



INSIDE THIS ISSUE! Laurie Lewis at the Gorge, Summer festivals, Local & Live and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

Sweet Haven Of Mercy

Laurie Lewis Brings Bluegrass To The Columbia Gorge

By Nora Candey

The Road to Menucha

The morning of April 22, 2018 saw the sun rise in a clear blue sky over Portland, Oregon. It was an anomaly in a spring locale typically shrouded in gray and rain. As my husband and I packed and prepared for our trip up the Columbia Gorge, we felt a heightening sense of excitement at the great weather and the experiences in store for us at Laurie Lewis's inaugural Bluegrass in the Gorge camp. We had heard great things about the Menucha Retreat and Conference Center, though neither of us had been. The camp was to feature small group instruction by Laurie and friends on our instruments, singing, and song-writing. I was looking forward to improving my banjo chops with Justin Hiltner, and my husband, who had just begun playing mandolin two months prior, was unsure whether he'd be able to attend any of the workshops with Tom Rozum, as he was worried about slowing the group as a bluegrass newbie. By that afternoon, every last detail of packing and cat-sitting was attended to, and we headed off into the Gorge.

A Peaceful Place

As Scott drove and I navigated us off the main road onto the hilly wooded entrance to the Menucha grounds, I couldn't help but feel I was entering a different world. This is a lush place with a feel of magic about it, and a kind of ineffable peace is pervasive. As we arrived at the main lodge building, Program Director Reverend Lori Nance was there to help us get settled in our cute and cozy room, and made herself available if we needed anything. A chipmunk watched us unload our instruments and bags from the car.

Said Lori, "Retreat planning is a process involving dreaming, decision-making, creativity, organization and improvisation."

It is fun seeing something go from idea to reality. I get to work with some amazingly talented and fascinating people to put together events that are fun and enrich people's lives. Most often we find groups to work with through people who have been to Menucha who say 'You know, you ought to talk to ____.' Bluegrass in the Gorge is a great example of how that happens. I was talking one day to Mary Flower, who is Artistic Director for our Blues in the Gorge (acoustic blues guitar camp), telling her we were thinking of starting a bluegrass event. I asked Mary if she knew of anyone. Before I knew it, emails were flying, and I was on the phone with Laurie Lewis, then we were picking dates and away we went!"



Scott and I were assigned to "The Hideaway," a very private room down three flights of rustic stone steps. Though lugging my heavy Stelling banjo up and down those stairs all week proved to be a workout, it is a perfect room assignment for those who prefer their privacy. The room was neat as a pin, and though the furnishings were not new, they were comfortable and homey, and there were plenty of books and

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OBA Membership & Ad Information

Membership Information

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

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

Website

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

www.oregonbluegrass.org

Article and Editorial Submissions

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

Linda Leavitt
Expressnews@oregonbluegrass.org

The OBA Board

www.oregonbluegrass.org

Tony McCormick - President
president@oregonbluegrass.org

Pat Connell- Vice President
vicepresident@oregonbluegrass.org

Ron Preston - Secretary
secretary@oregonbluegrass.org

Patrick Seafeld- Treasurer
treasurer@oregonbluegrass.org

Liz Crain
OBA Roseburg Chapter President
lizcrain42@gmail.com

John Hart - Webmaster
webmaster@oregonbluegrass.org

Dave Hausner-Membership
membership@oregonbluegrass.org

Linda Leavitt-OBA Express
expressnews@oregonbluegrass.org

Steve Eggers - Ad Sales
obaexpressads@oregonbluegrass.org

Clayton Knight - Calendar
calendar@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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AD RATES AND DIMENSIONS

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Quarter Page	3.75 x 4.5	\$60.00	\$50.00
Eighth Page	3.75 x 2.25	\$40.00	\$30.00

WEBSITE RATES AND DIMENSIONS

Size	Dimension	Cost	With Print Ad
Leaderboard	728 x 90 px	\$50.00	\$30.00
Small Square	300 x 250 px	\$45.00	\$25.00

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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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Bridgetown Bluegrass Festival



Thursdays at The Muddy Waters



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Vol. 38 No. 3

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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.

Bluegrass Express Staff

EDITOR

Linda Leavitt
expressnews@oregonbluegrass.org

COPY EDITOR

Nancy Christie
nancy.d.christie@gmail.com

GRAPHIC DESIGN & LAYOUT

John Nice-Snowdy
nicetunz@gmail.com
(805)748-6648

ADVERTISING

Steve Eggers
obaexpressads@oregonbluegrass.org

WEBMASTER & WEB CONTENT

Tony McCormick
John Hart
webmaster@oregonbluegrass.org

JAMS & ONLINE CALENDAR

Jim Miernyk
Clayton Knight
calendar@oregonbluegrass.org



President's Message

Hi Everyone!

It's festival season, so get out there and support the festivals and pick some bluegrass with your old and new friends. The OBA directors will be out and about — stop by our OBA table at the Gorgegrass festival and anywhere else you see us.

We are on a major mission right now to attract new members to the group, particularly the younger set that are not so inclined to join "clubs." Any suggestions you have about things the OBA can do to make being a member more valuable (without it costing more) would be appreciated. I was thinking of calling the project "Youth-n-ize the OBA" but no one seems to like that name for some reason.

Lately we have been getting more audience for our oregonbluegrassradio.org streaming station and some fine folks have begun a local Portland drive time show on Tuesdays at 5:00 p.m. at 99.1 FM and online at <http://prp.fm/show/bluegrass-next-door/>.

Finally, if you haven't heard, your OBA is presenting local bands on a regular monthly basis at the Alberta Street Pub, located at 1036 NE Alberta Street in Portland. These shows are on the second Saturday of the month from 8:00 p.m. until midnight. Your band has to be an OBA member band to be invited to play. Come out and support the local bands and the Alberta Street Pub.

Thanks for the support!

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

Portland Radio Project - 99.1 FM

Bluegrass Next Door with

the Portland Radio Ponies

5-6 pm Tuesdays

Streaming at prp.fm

Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F

Additional Bluegrass Programming

Streaming and Schedule: www.kyacfm.org

Salem - KMUZ 88.5 & 100.7

"Ken 'til 10" 6-8am M-F

Simulcast with KYAC.

kmuz.org, all bluegrass



games, as well as a coffee maker, kitchenette, and tea service. Resting a moment on the deck, which looked out westward with a view of the Columbia River, I felt a kind of sanctity that would stay with me through the remainder of the camp. A woman who came to bring us some fresh towels remarked that it often feels like the many prayers said in this place have settled into the land. As we settled into the room, we could hear a mandolin and singing faintly in the distance, adding to the great sense of peace and stillness in the tall trees and indigenous wildlife surrounding us.

Heading back up to the main building for a walking tour of the grounds, we were joined by Lori Nance, Marketing Director Lauren Deming, and several other camp participants. The grounds are expansive and feature two iconic Gorge views. We learned that Menucha was built in the early 20th century by former Oregon governor and department store magnate Julius Meier as a summer home for his large family, and had been acquired by the Presbyterian Ministry in the 1950s. Many traces of the Meier family remain, such as a pair of huge J- and M-shaped andirons inside a prodigious outdoor stone fireplace, where one can imagine the cookouts of a large family of times long gone.

Lauren Deming said that “Julius and Grace Meier named this estate Menucha (the Hebrew word for still waters/renewing stillness) and used it for getting away with family and for entertaining on a large scale. Their 1200-square-foot living room has a wrap-around balcony and a huge stone fireplace. The home was constructed during that great social experiment known as Prohibition so Mr. Meier hid a speakeasy in the basement. When he pushed a little button tucked under the fireplace mantel, motors in the floor would open two doors in the wall, revealing a fancy built-in bar ornamented with carved wood and stained glass. Another architectural oddity is the little window cut through his bathroom medicine cabinet which allowed him to keep an eye on

things happening in the living room.”

Today, the speakeasy space is home to a delightful coffee shop which is open daily after breakfast and lunch. Crown Point and Vista House are visible from the eastward view near the swimming pool, and as we gazed out into the perfect afternoon, Lauren described what it had been like during the Eagle Creek Fire, looking out and seeing the fire creep closer and closer, hoping it would not reach Menucha. Luckily, it didn’t and the grounds remained intact.

Said Lauren, “Firefighters put out spot fires at Crown Point, just 2 miles up the road from us. Then the wind died down and the fire



Donna Dunaif, Nora Candey and Erica Wegener

stopped moving westward, much to our relief. Menucha was in the area that remained under mandatory evacuation for 12 days which forced us to cancel 20 groups for September, resulting in a \$50,000 loss. Still, that’s small potatoes compared to what replacing this historic property would have cost. The bottom line is that we were burned financially but not physically... and we were very grateful.”

Walking back across the grounds, we passed over a large in-ground stone labyrinth. The labyrinth, said Lauren, “was built with all volunteer labor in 2008 under the leadership of landscape architect George Erdenberger. Its design is very sim-

ilar to the one found inside Chartres Cathedral in France. The centerpiece mosaic rosette was created by local art students of the Hera Community School under the direction of artist Anna Meyrick.”

The delicious meals at Menucha were served family style. Group members volunteered to assist with serving at each meal. This helped with the feeling of home and family, and lent a sense of humility to the occasion. The dining room looks out over the breathtaking westward Gorge view. Laughter, joviality, and good conversation were the norm in the dining hall, as group members got to know each other better. Meals are prepared on site, and the fresh bread baked daily could be a meal in itself.

Camp Impressions

Menucha was a great setting for focusing in and learning about my instrument. The camp was set up with a lot of flexibility for jumping between instrument tracks. I chose to attend all six banjo workshops with instructor Justin Hiltner while other participants were taking guitar and singing workshops with Laurie, mandolin with Tom Rozum, and fiddle with Brandon Godman. The groups I attended were casual, with topics ranging from moving sixth chords, to songwriting, to improvisational ideas and techniques. Justin taught in a lighthearted manner while still transmitting a large amount of knowledge. He said of the workshops,

“It was a great opportunity for me to flex my teaching muscles again. I hadn’t taught in a little while, so I appreciated the chance to think through a few new course ideas and rework some of my more traditional topics. The students gave me great feedback and I think we all learned together over the week, which is the goal!”

Overall, the combination of courses led to me having a real “aha” moment with my instrument on day three. I found it helpful that there was at least a one-hour break between most of the banjo work-

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Sweet Haven of Mercy

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shops, affording me time to go back to the room with my instrument to internalize the lesson. It was the right number and frequency of workshops to dig in and gain a bunch of real knowledge.

Said Brandon, "I enjoyed the workshops quite a bit, especially with them all having a different topic of focus. I feel that opens it up to let students pick and choose what they attend, while allowing the instructors to offer something for everyone. The common difficulty with camps is the difference in experience and level of playing. I hate isolating folks in any way. I think the fiddle/banjo and my 'make that tune your own' courses were my favorite and most fun to teach."

It just wouldn't be a bluegrass camp without jamming, and the first evening of camp featured instructor-led jams. The instructors were inclusive and welcoming, and seemed to have a magical ability to elevate everyone's playing. I felt relaxed, and found myself getting outside my comfort zone with my banjo breaks and trying stuff up the neck that I might not have attempted before. Sometimes it worked out, sometimes not, but overall I got the sense it was a safe place to try new things.

Said camp participant Donna Dunaif, "I had been really looking forward to meeting and having classes with both Brandon Godman and Justin Hiltner, because I play both fiddle and banjo. Getting to meet and interact with them was my favorite experience at camp. I was very satisfied with their classes, as well."

Participant Molly Westmoreland, who primarily attended guitar and singing workshops with Laurie, said, "What I loved most about this weekend at Menucha was the personal touch everyone



received from Laurie and her friends. In the rhythm guitar workshops, Laurie offered useful tips to each individual player tailored to their skill level. I know I came home with a few gems! I also loved that she stressed the importance of a rhythm guitar player, whether or not they had interest in learning to play leads. And the harmony workshop where we all learned to sing 'A Beautiful Life' was such a great way to top off a wonderful few days of Bluegrass in the Gorge!"

Another highlight of camp was the second evening's program of "bluegrass karaoke," where Laurie, Tom, Justin, and Brandon backed folks up on a song selection. Many people chose to take the opportunity, and it made for a very entertaining evening. Laurie and the band helped everyone sound great. When my turn came, I chose "High on the Mountain" by Ola Belle Reed, a song I know well and had performed before. It was so fun performing with them, and they brought out the best in anyone brave enough to give it a go. The following evening was an open mic night, with emceeing by Justin and Brandon, who said he "learned that emceeing open mic can be fun!"

Said camp participant Elliot Picciotto, "I went to Menucha to see Laurie and Tom and was happy to listen to stories and learn a few things. Both are warm, friendly, inclusive people who have made a study

of bluegrass music for all of their adult lives. I try to see them when they come this way and am never disappointed. Their music, their detailed understanding of it and their ability to share with others are simply top notch. As someone who likes to sing, I was especially happy that I went."

Participant Anna Berry added that, "After many years of admiring Laurie Lewis and Tom Rozum, I was so excited to have a chance to learn from them. I was not disappointed. They filled our days with wonderful music and vast knowledge of the bluegrass genre. I came away inspired and excited for the next opportunity to work with them!"

Overall, the peaceful setting as well as the welcoming, inclusive instruction was conducive to progress on our instruments. Scott did end up getting the opportunity to go to the mandolin workshops after all, and I could hear a marked difference in his picking by the time camp was over. Overall there was a great sense of camaraderie and collaboration among camp participants, and it seemed that old friendships were strengthened and new ones were forged. Tom Rozum said of the mandolin workshops,

"My goal as an instructor was to first assess the students' abilities and levels, and then to find ways to impart knowledge that I've garnered over the many years of learning, playing and performing. It's always rewarding to be able to point out the problem areas of a student's playing that may be holding them back, and how they can be eliminated. My workshops are always tailored to the needs of the group. This year at Menucha, we spent much of



the time demystifying and familiarizing ourselves with the mandolin fingerboard.”

Laurie's Take

The Bluegrass Express was able to catch up with Laurie Lewis by email after the event, and she shared her thoughts regarding Menucha and the direction this music is headed.

BE: In the past, you put on a long-running bluegrass camp here in Oregon called Bluegrass at the Beach. What is similar between that and the new event at Menucha, Bluegrass in the Gorge? What is different?

LL: One difference is that I purposely tried to keep more open time in the schedule at Menucha. At Bluegrass at the Beach, the instructors and the students worked overtime, trying to cram as much into each day as possible. I found that everyone stops learning at a certain point, and just drags themselves through the days, thinking that they will ingest the information when they get back home. That rarely happens. So I set out to design a camp with stand-alone classes, so that attendees can follow their interests and jump around from subject to subject. And there is more time built into the day to actually work on and further explore what they have learned. An added benefit is, I think, that attendees at all levels of experience can usually find something within each hour to challenge them in some way.

BE: What made you decide now is the time to begin a new bluegrass camp in the Pacific Northwest?

LL: I hadn't thought about having a bluegrass camp again until I was approached by Menucha to do it. Reports on the place were so universally positive, the staff is so helpful, and I am a sucker for beauty. It made me feel like I could take on another camp. And then, I realized how much I had missed the

Pacific Northwest and the camaraderie of Bluegrass at the Beach. I feel like we can recapture some of that magic.

BE: What was it like planning the camp?

LL: Luckily for me, I chose teachers who are a joy to work with. I sent out an email with my idea of having free-standing classes, and Brandon, Tom and Justin jumped on board and came up with great suggestions. Then all I had to do was figure out a schedule and come up with ideas for my own classes.

BE: What were some of your hopes and goals for this event?

LL: The main hope and goal for a camp like this is to help build and nurture a musical community. And, of course, to have fun in a beautiful setting!

BE: In what ways did the camp meet or exceed your expectations, and what are focus areas for improvement next time?

LL: I think the facilities were outstanding. They exceeded my expectations. As did the food. Having a bassist next year would improve things, and maybe a designated group jam. Though I have to say, I find the big group jams tend to not be very fulfilling musical

experiences. Maybe smaller jams with a designated facilitator.

BE: You've helped many musicians get a start during your career, and many might consider you a change agent. How do you view your role within the bluegrass community, and has this shifted over time?

LL: I suppose that my role has shifted over time. It used to be, I was just trying to get a gig, and play and sing as well as I could. These days, I am more interested in the power of music to communicate, both with fellow musicians and with the audience. I feel that, by dint of longevity if nothing else, I have learned a lot about music and more than I care to know about the business of music. I enjoy sharing, if it can help someone else achieve a deeper connection with themselves and those around them.

BE: How has bluegrass music itself changed? Do you think the music is currently on the rise or the decline?

LL: I have seen bluegrass go through many surges of popularity over the years, usually when it is featured on the soundtrack of a popular movie (Bonnie and Clyde; Deliverance; O Brother, Where Art Thou?). It is definitely more accepted/acceptable, in that more people even know

what it is, than it was in the early 1970s when I first started playing, but I feel that probably at its best it is a niche music. I kind of like it that way. I don't think it translates well to an arena setting.

BE: What is the best way to attract a new bluegrass audience? How can current fans and artists help promote diversity, and why is this so important?



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LL: The reason I think diversity is so important is that we get to hear from different viewpoints. I find bluegrass music such a wonderful form for personal self-expression, and if the only thing available in the genre is the Southern White Man perspective, then only Southern white men will be able to identify. As a Westerner and a woman, I bring my own unique perspective to the listening audience through the music. I want to hear what others have to say. As for how to attract a new audience, I really don't know. My own audience is aging along with me. I don't think I'm the right person to answer that question.

BE: What is the best piece of musical advice you could give to someone starting down the bluegrass road?

LL: Follow your own muse. Don't try to fit yourself in the box of bluegrass (or any other type of music) if it's not a comfortable fit. Be yourself, and work on your taste, tone and timing. Hot licks are fine, but without a solid grounding of the Three Ts, they are just so much noise.

A Winding Path

On the camp's second-to-last afternoon, Scott and I ended up walking the labyrinth. It wasn't even something we agreed

to do verbally, it just kind of happened. No one else was around, and we wandered there and began, not knowing what it would be like or how long it would take. Like most things, looking at it from the outside isn't anything like being in it. Though we were only a few steps away from each other, it's very much a solitary journey. A labyrinth isn't a maze, but more of a walking meditation with only one path to the center and back. As I walked, I thought about how it represented life: No matter how close you are with someone, you're always on your own solitary journey.

When we reached the center, there were two options: Return the way we had come, or exit the meditation by merely exiting the circle. We chose the former, and as we retraced our steps, I thought more about life: How the second half of life in a way can be a mirror of the first, but because you are a different person by that stage, the experience is something totally new and different. All in all, the walking meditation took about 25 minutes, and I came away with a deep sense of peace.

As Lori Nance said, "I hope that events at Menucha will be equal parts refreshing, challenging and energizing. If Menucha feels like a stranger at the beginning of an event, by the time

people leave, I hope it will feel more like a friend who has opened their doors wide, fed you well and invites you to come back. I want people to leave wanting to come back for more, having felt welcomed, fed in body and spirit, and encouraged to grow in the skills they came here to practice. I hope our programs encourage people to be their best selves not only here, but at home in their usual places."

That overall sense of inspiration stayed with me the following day as we exited the property. I came away from the experience with a better sense of serenity and community than I had when I got there. The picturesque setting and helpful, informative staff made Menucha a wonderful retreat from the bustle of daily life. The great musical instruction and enthusiastic students made Bluegrass in the Gorge a one-of-a-kind chance for hands-on learning with Laurie Lewis and her friends.

Nora Candey is a music student and bluegrass enthusiast. She lives in Oak Grove, Oregon with her husband and three cats.



Labyrinth with branches on edge



Jennifer Dynes — Waller Grant Winner

Congratulations Jenn

I grew up as a feral child of lost merchant marine hippies in Seattle during the 1970s. While I have many entertaining stories of that time, none of them are about music lessons, because I didn't get any.

That is why, as we fast forward to 2018, I so appreciate the vision of Steve Waller and the OBA. When I took up my Dobro, I progressed quickly only because I had the incredible opportunity to learn from scratch, in the classic bluegrass "front porch" tradition. For the past few years, I've sat on the front porch of the OBA community: Listening carefully, absorbing information and imitating the best musicians. Everything I know and will know about how to be a sensitive, yet kick-ass musician comes from that place. It's been a wellspring of happiness for



Jennifer Dynes

me. Although I never got to meet Steve Waller, I like to think he might enjoy the story of how I became a picker. I learn by way of the OBA community. That is his legacy. I hope to emulate this fine tradition one day.

I am honored to be one of the first two recipients of the Steve Waller grant. I will use the award for 18 individual music lessons. The lessons will be Dobro, taught by Matt Snook, and singing, with Kate Power. I realize how fortunate I am for this opportunity, and I will use the time well. Thank you! Once again, the OBA community is lifting me up as a musician, and I'm so grateful to the many friends who have helped me on this journey.

If you can, please support the Steve Waller Fund. It makes a real and positive impact for growing musicians in our community. In the meantime, look for me this summer, and let's pick!

34th Annual

Mount St. Helens Bluegrass Festival

August 10-12, 2018
Toledo, Washington



Sammy Adkins
and the
Sandy Hook Mountain Boys



Blue J's



Rusty Hinges



Fern Hill



FarmStrong



String Theory



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

\$35Weekend Event Pass **FREE**...Friday: Open Mic from 12 to 2 p.m.
 \$20Friday *only* **FREE**...Saturday: workshops – 9:30 a.m.
 \$25Saturday *all day* **FREE**...Saturday: band scrambles – 11:00 a.m.
 \$20Saturday *after 4 p.m.* **FREE**...Sunday: gospel concert – 9:30 a.m.
 \$25Dry Camping (3 nights: Th/F/S)

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

Questions? Contact: General Cothren 360-520-4524 generalandbetty7@msn.com

Quilting room available behind the stage!

www.WashingtonBluegrassAssociation.org



OBA Annual Meeting At Ford Food & Drink



KBOO 50th Anniversary

Music From The True Vine Celebration



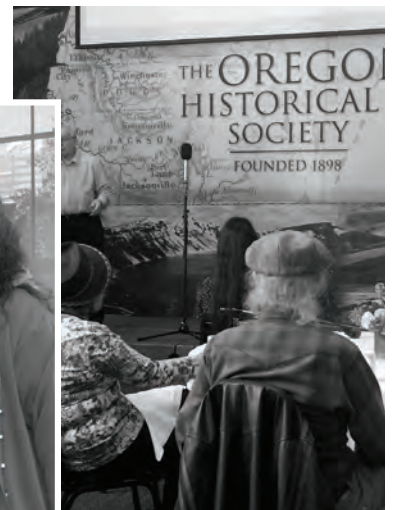
Justin Auld and Rachel Gold



Annie Staninec and John Kael



Connie Wold, John Kael and Ani Haines



Introducing Mountain Creek String Band

We have several fine bands playing at the Eagleview Pickout Bluegrass Family Reunion on September 7-9 this year. This is OBA-Roseburg Chapter's 12th event at the beautiful group campground along the Main Umpqua River. We're renting the entire place from 1 pm Friday until 11 am Sunday. We added an additional day (Friday) for early arrivals and jamming. Bands perform on Saturday. Groups confirmed this year include Corral Creek Bluegrass, Red Diesel, Jericho Road, Sequoia, Umpqua Valley Bluegrass Band, Whistler's Mother, Oregon Oldtime Fiddlers and Mountain Creek String Band. A few others will be added. We have a big potluck dinner on Saturday and a wonderful show of Sunday morning singing, closing with Jericho Road. I'd like to introduce you to one of the groups.

Mountain Creek String Band features fiddle, mandolin, guitar and bass. The band performs folk, country, pop, bluegrass, and rock. Mountain Creek String Band has been playing together for almost four years and includes Karen Pohl, Gene Hodson, Jim Kuether and Bill Kline. Karen and Gene met at an open mic night at Charley's Barbeque in Roseburg in 2009. All four are members of the Oregon



Mountain Creek String Band

Oldtime Fiddlers' Association and the OBA-Roseburg Chapter. Their friendship grew, and Mountain Creek String Band was formed. They play monthly for dances at the Vets Club Bar & Grill in Winston, as well as restaurants, senior centers, retirement facilities and special events.

Karen Pohl has been singing and playing for 40+ years. She started performing in the '70s in a duo with Rick Ellis in Los Alamitos, California at a local Irish tavern. The group grew to a seven-piece band, with horns, sax, guitar, piano and harmonica. She played all over southern California for many years. Her two children came along and she put her music on hold. She started singing and playing again when she moved to Oregon in 2001. Karen joined her church choir and also started performing at the Grand Victorian, a local theater group in Myrtle Creek. Through her new musical friends, she heard about an open mic night at a local restaurant. She began performing at Charley's Barbeque which led to her meeting Gene Hodson and

Mac Parker. She joined her first band in Oregon, UPPA Creek String Band, in 2013.

Gene Hodson's interest in music has evolved over the years from childhood. He played trombone while in the 7th and 8th grade and also all through high school for the orchestra and marching band for both schools. He was born in Modesto, California, and moved to the San Francisco Bay area where he lived most of his life. There he started his own country/country rock band, "Country Fever." They played a variety

of music from country standards and



Red Diesel

bluegrass to '50s-'80s light rock. They had the same members for over 25 years. Gene moved to the Roseburg area in August, 2005 and currently lives in Tri City. Gene has been playing music in Douglas County for ten years. He fed his bluegrass interest when he hooked up with the Colliding Rivers Band in November 2005. Currently he plays for Mountain Creek String Band, Umpqua Valley Bluegrass Band, Oregon Oldtime Fiddlers' Association, and Oregon Bluegrass Association. He is Vice President of the OBA's Roseburg Chapter.



Corral Creek

Continued on page 13



OBA-Roseburg Chapter, Lagunitas Brewing Co., Umpqua Valley
Bluegrass Band & Roseburg Folklore Society present:

The 12th Annual



**FAMILY REUNION
PICKOUT**

Sept 7-9, 2018

Eagleview Campground

Along the scenic Umpqua River, 12 miles west of Sutherlin, Oregon

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Until 11 am Sunday**

Early arrivals welcome on Friday for Jamming

**Eight Bands on Saturday, Potlucks, Jamming,
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**Facebook "Umpqua ValleyBluegrass" for details
Info: Joe Ross, 541-673-9759 or Liz Crain, 541-679-0553
E-mail rossjoe@hotmail.com**



Southern Oregon Voices

cont. from page 11

In addition to the rock and folk of his era, Bill Kline heard a lot of country in his early years. Bill began playing guitar and harmonica in his college dormitory back in the late '60s, and he sang with friends and began writing songs while in the Air Force. While in corporate America and during the years his three daughters were growing up, his music was mostly limited to church. As we entered the new millennium Bill became focused on bluegrass and added mandolin, banjo, and Dobro to his repertoire. Back in Texas he played in many bluegrass bands, was the leader of a mostly old-country dance band, a member of the Lake Bonham Hoedown house band, performed along with fiddle and bass as the Grayson Acoustic



Jericho Road

Trio, played every week in church, and scores of times was a soloist at Lupe's World-Famous Tamales. Bill moved to Douglas County from Texas in 2016 and plans to never leave.

Jim Kuether's interest in music started early in life when his mother taught him and his brother and sister to play the piano at about age six. Jim was raised in Eastern Oregon and played in the high school and community orchestras. He sings, and plays the guitar, mandolin, and fiddle. He and his family spent some 40 years in the Gresham area where they raised their four children. He and Joyce moved to Sutherlin to be closer to one of their daughters, Kathy. Jim served as Vice President (2014-16) and President (2016-18) of the Oregon Oldtime Fiddlers' Association and has been with them for nearly 20 years. He met Karen and Gene at the old-time fiddle jams. He enjoys all kinds of music and playing with Mountain Creek String Band.



Jamming



Sequoia



Eagleview performance area



Umpqua Valley Bluegrass Band



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When “Free Isn’t Free” *And What It Does To Musicians* By Ben Williams

The Oregon Bluegrass Association recently launched its own Bluegrass Radio Station, streaming bluegrass 24/7 over the internet to listeners with a computer or mobile device. As John Hart explained in the Winter 2017 issue of Bluegrass Express, the reasons were threefold: Acquiring new members, branding, and exposing OBA member bands to a wider audience. This is a great service to promote Northwest bluegrass bands to avid fans here and further afield.

These reasons are among the very things bands themselves have to address to succeed in today’s music business. To put it in context, most musicians aren’t independently wealthy, so they strive to make a living, or at least pay all their expenses, via their musical creations and performance. That means there’s always been a financial element to be “in music,” but what’s changed in the last ten to fifteen years is a growing belief by many music consumers that “music is free!” This was first addressed in a New York Times article titled “When Free Isn’t Free” back in 2003, pointing out that everything that appears to be free, including music, is paid for somehow. You buy the device or you buy the software and the music is “free” which means that most often it’s the musicians paying the price!

It all started with Napster piracy and file sharing software, but for most users the streaming platforms have extended the view because you can participate in Spotify or Pandora “for free.” Even for those that are paid subscribers to the streaming services (and now you can add Apple Music to the mix), there’s a reality check: Artists get almost nothing per stream. In other words, for your favorite bluegrass band to make the same gross profit as they do on the sale of a single CD, they have to get 20,000 streams!

The Streaming Challenge

The reality is that the streaming platforms only pay a fraction of a penny per stream, and there are still major disputes about why many artists aren’t getting paid at all. But since streaming is growing so fast, major labels are beginning to put their money and marketing emphasis on controlling the playlists and determining which artists receive the most visibility and thus the most money.

So, yes, while MP3 downloads dramatically

changed the traditional sales of CDs, music streaming is changing the industry once again. But there’s a big catch this time around, and it centers on the financial elements.

In addition to how little most musicians get paid from streaming services, there’s another huge factor that recently came to light, thanks to Spotify’s stock offering in April 2018. The “top tier artists” who receive most of the money constitute less than 1% of all the artists on the platform, and here’s the shocker: Nearly 90% of musician payouts go to only the top 2.5%



of global artists. That’s 2.5% of three million artists!

So, for fans of local bluegrass bands, you aren’t likely to find local bands on the big streaming platforms, and that’s where a service like Bluegrass Radio really shines. That said, once you discover a new band, you have to make a conscious ethical decision:

If you want the dollars you spend on music to go to the bands and musicians you care about so they can continue making music, you need to make your purchases in ways that most benefit them.

Specifically, the more you purchase from the band’s website, the more they get paid, and the less they have to give up to distributors. Digital resellers like Apple iTunes, Amazon, Google Play, etc., take on average as much as 40% of the selling price. That’s another reason to buy as much as you can directly from your favorite bands at their performances or from their web sites.

Note to bluegrass fans:

OBA Bluegrass Radio is an exception in the streaming space: Its sole purpose is to promote bluegrass and regional bluegrass bands, not to

enrich some investment bankers and the big labels who own stock in Spotify.

The reality for most indie musicians is that getting heard on the big streaming companies is hard: it takes work, luck, and getting curated onto playlists, because their songs are in there with millions of others. Bands should think of streaming as a method to acquire new fans and not an end in itself. Fans should think of streaming, and stations like OBA Bluegrass, as opportunities to explore new bands, and when it comes time to purchase music, make the conscious decision to do the right thing and buy local and direct!

Note to musicians: You not only need a web store on your website, you need to be selling physical and digital products (CDs and MP3 downloads) so you’re offering a whole product line!

The Mobile Challenge

Another major change that fans and bands have to be aware of is the dramatic shift from PC platforms to mobile platforms. Last year eMarketer reported that based on retail mobile purchases, by 2020 nearly half of U.S. retail e-commerce sales will be on mobile devices, and over 75% of streaming happens on mobile devices.

Band websites will have to be re-built to be optimized for mobile devices that have much smaller displays than PCs, and are usually operated on wi-fi networks. In either case, when we’re streaming track samples or delivering MP3 downloads, whether it’s an Apple or Android device, the goal is a seamless customer digital download experience. For a good fan experience, that means an e-commerce music sale solution that manages customer accounts and automates the download process. Once that’s taken care of, we come to an app-based system for digital sales.

This is where apps come in!

When you interact with a customer via an app, you are able to control many more of the variables. As a fan, when you’re in an app you don’t have to use an internet browser on your mobile device. Remember, most website and

Continued on page 16



When Free Isn't Free: *And What It Does To Musicians* cont. from page 15

web store customer interactions happen in a browser, and not only do browsers vary in how and what they do, but neither you nor your fans can control the browser.

The eye opener? 87% of mobile device time is in apps, not in browsers! Think of your own use, whether a fan or a musician. Almost everyone now has a smart phone, and most people have over twenty apps on their mobile device. You only browse when you have to. The majority of your time is in an app with a dedicated function. That also means you don't have to deal with pop-up ads, and other nuisances. It's worth noting that mobile devices do not handle Zip files. Delivering downloads by sending Zip files to fans is a guaranteed nightmare! The fan expectation when they purchase downloads is to be able to play it, not spend time sweating and swearing while they try to extract files or deal with download links.

Translation for indy musicians with web stores? You not only have to assure your web site is mobile friendly, you need to have an app solution that lets your fans acquire your music and play it on those mobile devices! A well-designed music app should offer a built-in player that acts like an MP3 player and shows purchased music by Artist, Album or by Song. It should also offer playlist capability, so fans can build custom playlists. Whether you're a musician or a fan, the rate of change in today's music space can be hard to keep up with. But at the end of the day, fans want to hear music, and musicians need to make it available in ways that work for them. That requires focusing on the user's experience so the technology works to deliver a positive experience. If a fan is buying from your web store, it should be fast and easy with quick delivery. Likewise, if a fan is buying downloads, the experience should be seamless so the result is:

Purchase, Download, Play!

Ben Williams is founder of and spends his time running Indy Music Sales, a

local company that offers hosting and e-commerce software specifically designed for musicians to sell music in physical and digital formats from their web sites. He spent his career in the medical device industry managing federal government sales and doing project management. He is also President of Friends of Historic Butteville, and oversees the acoustic live music series at the Historic Butteville Store.

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Scenes From Bridgetown Bluegrass Festival



Ask Aunt Pearl

by Linda Leavitt, with Chuck Holloway Sitting In

Dear Aunt Pearl,

My band members keep telling me to get closer to the instrument microphone.

I'm afraid to get my mandolin up close to the microphone when I play out, on account of the ever-present danger of sounding like a person getting pecked to death by a duck.

Your thoughts on this dilemma, please.

Jes Wandryn

Dear Jes,

Two things come to mind:

1) You've practiced your behind off (read: woodshedded until your callouses have callouses and your spousal unit has moved out). You're much better than you think you are. Be proud that you're at a stage in your musical career where good musicians don't mind playing with you. Think about all the work your supporting musicians

have gone through to be where they're at just to be performing with you. 2) ONLY the musicians in the audience would be critical of your playing. DON'T play for the musicians! Play for the people who support your band. Don't let them down by letting your self-imposed feeling of inadequacy show. Most of the fans, if not all, would give a bite of their cornbread to have the courage to get on stage and play in front of an audience.

If you're afraid of sounding like you're getting pecked to death by a duck, try thinking about getting licked to death by a soft warm fuzzy puppy instead. That will give you a warm feeling and build your confidence.

By getting closer to the mic, you're helping carry the load of the current band configuration. Every instrument is an integral part of the band's sound; be a team member proud of your instrumental accomplishments. Show some confidence in where you're at



with regards to where you might have been 6 months or a year ago. If the self-confidence is still eluding you, then you need to set aside more time to practice your "chops." Get up to the mic (read: step up to the plate and swing like you're going for the bleachers) and play it like you own it!

Love,
Aunt Pearl

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

Chuck Holloway teaches music and causes trouble in Eugene, Oregon

Taborgrass Night at the Multnomah Grange



LOCAL & LIVE BLUEGRASS MUSIC



Sleepy Eyed Johns at The Muddy Rudder



Mountain Honey at The Butteville Store



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The Rambling Kind at Marlene's Garage



JT Trawick Band at O'Connor's



Whiskey Deaf at The Muddy Rudder



Sunny South at The Multnomah Grange



Sunfish Duo at Woodstock Deli

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 lleavitt@comcast.net before the 17th of the month of the issue to be printed.



The Portland Radio Ponies And Strum Fest PDX

Hi Everybody!

Patrick and Kaden here. We hope your summer is off to a good start and last year's coleslaw has been removed from your banjo case.

Just letting you know about a couple of exciting developments in our neck of the woods (Portland area).

With our pals Brian Alley and Joe Suskind, we launched a new bluegrass radio show on 99.1 FM as part of The Portland Radio Project. It is streamable on [prp.fm](#) everywhere. The name of the show is *Bluegrass Next Door with The Portland Radio Ponies* and it airs every Tuesday from 5:00-6:00 p.m.

Each segment, in a nod to the days of old, will feature a live segment. Regular guests and real instruments on the radio! Lagunitas Brewing, Hot Lips Pizza, and Ear Trumpet Labs have all stepped up to help our efforts, as well as the Oregon Bluegrass Association.

Eating pizza and drinking an IPA through a Myrtle microphone would be a great way to show your support for these generous sponsors.

Speaking of which, you can see the Portland Radio Ponies to do exactly that (roughly) on Aug 12, 2018 at Strum Fest

By Patrick Connell and Kaden Hurst

PDX, inner SE Portland's first bluegrass festival. This new event will be held at Loyal Legion (in The Evergreen Room), 710 SE 6th St. in Portland. We are excited to have Kenny and Amanda Smith as headliners, supported by a large handful of local acts. Stay tuned and save the date!

Last Bluegrass Night at O'Connor's



Pat Connell & friend

*Annie Staninec,
Brett Champe,
Patrick Connell, Dee
Johnson
and John Kael*



Annie Staninec and John Kael

*Thank you, Kevin Johnson,
for creating O'Connor's
Bluegrass Wednesdays!*

Scenes From Handsome Ladies Jam



Margaret Wise and Marlene Smith



*Linda Leavitt And
Christine Weinmeister*

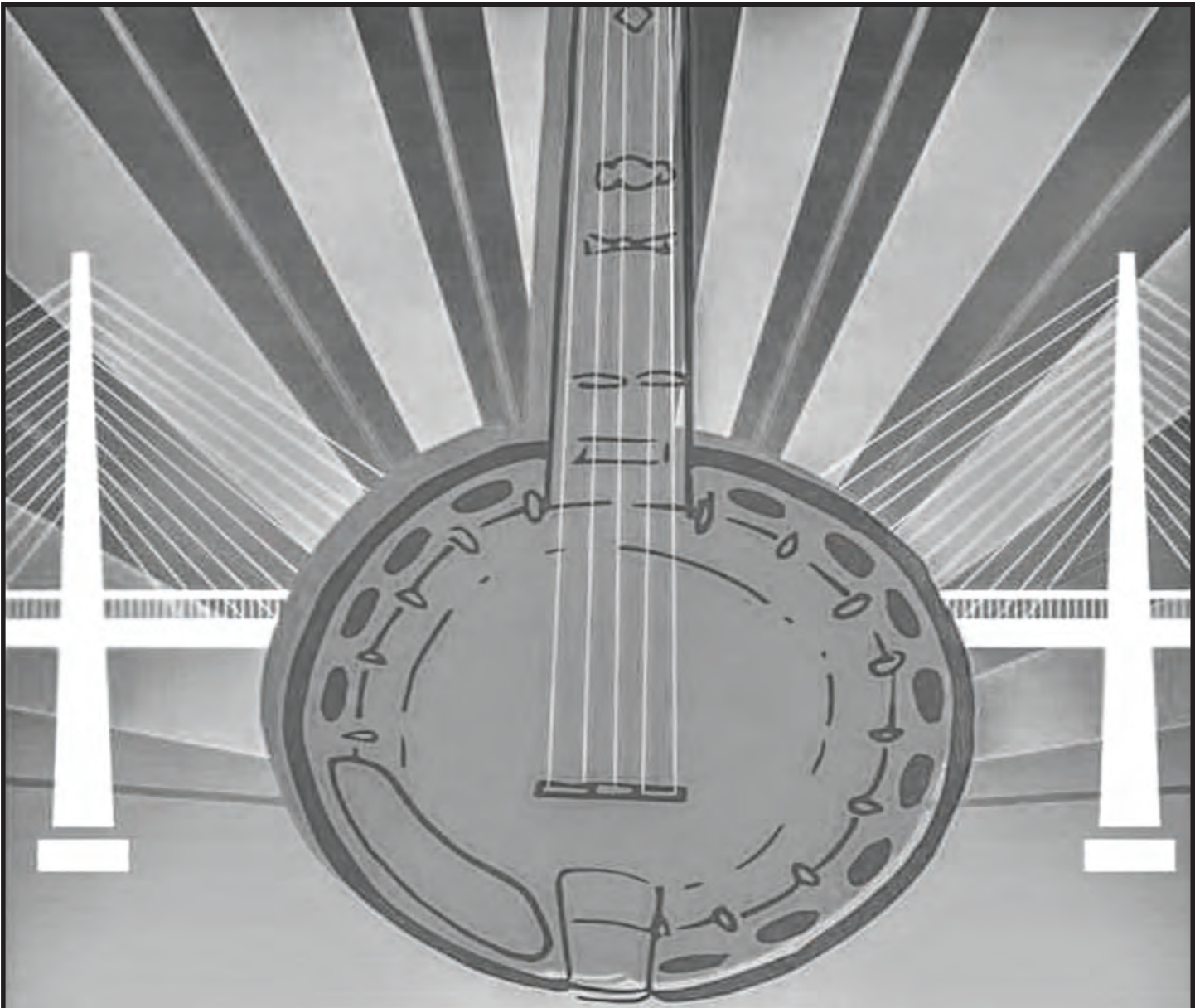


Claire Levine and Christine Weinmeister






Jenn Dynes





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Wheeler County Courthouse
Fossil, OR
 (541) 763-2400
info@wheelercountybluegrass.org
www.wheelercountybluegrass.org

July 19-22
16th Annual Northwest String Summit
North Plains, OR
 Join us at gorgeous Horning's Hide-out for our 16th year!
www.stringsummit.com.

July 20-22
41st Annual Darrington Bluegrass Festival
Darrington, WA
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 Diana Morgan (360) 436-1179
www.darringtonbluegrass.com

July 20-22
Lost River Bluegrass Festival
Merrill, OR
www.facebook.com/Lost-River-Bluegrass-Festival-121545045339584/
www.lostriverfestival.com

July 26-29
Gorgegrass (formerly known as Columbia Gorge Bluegrass Festival)
Skamania County Fairgrounds
Stevenson, WA
www.new.columbiagorgebluegrass.net

August 3-5
17th Annual Winlock Picker's Fest
Winolequa Park
Winlock, WA
 Marv Sobolesky
Info@wamamusic.com
www.winlockpickersfest.com

August 10-12
Blue Waters Bluegrass Festival
Medical Lake, WA
www.bluewatersbluegrass.org

August 10-12
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August 12
Strum Fest PDX
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 The Evergreen Room
 SE 6th & Alder, Portland

August 23-26
Rainier Pickin' Party
Wilkowski Park
Rainier, WA
davidwuller@gmx.com
 360-832-8320

August 23-26
Oregon Bluegrass Association's 10th Annual Bluegrass and Old Time Picker's Retreat
ZigZag Mountain Farm
ZigZag, OR
 Band showcases, square dancing, and three days of non-stop jamming with your OBA friends!
www.oregonbluegrass.org

August 31-September 1-2
Tumbleweed Music Festival
Howard Amon Park
Richland, WA
 18th annual festival
 Three Rivers Folklife Society
 Music, dance, workshops, open mic, storytelling.
 (509) 528-2215
mail@3rfs.org
www.3rfs.org/tmf

September 1-2
Hovander Homestead Bluegrass Festival
Hovander Homestead Park
Ferndale, WA
www.hhbgf.com
info@hhbgf.com

September 3, 12- 4 pm
Timberline & Labor Day Mountain Music Festival
Timberline Lodge, OR
 Mountain Honey kicks off the show at noon. Claire Lynch is the headliner.
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September 7-9
Sisters Folk Festival
Sisters, OR
 Three day celebration of American Roots music – from blues to Bluegrass.
www.sistersfolkfestival.com

September 8-9
Eagleview Bluegrass and Folk Festival
Eagleview Campground (on the Main Umpqua River)
Sutherlin, OR
 Gate opens 2pm Saturday \$20-30 sliding scale donation
 Evening shows, potluck, campfire jam. On the beautiful Umpqua River. Fishing and hiking, plenty of camping.
 Joe Ross (541) 673-9759
rossjoe@hotmail.com

September 28-30
Tygh Valley Bluegrass Jamboree
Tygh Valley, OR
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 Tons of camping... Only need a reservation for hook-ups.



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 pm to 5 pm
Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located off Sunny-side Rd. at SE 147th. Look for the signboard on the sidewalk near the Library.
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

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 pm- 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 2pm - 5pm
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 (formerly the Off Key jam) is a welcoming jam that is attended by an established group of intermediate players. All levels of players are encouraged, including beginners and advanced players. It's a comfortable, safe place for all to play music together.
For information: Contact Jeff at msglimbaugh@comcast.net or (360) 256-8123

PORTLAND: The Handsome Ladies- 2nd Sunday 3pm -5pm
The Velo Cult Bike Shop, 1969 NE 42nd Ave. Ladies only, traditional bluegrass repertoire and instruments.
For information: www.thehandsomeladies.org

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 lizcrain42@gmail.com

SISTERS: Strings in Sisters – 3rd Sunday of the month 1:30 pm – 3:30 pm
Sisters Library, 110 N. Cedar St. 97759 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
Held at La Sierra Mexican Grill, 1179 Hwy 99W, Dundee, OR, 97115
Features bluegrass/old country music. All skill levels welcome.
For information: Steve Edward – stephene47@frontier.com, (503) 985-1945, Tracy Hankins – hankinstracy@gmail.com, (503) 720-6629, Ron Taylor – ron@taylorpaintingofportland.com, (503) 625-7254

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

HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday 7 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 song-books/tab.
For information: Nancy Christie, 503-348-5374, nancy.d.christie@gmail.com

LINCOLN CITY: Bluegrass & Old Time Music Jam Every Tuesday 6 pm - 9:00 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 p.m.
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 pm - 9:00 pm
Held in the board room of the Bend - LaPine School District, downtown Bend, between Wall and Bond Streets, across from the Public Library.
For information: Becky Brown and Verda Hinkle (541) 318-7341 or hinklebrown@bendbroadband.com Call or email to confirm before you head out.

GRANTS PASS: Acoustic Bluegrass Jam - 3rd Thursday 6pm-8:30 pm
Wild River Pub meeting room, 533 N.E. 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 pm - 9:30 pm
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 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.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: Taborgrass Bluegrass Class & Jam - Every Saturday starting October 6th 10 am -1 pm. The Sessions offers two small jams guided by professional musicians every Saturday during Taborgrass.
Waverly Heights Congregational United Church of Christ, 3300 SE Woodward Street. Portland, OR 97202. For all instruments. No registration required. Drop-ins welcome. Knowledge of basic chords and the ability to execute chord changes is required.

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 - 2nd Saturday of the month beginning at 1 pm, October through May.
Hosted by WAMA (Washington Acoustic Music Association) Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.
For Information: see website –
wamamusic.com or email info@wamamusic.com

VANCOUVER, WA - Old Time Country Jam - Every 2nd and 4th Saturday 6:30-10:00 pm
2500 N.E. 78th Ave., Vancouver, WA. 98665 at the Vancouver Masonic Center
All are welcome to join the fun as a musician, singer, or to just listen and or dance.
Contact info: Dean Roettger (360) 892-0769 or (360) 627-1228 email
vip1x1@yahoo.com

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

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

Ash Creek

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

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

Back Porch Revival

Gene Greer – guitar/harmonica, Tony McCormick – banjo, Dan Anolik – mandolin/harmonica, Aron Racho – guitar and more, Bruce Peterson – bass and guitar. Blues inspired folk, country, blues, honky-tonk and original songs. Back porch music that hits the ball out of the park!

www.backporchrevival.com
Gene Greer 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, Oregon.

backupandpush.tripod.com
PatrickMcLaughlinpatrickmw@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

Bigfoot Mojo

Thigh-slappin' bluegrass characterized by impeccable vocal harmonies and shredding solos. Belinda Underwood - bass and vocals, Josiah Payne - mandolin, violin and vocals, Pete Kartsounes - guitar and vocals (other members include Zack Lovas - fiddle and vocals, Kian Dye - fiddle and vocals, Wilhelmina Frankzerda - fiddle and vocals).

bigfootmojo.com
writeme@belindaunderwood.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
pywaterfalls@yahoo.com
corralcreekbluegrass.com
For bookings please call 503-319-5672

Dogwood String Band

Contemporary bluegrass-fueled Americana

Woody Wood
dogwoodstringband@gmail.com
dogwoodstringband.com

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 Grass Station

The Grass Station is a Northwest bluegrass band that runs on clean burning natural Grass!! While we don't pump regular grassoline, we will be sure to fill your grass tank with plus and premium! With intricate instrumentals and tight harmony vocals, The Grass Station will always leave our customer satisfied. That is our companywide guarantee! Contact via web site:

www.thegrassstationmusic.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

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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

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

Julie & The Wayves

Julie and The Wayves is a 5-piece progressive bluegrass band, based in Portland, Oregon. Centered around the songwriting of Julie Schmidt, a confluence of hard-driving bluegrass and masterful composition and arrangement sensibilities delivers a powerful and elegant sound. Timeless tones within a modern, artful structure that incorporates genre-bending subtleties without sacrificing what their instrumentation suggests they are: A bluegrass band. Members: Julie Schmidt, Patrick Connell, Jon Meek, Martin DeGroot, and Rob Wright.

Patrick Connell
patnellconrick@gmail.com

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 is in 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

Continued



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 Wyat—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

Sunny South

Sunny South plays traditional bluegrass in the style of Bill Monroe, The Country Gentlemen and Flatt and Scruggs, and features 4 part harmonies and classic instrumentals. The members are Steve Reischman, Dave Elliot, Mike Stahlman, and Tygh Trachsel.

Dave Elliot
503-663-3548

Tried and Blue

Tried and Blue is a three-piece Northwest Bluegrass stringband, featuring Nancy Limbaugh on mandolin, her husband Jeff on upright bass, and guitar flat picker Dennis Zelmer.

Nancy Limbaugh
nancylimbaugh@kw.com

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, Oregon 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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- 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.

