intermediate class and jam. “The Sessions” offers two small jams guided by professional musicians 1:00– 2:30 pm every Saturday during Taborgrass. St. David of Wales Episcopal Church 2800 SE Harrison Street Portland, OR 97214. For all instruments. No registration required. Drop-ins welcome. Cost is \$12 per class or session, \$6 for jamming only. Knowledge of basic chords and the ability to execute chord changes is required.

**For information: Greg Stone,
grgstone@gmail.com**

DALLAS: Acoustic Gospel Jam - Every 3rd Saturday 7:00 pm - 10:00 pm

All levels welcome. Guthrie Park in Dallas.

**For information: Sally Clark (503) 623-0874
or email Jim dusterjim@hotmail.com**

WINLOCK, WA: Slow Jam - Second Saturday of the month beginning at 1 pm, October through May.

Hosted by WAMA (Washington Acoustic Music Association) Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.

**For Information: wamamusic.com or email
info@wamamusic.com**

VANCOUVER, WA - Old Time Country Jam - Every 2nd and 4th Saturday 6:30-10:00 pm

2500 N.E. 78th Ave., Vancouver, WA. 98665 at the Vancouver Masonic Center All are welcome to join the fun as a musician, singer, or to just listen and or dance.

**Contact info: Dean Roettger (360) 892-0769 or
(360) 627-1228 email vip1x1@yahoo.com**

If you have jam updates or additions, you may update your jam listing via the public calendar at oregonbluegrass.org or email calendar@oregonbluegrass.org.



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 performer 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
booking@3PlayRicochet.com

A Sudden Tradition

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

www.ASuddenTradition.com Dennis Zelmer
503-893-4569 info@ASuddenTradition.com

Ash Creek

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

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

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

Back Up and Push

Dan Kopecky —mandolin/vocals, Robert Brownscombe —bass, Susie Anderson – fiddle/vocals, Tom Gall —guitar/vocals, Patrick McLaughlin – banjo. 5-piece bluegrass band from Welches, OR.

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

Bethel Mountain Band

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.

bethelmountainband.com
Jerry Stutzman
info@bethelmountainband.com

Steve Blanchard

Steve Blanchard is well known as an acoustic flatpicker guitarist, singer and songwriter with a career spanning over four decades. His musical style includes bluegrass, cowboy/western, folk, and Americana. No matter what the style or venue, you're sure to feel Steve's love and passion for his music.

www.SteveBlanchardMusic.com 503-730-0005
Steve@SteveBlanchardMusic.com

Corral Creek

Corral Creek's commitment to showing the audience a good time has worked out O.K. for 13 years. We share tunes of Oregon, Gospel, and Bluegrass standards to city festivals, cultural centers, Bluegrass festivals, house concerts, wineries and more.

Pam Young
1101 S. College Street
Newberg, Or. 97132-3379
pywaterfalls@yahoo.com
corralcreekbluegrass.com
For bookings please call 503-319-5672.

Eight Dollar Mountain

Darrin Campbell, Stuart Green, Phil Johnson, Peter Koelsch, Mark Lackey. Eight Dollar Mountain rises from the Cascade-Siskiyou Mountain region of Southern Oregon and brings you fine string music from the long-standing traditions of excellent bluegrass.

www.eightdollarmountain.net
Mark Lackey

Fadin' By 9

With hot pickin', tight harmonies, and a mix of “bluegrassified” rock, folk, bluegrass covers, originals and originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

www.fadinby9.com
Dave Irwin
dave-irwin@comcast.net
360-903-0131

Free Range

Free Range is 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.

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

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Kathy Boyd & Phoenix Rising

IMEA 2015 Bluegrass Group of the Year. Kathy Boyd & Phoenix Rising is all about the stories, and the stories of everyday America are what you get from these four personable entertainers. With over a dozen years of awards on the shelves, the quartet has longevity in the performance arena and an extended fanbase worldwide! This hard-working group of songwriters is guaranteed to deliver a high-energy family-friendly performance that is a delight for all ages.
www.phoenixrisingband.org
KBPR@gmail.com
503-936-8480

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 emphasis in 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 Brockkill. We've 70+ years of experience playing bluegrass and acoustic music. Be amazed: trio harmonies and instrumentals with banjo, Dobro, guitar, mandolin, octave mandolin, and fiddle.
Matt@greenbeard.us
541-805-5133

Misty Mamas

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

Continued



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
se6bq5@teleport.com
503-281-7666

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 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 available print space.

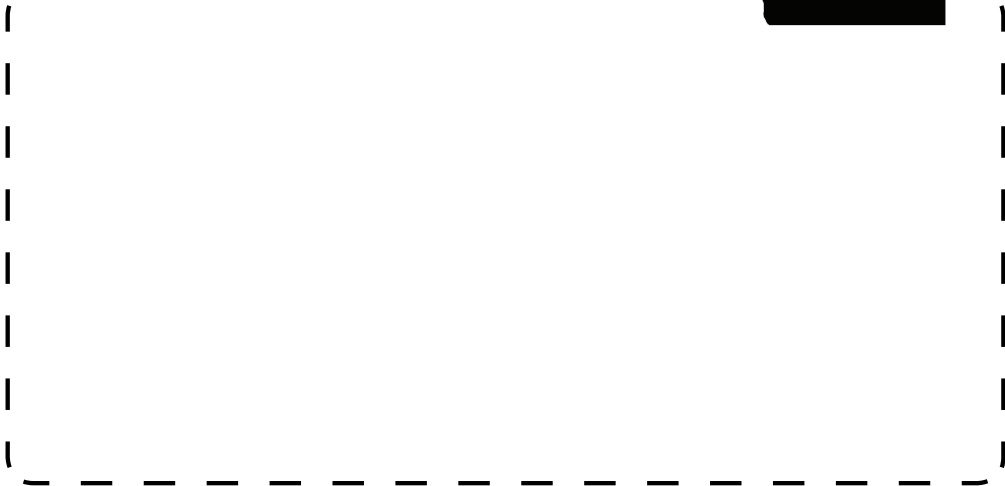
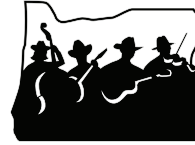


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- Angel Sponsor\$60 (1yr.)
- Golden Sponsor\$100 (yr.)
- Contributing Business Sponsor....\$125 (1 yr.)/\$350 (3 yrs.)

Volunteering

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

