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INSIDE THIS ISSUE!
Gareth Jenkins, virtual jamming,
Arnold Shultz fund
and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

Gareth Jenkins: The Man Behind the Voice

Interviewed By Linda Leavitt

When I first caught up with world-class luthier Gareth Jenkins, who works for Preston Thompson Guitars in Sisters, Oregon, we were barely a few months into 2020, and the world had suddenly transformed into a far more uncertain and bewildering place than any of us might have previously imagined, all because of a microscopic critter that made people fall ill, on a massive scale, all over the world.

Back in late March, many of us hunkered down in our jammies (if they still fit), traumatized and glued to the news, learning about the social, cultural and economic sea changes happening before our eyes. We worried about the safety of our family and friends who had to go to work despite the risks; we wondered how we would pay the rent, when we would get to play music with our friends, and whether we would ever get to hug anyone again.

In March, businesses in Sisters were closing, except for those deemed “essential”: Grocery and liquor stores, coffee shops, bookstores, and the few restaurants that offered take-out food. While it seemed

like much of the world was at a standstill, demand for Preston Thompson guitars remained strong, and Gareth Jenkins found himself busier than ever doing what he’s done so well during the last ten years: Making new guitars sing.

During a hike up Wychus Creek in the



Deschutes National Forest (six feet apart, of course), and later, during a wide-ranging phone conversation, Gareth spoke eloquently about the state of the world, his family, his love of nature, music, his work in the bluegrass community, his KBOO Music from the True Vine radio show,

guitar building, and how he joined Preston Thompson to produce guitars played by some of the finest bluegrass musicians in the world.

Gareth has been a woodworker or has worked in the woods his entire adult life. He moved to Oregon during the late 1970s, drawn by the forests and the rugged wilderness, a landscape that is quite a departure from his native Ohio. He and his siblings developed a deep appreciation for nature from their father, who was a forester and park superintendent (and amateur woodworker), and from their experience at their uncle’s cabin on a lake in northern Ontario where they spent much of their summers.

After Gareth moved to Oregon, he worked fighting fires in the Fremont National Forest outside of Paisley, Oregon. The next year, he worked for the U.S. Forest Service in the Sisters ranger district, where he was in charge of the wilderness trails, putting a two-man buck saw on his shoulder and hiking every day to make sure the trails were clear. The following summer, he worked in Alaska

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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 \$30 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, as well as other options. You can join online or complete the application on the back cover and mail 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!

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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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AD RATES AND DIMENSIONS

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Eighth Page	3.75 x 2.25	\$40.00	\$30.00

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When submitting an advertisement to the OBA, please be sure the ad is accurate and 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.

You can also find the OBA on Facebook! "Like" our page and keep up to date with bluegrass events.

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 a chapter in 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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Gareth Jenkins



Never Come Down



Whiskey Deaf Duet



Vol. 40 No. 3

Oregon Bluegrass Association
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Bluegrass Express

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

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President's Message



Photo By Doug Olmstead

As we roll into summer, masked and distanced as we may be, there's an awful lot to talk about. I hope you'll bear with me and I promise to keep it as to-the-point as I can.

We wrapped up the Spring issue of the *Bluegrass Express* with a last-minute pandemic revision, having no clear picture of what the *new normal* was going to mean for the Association, for festival season, and for our community at large.

Since then, as all of you know, the picture has become progressively less cloudy—the festivals, one by one, announced their cancellations; the jam and performance spaces closed their doors, while teachers and musicians bravely launched online ways to keep us connected.

Still, the future of the most important part of our music—the ability to be, play, sing, and listen together—is tethered to conditions that are maddeningly beyond our control. At this point, we know there won't be 2020 festivals; whether there will be 2021 festivals is an open question, compounded by financial realities driven by the economic collapse.

Wouldn't it be great if the entities that are key supporters of bluegrass—the venues, the music stores, not to mention the artists—were simply paused, ready to resume when the danger has passed? But we know we'll be bidding farewell to some old friends before it's over, and if you're one of those businesses, please accept my gratitude, on behalf of the OBA, for your support of bluegrass and adjacent music over the years.

Another unforeseen part of the *new normal* has turned out not to be that much of a surprise. Did you watch the PBS *Country Music* series? If you did, you may have noticed the prescient care Ken Burns took to acknowledge the vital contributions of Lesley Riddle, Arnold Shultz, and indeed the African origins of the banjo itself to hillbilly, bluegrass, and country music. If you've played *Sitting on Top of the World* at a jam, you have a debt to the Mississippi Sheikhs, one of many black string bands of the 1930s. The introspection being inspired by *Black Lives Matter* is indisputably relevant to our musical community, to who we are and what we stand for. It's something we haven't done well in the past, and we are wholeheartedly eager to make right in the future.

At the OBA, one of the signal disappointments of 2020 was that we were unable to host our Annual Membership Meeting in April. We really value the time we spend together eating, drinking, picking, and shaping the Association's future. We attempted, hopefully, to postpone it, but in the end made the difficult decision to cancel for this year. As soon as we see a clear path to do so, we will start planning the 2021 Annual Meeting.

I have asked the Directors whose terms expired in April to continue for an additional year and most have agreed to do so. An updated list of the Board of Directors is on our web site.

If you find yourself saying, "There's nothing I can do about all this," I beg to differ. There are plenty of opportunities. We've tried to include some choices in this issue of the *Express*, but more appear daily:

- Watch the great performances being shared on social media platforms like Facebook Live and YouTube, and be generous when you visit the artists' virtual tip jars.
- If you're a picker, sign up for online lessons with your favorite bluegrass artist. If you aren't, consider sponsoring someone, especially a young person.
- Purchase bluegrass music—CDs, downloads, videos, instructional materials, not to mention instruments and accessories, wherever possible, from local merchants.
- If you haven't seen it, watch Rhiannon Giddens's 2017 IBMA keynote speech. You can find it on YouTube. And don't forget to renew your membership in the OBA.

Due to COVID-19, we have postponed the Waller Grant award and have extended the date to submit applications to February 28, 2021. The grant will be awarded at the Annual Meeting on the second Sunday of April, 2021. For more information about the Waller Grant and how to apply, visit <https://www.oregonbluegrass.org/wordpress/waller-grant/>.

Until we meet again, please be safe out there. Every single one of you is precious to us. I'll see you on Zoom, and please accept my humble thanks for your membership and support.

Chris
Chris Knight
OBA President

Gareth Jenkins: The Man Behind the Voice

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with kids in a YCC camp and also built trails.

During that time, Gareth had the winters off, and that's when he started building Appalachian dulcimers. "I was living in this tiny cabin in Seaside, trying to build a dulcimer in my kitchen. Then a friend started a wood-working business in Forest Grove and I fell in with him around 1981. We worked together until the economy tanked in the 2000s. I did about thirty years of working with him and on my own, mostly building high-end furniture, boxes and desk accessories that sold in galleries around the country, like The Real Mother Goose. I had this wood-working aptitude, interest, and knowledge, but I'd always been into music. Ever since I was about 9 or 10, I've been a "music-oholic." When the economy tanked, I was living in Forest Grove. My kids, some friends, and former partner Brenda tried to decide what to get me for my birthday, and it came down to two options: To send me to Oaxaca in southern Mexico for cooking school, or to send me to luthier school. Luckily, they chose the latter, because as it turns out, I'm allergic to nightshade vegetables!"

Gareth went to Charles Fox's American School of Lutherie, which bills itself as "the original and longest-established school for luthiers in North America." With that education, and with his friendship with Portland luthier John Greven, an icon in the guitar-making world, he was on his way.

According to Gareth, John Greven and Wayne Henderson and a few others are the masters of vintage-style guitar building and John is truly a master of voicing an instrument. "He can make a guitar really sing. John's been my main mentor, especially when it comes to voicing, and he's always somebody I can turn to when I have questions. John and I have become

close friends, and he's somebody I go to see nearly every time I'm in Portland. I've learned more from him than from anyone else and I am eternally grateful."

Gareth built guitars in his Forest Grove shop for a few years, while John continued to guide him. In 2011/12, Gareth met Preston Thompson at the River City Music Festival. Preston, who trained at Charles Fox's school when it was located in Vermont, and who built guitars during the 1980s, had just returned to guitar building in a shop over his garage in Bend. During the festival, Preston had a suite at the Red Lion Hotel, where he displayed a couple of his guitars, along with six or seven vintage guitars he possessed.

Gareth continued: "I wandered in and we started talking about guitars, and found that we were both passionate about vintage-style guitars. I mentioned that I had apprenticed with John (Greven) and that immediately gave me some 'street-

cred' with Preston. He was also impressed by the guitars I was building. We started talking for hours on the phone about guitars and building. He had an encyclopedic knowledge of Martin guitar history. Eventually he came over to Forest Grove with his wife, Julie. Brenda and I had dinner with them. Toward the end of dinner, Preston asked whether I would be interested in moving to Sisters to make guitars. I had no idea what he meant, or how serious he was, but as dinner went on, he made it seem like a possibility. That was during the recession. We had some flexibility and figured it could be an adventure. We tried not to get too excited, because at that point, Preston didn't have a shop yet."

Over the next year, Preston looked for shop space in Sisters, and finally settled on a spot in the building next to The Belfry, the premier music venue in Sisters. Gareth moved to Sisters that spring. "We worked on getting the building ready while building our first instruments, and in October

2013, we had our grand opening. There were just three of us in the shop in the beginning. I built everything except the necks: the bodies, assembly, frets, setup, some finish. Everything we did was handmade. Then, as we hired more people, tooled up more, and got more orders, the roles got more specific. Over time I moved out of setup and more exclusively into what we call "white wood," which is the raw wood section. I remain responsible for the wood, gluing up tops and backs, bracing them, carving the braces and voicing the guitars. Since 2013, I've voiced around 700 guitars, many for well-known artists including Molly Tuttle, Billy Strings, Laurie Lewis, Claire Lynch, Tim Stafford, Chris Jones, Chris Luquette, and others."

Linda: What does it mean to voice a guitar?



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Gareth Jenkins: The Man Behind the Voice

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Gareth: There are a lot of factors to getting the best sound out of a guitar. Some of that has to do with how a guitar is set up. The frets, nut, saddle and bridge as well as the dovetail joint which secures the neck to the body, all have to fit really tightly so the sound vibrations transfer through the material. If there's anything that's loose, it can absorb sound. Even down to things like the bridge pins that hold the strings, which are tapered, so the hole in the bridge has to be tapered correctly so it fits really well.

Then there's the selection of wood. The sides and back are called tone wood for a reason, because the top is like the drum head, producing the sound, while the back and the sides are like the spice in a dish, coloring the sound. Because of the structure of the material, whether it's hard/stiff or soft, whether it's resonant, whether it has a lot of sustain, all of those things influence the sound.

The top is crucial to the sound. Different kinds of top materials, whether Adirondack spruce, which we mostly use, or Sitka, Engelman, European, Lutz spruce, all have different qualities and are used for guitarists who demand different amounts of responsiveness or sound qualities. After that, the brace stock is chosen to enhance the different tops and the amount of material you carve off of them and the resulting differences in shape help to change how the top and guitar sound.

An additional step I do that most don't is that I hand-graduate the tops. What that means is they are thickest under the bridge and they gradually get thinner as they go out toward the edge. The treble side is usually a little thicker than the bass side. How much you graduate depends on the stiffness of the top, the size of the guitar and the desired sound. There are a ton of factors, as you can see.

Linda: What is the process for how you approach each client who wants a guitar?

Gareth: I like to talk to the person about what they want the guitar to do, how they want it to sound, and I ask what kind of player they are and what kind of music they play. Everyone is different. If you're a bluegrass player and you're playing lots of fiddle tunes and play in a group situation, you want a banjo killer that's really going to cut through everything.

If you're a finger-style player, especially if you use the meat of your fingers and you don't play with a lot of other people, then



Gareth Jenkins and John Greven

your need might be for something that is more subtle, while very responsive. Also, if you have a guitar you like and you're trying to upgrade, what do you like about your guitar and what do you not like? All of those things go into the little computer in my head and that will inform the choice of material and how I voice the guitar.

Linda: What makes a Preston Thompson guitar different for a flat-picker from a Martin guitar, especially a "prewar" Martin?

Gareth: Well, to many the gold standard for vintage-style steel-string Martins was the guitars they were making in the 1930s and into the 1940s ("prewar"). There weren't a lot of them made and there weren't a lot of them that survived intact. Those guitars were lightly built and there were a lot of design features that all went into making these amazing-sounding instruments. Less mass requires less energy to move it. When you have a lightly built instrument, it will respond better. The sound was amazing and the price tag now on original prewar Martins can be in the six figures.

John and Preston shared an advantage. John lived in Nashville for quite a while, and he worked at Gruhn Guitars in the 1960s and '70s. George Gruhn and the Mandolin Brothers were the guys who drove around Appalachia, knocking on doors and buying old instruments and they kind of created the vintage guitar market. George Gruhn's shop was right across the alley from the Ryman Auditorium, and it was sort of the epicenter of instruments in the country and bluegrass scene at the time, and those prewar guitars were the guitars on their workbenches. By the way, you've probably seen those incredibly fancy vintage banjos, the banjos that have inlay everywhere and

carved heels and all of that stuff? John was their inlay specialist. His inlays are second to none. But having the opportunity to work on those instruments and play and hear them gave John an advantage and something to shoot for.

Preston also worked at Randy Woods, another vintage place in Nashville back in the '70s where he also had the opportunity to work on and hear these instruments. Most people today have never heard those

Continued



Gareth Jenkins: The Man Behind the Voice

guitars, because a lot of them are in the hands of collectors. They're worth six figures, and sometimes a lot more.

However, after the golden era, Martin started building their guitars so they would be less likely to need repairs. Up through the 1960s and '70s, nearly everything they changed was in response to building them more like tanks. Good for the lifetime warranty, but not for the sound.

John and Preston shared the goal of wanting to get as close to that prewar Martin sound as possible, and still create a guitar that is strong enough to survive. Luckily for me, every once in a while, John gets a prewar repair job, and he calls me and we get to go inside it and figure out what it's all about, make measurements and all of that.

I feel fortunate to be part of that legacy and to have been associated with these two men. Preston Thompson passed in 2019. In the past ten years, and through over 700 guitars, I have gained a lot of skill and knowledge about making guitars sound great. As I tell people though, the one thing I still haven't figured out quite yet is how to build in "old" into a guitar. That I can't do, and nobody can. That's one of the big keys to a great-sounding instrument: How much you play it and how old it is. A new guitar is going to change a lot in a week, not to mention months and years, because when you first string it up (put it under tension), it is tight, and only through vibration and all the other factors that come with time (UV, oxidation, beer spilled in the sound hole) will a guitar "relax" and then truly vibrate.

When we started Thompson Guitars, we wanted to build guitars that would get close to that vintage sound and turn people's heads, and if you can build that guitar for between \$5,000 to \$15,000 instead of six figures, then you have a market. That's kind of where we're at.

Linda: If this is the golden age of guitar making and they sound good right away, how is it that those guitars don't need to be played before sounding good, and they

sound good out of the box?

Gareth: People have tried to learn why Stradivarius violins sound so good. They've done everything from measurements to scientific studies, figuring out the finish, everything. But no one can really build one like that. They were geniuses, but again, those instruments are also really old. No one knows how Preston Thompson guitars will sound in 50 years. But because they're starting out as such good guitars, they should have a leg up on being pretty phenomenal in the future. It is the attention to detail, wood selection, skills from repetition and experimentation, an ear for sound and a willingness to take the time and put yourself into what you do - that is the difference.

Linda: You said that torrefied wood is brittle, right?

Gareth: Torrefied wood is a baked process, so all of the resins are burned off. That process creates a different sound than a guitar made from wood that's not processed that way. Any time you create a different sound, you're going to get noticed. It's a new process, so people don't really know yet whether the sounds will change over time. From what I understand, torrefication was originally used to make fence posts so they wouldn't take on water and rot. The jury is out on wood processed like that. Some luthiers find difficulty gluing it and problems during repairs.

Linda: Do you use torrefied wood?

Gareth: I would like to experiment with it, but there's so much demand for the guitars that we make that I haven't felt the need to use it.

Linda: How about shipwreck wood?

Gareth: We had some Brazilian rosewood that was cut in the 1930s and had sunk on a ship that was

headed to Denmark. We also use "sinker" mahogany that comes from the rivers in Central America. The sinker wood is pretty amazing.

Linda: What do you like about the sinker mahogany?

Gareth: Sinker wood definitely makes a different sound. It smells different when you cut it and heat it up and bend it, sand it. When wood is in water, some of the substances inside the wood cells are washed out, and the wood takes up minerals. Perhaps they were cutting old-growth trees too, or there might have been some different subspecies, but whatever the factors are, they create a guitar with a little more warmth and punch to it.

Bluegrass players like mahogany because the notes are crisp and decay a little quicker, and the guitar has more punch and cuts through the mix, because it doesn't have a lot of overtones to it. Brazilian rosewood has more warmth to the bass and mids, and to some a more complex sound. When these woods have been in water for long periods, they become even better. The new Molly Tuttle signature model, for example, is made from sinker mahogany.

Linda: Do you choose the tops and backs for particular guitars that you build?

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Virtual Jamming

By Steve Wilson

There are so many negative impacts from the pandemic lockdown that I feel a little guilty whining that “there is no jamming; maybe no festivals this year!” However, we do our best to keep living our lives and adapting. Lord knows I can use the time to practice, but how can I find some jamming opportunities? Better weather improves the chances of getting together with others now, but back in March when it seemed otherwise hopeless, I started looking for alternatives. I got a tip from my brother-in-law about an online jamming app that his band was trying to work with. The app I have been using is from Jamkazam.com. I have heard of similar apps, but have not tried them. This isn’t intended to be an endorsement, but my experience may help others navigate through the options. The app is free.

Most of us figured out quickly that while apps like ZOOM are great for video chats, they simply don’t work for jamming. The reason is that there is a delay in the signal, and it isn’t possible for even two people to play music in time. Participants inevitably slow down to try to match each other’s tempo and the result is just a disaster. So how do you overcome this limitation?

Some basic equipment is required to make it work. A computer of course; most of us have that. But unlike the ZOOM meeting, you can’t use the speaker/microphone on the computer. You need a separate microphone, headphones, and a device called an “audio interface.” Now, my experience with electronics is limited to when I was a 13-year-old in a garage band plus a few open mic tries (much) later in life. So I am learning about this from a fundamental level. But it makes sense that you need to digitize the voice and instrument signals and keep them separate from the sound. I took the plunge and bought both instrument and voice mics, plus the audio interface box (Presonus), cables, etc. Finding the stuff was easy at online suppliers like Sweetwater or Musician’s Friend. Shipping was fast and efficient; I spent about \$400. Subsequently, my friend and jam-mate Mike Bender found a bundled package including one mic with desktop

stand, audio interface (Focusrite), and headphones for \$229.

We found that for acoustic instruments, the single mic system seems to work fine, and the instrument mic isn’t really needed. Both systems allow you to plug in any instrument with an electronic pickup separately. Many folks out there are doing this with electric guitars, etc.— more on that later.

When the audio interface arrives, you must download a driver onto your computer. That wasn’t too hard to do. Then you must get set up with the app. There is some learning curve to that in knowing where to set the “bit rate” and “input/output channel gain.” Jamkazam has no tech support, but chat windows and forums help with this. There are also several video tutorials. Mike and I figured out that keeping settings on the low side helps control static and noise that you might otherwise experience. Some details: For best performance you need to plug your computer directly into an ethernet cable and bypass WIFI. The ethernet cable may require an adapter if you are using a laptop. Both the cable and adapters are available from online suppliers and are inexpensive. Also, for more than one person at a location, you need a second set of headphones and a headphone jack splitter. I just ordered one of those for \$6.50 (free shipping), and now with that setup my wife/duet partner and I can both sing (and hear) harmony with remote participants in a jam.

Even with the proper equipment, a slight signal delay (referred to as “latency”) can still be an issue. The app deals with this in a couple of ways. Most commonly, jazz/blues/rock folks will use a “jam track” which consists of a drum rhythm or bass line that everyone hears at the same (real) time. That doesn’t really work for bluegrass, where we want to call the song of our choice and have everyone play along. The alternative is a metronome function that is fully adjustable (tempo, tone, volume) which everyone hears at the same time. It takes some practice to get used to playing in time to the metronome rather than what others are playing, but

it works. Without this, multiple players will inevitably have a hard time. If you try to follow the bass as we normally do in a jam, that signal reaches other participants at fractionally different times, while the metronome comes from a central source and all players hear it at the same time.

The overall experience is not as good as playing together in person! But I am finding that it works and is certainly better than not playing. It has been interesting to try to figure out the technical side. It has also been interesting to meet and play with people from random locations (VA, OK, TX, even Paris, France!). It will take a while to meet folks that you want to play with again as “friends” through the app. Ultimately, it is best to avoid the sessions that are open because they can sometimes be dominated by participants with electric guitars that just want to play loud and don’t have the sense of etiquette that we are used to. There are plenty of sessions available for them; we need to build up the bluegrass component. With this app, you can also have closed sessions and just play with people you know. Limiting a session to 4-6 people and shutting off the video function may also help performance.

I plan to continue to pursue this. In addition to meeting new people and improving my jamming skills, it gives me the ability to play with my brother-in-law in Boston or my son who lives in Alaska! It will never be a substitute for the local jam or festival, but I think it’s been worth a try.

Steve is an aspiring bluegrass musician who lives in SE Portland, but likes to socially distance at a fishing cabin near Lyle, Washington. He can be reached at swilson62@charter.net.

Gareth Jenkins: The Man Behind the Voice

Cont. from page 7

Gareth: In general, customers choose materials, and that sometimes has to do with their budget. They often choose a package. D-18 mahogany and D-28 are our basic models, and customers can upgrade from there.

Linda: Do you tap the wood to see what is a good top?

Gareth: Yes, I try to as much as I can within the constraints of a production shop. If the guitar is for an artist or a customer who wants a certain sound, then I definitely do. As I have mentioned, if they can talk with me about what they want, then I can go through the wood, tap and figure out which set has the characteristics that they might want. Especially with tops. When I get a batch of new tops, the first thing I do is pair them up, mark them and send them through the thickness sander so they're all the same thickness. Then I tap each one, looking for a clear fundamental note, also some sustained ring, a bell-like tone. Some will have a higher or lower pitch, and some tops will be less stiff and have a little less of a ring. When I work with a client, I can match the set to what a customer wants.

Mass-produced guitars are just assembled from parts in a bin, rather than created, so their sound tends to be inconsistent. Our guitars cost more and sound better and more consistent because it takes more calculation and time, the woods are better, and each guitar is individual. The attention to detail that goes into a custom instrument, as opposed to a factory instrument, makes it cost more, but also, the chances of your having a great guitar are much better.

Linda: I hear you're making your own guitars now. Last fall, I heard Jared Widman play a guitar you built for him. It sounded beautiful.

Gareth: Thank you. Yes, I got into this to build guitars, and my experience at Thompson guitars has been a great opportunity to learn a lot of things, apply my abilities and fine-tune those techniques. As roles in the shop have gotten smaller due to the demands of production, I've realized that I really have missed making the entire

guitar, so my attempt now is to build more on the side because I want to keep learning and growing. There are things I can do in my own builds that I can't do in a production shop. I can experiment more and pursue new ideas and techniques, different body shapes. That's where I get my juice from.

Linda: It seems like if you are building on the side, you're even more valuable to Thompson.

Gareth: I know that I add value to the company by my voicing of these instruments. When we started the company, it gave me an opportunity to create a sound that has turned people's heads (players and artists alike) and has helped put us on the map. I plan on and hope to continue doing that. I've been creating beautiful things out of wood for forty years now. That's who I am.

You asked what makes a guitar sing? Part of it is the person, and who the person is and how they feel about what they do. I really believe that someone who loves what they do and has a passion for it and can keep their ego out of it - they're going to be able to create something that other people can't. You build a better guitar by being a better person and if you're not willing to work on yourself, then you won't get any better and you won't grow. And I want to continue to grow.

Linda: Before we went on that hike, I had no idea about what a student of philosophy you are. I have a tangential question for you: How has COVID-19 changed your life? Or has it?

Gareth: It has been a challenge, hasn't it? We are all learning so much about ourselves and about each other. We are seeing more clearly some of the inequities in our world and it is challenging us to question some of the things we have believed or taken for granted. It is a very good thing.

On a practical level, COVID-19 has made me work from home, and it has made me set up systems at home to allow me to do so, to be more independent from the shop.

Logistically, figuring out what needs to happen, what kind of tooling, what kind of physical space. It's been a positive thing for me.

Where I live, I'm way out here (outside of Sisters) in the high desert, surrounded by the Tumalo Natural Area. It's not like living in town and being sequestered in your home and you get to go out and take a walk and see people. But I have nature, which is a wonderful thing, and I get out in it as much as I can, especially this time of year. The views of the mountains, the coyotes, the quiet, they are the things that sustain me. Besides, it is a wonderful environment for a meditation practice.

This has also made all of us appreciate the things that truly matter. I have Zoom meetings with my siblings, my good friends and my kids, and one of the subjects we talk about and reflect upon is the fact that we are so blessed. We are blessed to live in beautiful places, to have an appreciation for nature, and we have interests and passions that occupy our minds. We read, we study, we have our work, and we're all fortunate enough to have good connections. We are healthy and with incomes that allow us to isolate. We are the blessed people in all of this and I count my blessings daily.

Linda: In addition to your guitar building, you have many other connections to our bluegrass community. How long have you been an announcer on the *Music from the True Vine* show on KBOO radio?

Gareth: I really don't know exactly, but I have a distinct memory of my son being in a crib, on a Wednesday night, when I kissed him goodnight and went off to Portland for my show. He is now 36 years old and a professor at Princeton with a two-year-old son of his own. So, a long time.

Linda: You announce the show on the third Saturday morning of the month, right?

Continued



Gareth Jenkins: The Man Behind the Voice

Gareth: Yes, from 9:00 a.m. until noon on KBOO, 90.7 FM.

Linda: What's been your favorite thing about being a music curator and an announcer on the *True Vine* show for all of these years?

Gareth: I've always been astounded that I'm even there because I am really shy, but I have always been passionate about music since I was a child. When I moved to Portland, I listened to Jim Seafeld on KBOO and recorded all of his shows on cassette. I had a huge record collection. I was probably County Sales' best customer.

KBOO had some turnover, and one of the people doing the show, I swear to God, he must have had only three albums. I don't know how I got up the gumption, but I approached KBOO about doing a show. There wasn't much of a training program back then. I showed up on a Wednesday night, expecting I would shadow a person for a few shows. They were so excited, they showed me the library and a few of the dials and they left. I've been there ever since, trying to learn how to do it.

Back then, our audience was smaller than it is now. The time slot then was 9:00 p.m. until midnight. But then we switched to Saturday mornings. Steve Reischman was doing the ZooGrass concerts which were becoming very popular, so I got the idea to print up fliers announcing the change, and handed them out every week to the concert-goers outside of the Zoo. With time we grew into the most popular show on the station.

I've always been aware of how much great music there is in the world and in bluegrass. It has been one of my true pleasures to turn people on to that music. I'm passionate about the music and I am honored to be able to do the show so I can share music with people. Besides, I don't have to bore my friends by making mixtapes for them. I can share the music on the air.

The *True Vine* show has also afforded me the opportunity to announce other shows over the years, which has been fun, at places like OBA-hosted concerts at the old Northwest Service Center.

Linda: It must be interesting to have an influence on people you don't even know.



Gareth Jenkins at KBOO radio

Gareth: As you know, from what you do, music can enrich people's lives. I truly believe that having access to good and different music increases the quality of your life. Portland is a somewhat transient town, lots of people moving in and out, so there needs to be a certain amount of continual work to bring people into the community, to give them access, to raise awareness of bluegrass, awareness of shows. That's why the OBA calendar, and the calendar on the KBOO show, what you and Greg are doing at Taborgrass, our radio show, all of those things are part of the fabric of the bluegrass community and they enrich people's lives.

The participatory nature of bluegrass also sets this music apart from other music, and keeping people aware of where and how to get engaged is important. You camp together. You jam together. It's a real blessing. There is no other music genre that makes room for that communal music making. It is also a healthy and safe place for kids to be. Part of my role on my KBOO show is

to try to help create those connections for people, in the community and also in the music. My KBOO experience has been very rewarding.

Linda: Right. I think that's why so many of us are feeling a level of grief at this point, because we don't have those jams, shows and festivals to look forward to, and I imagine when they start up again, it's going to be a great time.

Gareth: I can't wait.

Linda: There will probably always be people who say if you don't play Stanley Brothers or Flatt & Scruggs, then get off my porch. One time someone I respect told me women can't really sing bluegrass because they can't reproduce the classic harmony stack.

Gareth: Well, as with everything, there is some truth in that. We have the ongoing conversation that there are two camps in the bluegrass community, each with differing ideas about what bluegrass is. The strict traditionalists and the rest. I think there is room for all under this bluegrass umbrella. I'm seeing more crossover, more women, more young people making amazing music and more willingness to experiment. Partly that is a West Coast phenomenon, of course.

If you focus on the traditional sound of bluegrass, unfortunately there have been too few women who have been able to create that kind of sound, that buzz, and in large part that was due to a lack of opportunity. Delia Bell and Hazel Dickens are just a couple who could, but there's also nothing wrong with a different sound. Jim & Jesse and The Osborne Brothers didn't sound like Bill Monroe or the Stanley Brothers, and Charlie Waller definitely didn't sound like any of those guys.

Continued on page 12

Gareth Jenkins: The Man Behind the Voice

Cont. from page 11

I get responses when I'm doing my show in support of all sorts of bluegrass. There's room under the bluegrass umbrella for everyone. For God's sake, The Po' Ramblin' Boys and Danny Paisley are going strong, and they played at Pickathon. I think that was because of Patrick Connell. Those bands are about as raw and trad as you can get, and they're playing at Pickathon. So that audience is getting turned on to that. Just because someone likes a certain kind of bluegrass music doesn't nullify the other kinds of bluegrass music.

New Grass Revival doesn't nullify Bill Monroe (that ain't no part of nothing). There were people who didn't like the Bluegrass Album Band. Same goes with almost any innovation. Some people don't like change. But there will always be traditional bluegrass even as others are innovating. We are all different and have different influences. If you listen to it and you like it, you like it. If you don't, you don't; move on to something else.

Linda: I have a hard time placing boundaries on any genre. It's kind of like the Supreme Court's definition of pornography. I know it's bluegrass when I hear it. For me, what makes the music bluegrass is that drive and the singing and the banjo. It's in the ear of the beholder, for sure.

Gareth: It is, yes. It's really hard to draw a line about what bluegrass is because the influences we have in our lives aren't the influences that were in the lives of the founding fathers of the music. What they heard in the way of music around them isn't what we have that surrounds us. We have to search it out.

You know there are a lot of young people, like Reed Stutz and Kristin Melling, who immerse themselves in the traditional side of the music, the roots. It's about how serious you are about trying to figure out what makes bluegrass "Bluegrass." It isn't an easy musical form and to do it well takes a lot of study and practice, but if you get it down, then you have a firm foundation to work from. There are so many ways to approach

bluegrass, from The Steeldrivers to Danny Paisley. Especially the vocal part. As you know, it's not an easy thing to do.

Linda: It takes work and people are surprised about that.

Gareth: Most people forget that all of those people they look to, like Stanley Brothers, Bill Monroe, Flatt & Scruggs, all those musicians lived that music. They got up at five in the morning, drove to the radio station, played for an hour, and then they got on the bus to play more shows that evening in school houses. They did that daily, they worked hard at it. That's why if you listen to the old recordings, despite the roughness of the production



qualities and sound, you will hear a tightness of their sound that you don't get as much nowadays. Production values are better now and there are so many amazing pickers and singers, but that rawness and tightness of sound is lacking because they don't play as much.

Linda: Plus, they grew up playing with family and hearing that sound, singing in church.

Gareth: People in our generation and later are learning the music from the radio, records and YouTube. We're not going to sound like those early guys because we

didn't have the same influences and we don't have the same accent. One of the reasons we sell so many guitars in the southeastern U.S. is because there is a deep tradition there of people playing and singing together for generations. It's the same with learning bluegrass. If you haven't grown up in that environment, then you probably aren't going to sound like them. Now, to really sound like a traditional bluegrass person, you've got to study it.

Linda: I grew up singing in the Southern Baptist church. My father sang in a gospel quartet. I don't remember not being able to harmonize when I was a little kid. Everybody in my family and extended family, everyone at church could sing, and most everyone played some kind of instrument, so I was surprised when I met people out here in Oregon who were told by a family member or teacher when they were children to not even try to sing. That just hurt my heart to hear that.

When people come to Taborgrass, many of them are learning about bluegrass, learning to work their instruments and singing for the first time, and I think they are especially brave. Plus, it's a big commitment of time. The primary motivator seems to be that the music is an entrée into a community and a way of life that's not necessarily centered around playing for other people, but playing with other people, and that's a beautiful thing.

Gareth: You are infinitely blessed to have grown up with music all around you, and it is part of who you are, part of your world. Then you are so blessed, especially if you can figure out how to play it and share it later. One of the things I feel really blessed about being in bluegrass for as long as I have: I talk about how John (Grevin) and Preston (Thompson) have that sound in their head about how a guitar is supposed to sound. I've heard so much bluegrass. I can hear harmonies, but I'm not trained. I'm pretty instinctual. But it is there and it is a blessing.

Continued



Gareth Jenkins: The Man Behind the Voice

Linda: How did you get interested in bluegrass, in particular?

Gareth: I was still in Columbus, at Ohio State, and I'd been playing guitar a bit. The bluegrass I was aware of at first was Doc Watson, The Seldom Scene, those kinds of performers. I ran across their recordings, so I decided to get myself a better guitar, and started playing more. It was from there that I dug deeper and deeper and found the roots and all the branches.

One of the great joys of life for me is to discover new music. I dive in obsessively. I've done that with African, Jazz, Reggae. I read everything I can, listen to everything I can, I want to learn all about it. I did that with bluegrass music when I was 22. That was a tumultuous time, in the early 1970s, kind of like now, but in a different way. There were long hairs and rednecks. Bluegrass is one of those places where there's been an overlap, since the 1960s. There were a couple of clubs in Columbus that would have Ralph Stanley or Larry Sparks, somebody like that, but you had to pick and choose which clubs you went to because if you had long hair...

When I moved out to Oregon, there was Dr. Corn, Sawtooth, Muddy Bottom Boys. A lot of those bands played weekly, if not more, and they got really good. It was an exciting time to move to Portland.

Linda: Were there a lot of clubs that featured bluegrass bands?

Gareth: Rock Creek Tavern, for example, was like Muddy Rudder in some ways, but with a lot more people. There was this whole scene of musicians and clubs. Steve Reischman and Sunny South. Steve had several bands over the years. That was a good time.

Linda: Meara MacLoughlin is creating an infrastructure for the music community through her non-profit, Music Portland.

She says that many venues are at risk of closing for good. At least three small venues have declared bankruptcy because of the pandemic. It's in those small venues that local musicians build their craft. Where do you see it all going?

Gareth: Portland was a backwater when I moved there. It was a cheap place to live.



There was a great art scene, music scene (all kinds of music). Gentrification hadn't moved in yet; warehouse space and house rents were inexpensive and available. Then condos moved in and artists had to move somewhere else. There was an amazing jazz scene in north Portland earlier, for example. Everyone from Duke Ellington on down played there, but that was wiped out when they moved the freeway. If you want to have a loft where you can paint or a club that hosts bluegrass or jazz music, it has to be a cheap place. Now that Portland has gentrified, there are fewer and fewer opportunities for that to happen. Portland is pricing itself out of what has made it attractive for so many people

for so long. The options for clubs playing bluegrass are getting smaller and smaller. But things go in cycles. Maybe 5 or 10 years down the road, there might be closed places that would be cheap to buy. All you can deal with is what you have right now. COVID-19 may alter all of that.

Linda: You shared your favorite female bluegrass artists with me via your Spotify list back in April. When you look for music for your radio show, where do you look?

Gareth: There used to be a big pile of LPs and two turntables at the station and jackets and sleeves everywhere. Then there were CDs, and there's always the library. The bluegrass section is not as extensive as the African music section. I did an African show on KBOO for 15 years and had a mail order business selling African music. The programming director gave me a budget to order African CDs for years, so we have a pretty extensive African music library.

Linda: Wow! I didn't know that about you!

Gareth: I quit that show when I moved to Sisters. For a while I was doing a weekly African show and a monthly bluegrass show. At one point, I sat down and figured out how many shows I'd announced, around 800.

For the bluegrass shows, I have three terabytes of music collected on my computer, with a good deal of that bluegrass. Musicians don't send out hard copy anymore, so most music is offered to DJs through websites such as Air Play Direct. It's only 320 bit, mp3 quality, which is the downside. However, most people today wouldn't even know what a decent stereo sounds like. They have computer speakers and headphones. MP3 quality is a third of the size as a CD. I download CDs onto my computer. I play new stuff from Air Play Direct and try to play what's new.

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Gareth Jenkins: The Man Behind the Voice

Cont. from page 13

Sometimes I'll go to the *Bluegrass Today* chart to see what people are spinning. It's always a dilemma to figure out a set list for the show because I want everyone to have a home there in the show. I want young people and traditionalists to find something in the show they'll enjoy. I want middle-of-the-road people to enjoy the show. I want there to be women, gospel, all the aspects, but still flow. It takes a lot of juggling to figure out a mix that touches as many of those bases as possible.

I have enough bluegrass music to play forever, but you have to distill that down to maybe 50 numbers for each show.

Linda: During my KBOO shows, I'd depart from my setlist, depending how I felt while hearing the song that was playing, kind of like what happens on the bandstand when you plug in something off-list.

Gareth: Oh, yeah! It's only recently that I've had a real set list. I used to wing the whole thing. It was like surfing. Sometimes you'd crash, but usually you would really find a good groove. One song inspires you to play another. There are all of these factors that enter in. I do keep a big box of CDs next to me to pop in when I feel like it, though.

Linda: Do you think you'll continue to do the show as long as you live?

Gareth: Maybe not as long as I live, but for a while, I hope. Now that I am not doing the African shows and just doing the bluegrass show, I'm going deeper into that music, and it enriches my life. As long as people feel that they enjoy the show and that they are learning about the music from listening, then I hope to continue to have the opportunity.

Linda: What are the kinds of things the OBA could do to support the bluegrass community going forward?

Gareth: I've been involved in enough volunteer organizations, everything from OBA to KBOO to a couple of food co-ops, that I know new things can be threatening, because people are volunteering, and their bandwidth for struggle might be less than if they were being paid. There needs to be a way to be inclusive, inclusive to other parts of Oregon, inclusive to all age groups, inclusive to the broad umbrella of what bluegrass is. I have friends and you



have friends who think if it's not traditional bluegrass, it probably should not be part of the OBA. But then again, you have bands like Never Come Down. They are amazing.

Linda: I saw their March 7 show at The Old Church. That was the last show I saw, and I think that may have been the last show for a lot of people. One of the best concerts I've ever heard.

Gareth: They're great players, they have a mature approach to dynamics, most of what they play, some people wouldn't con-

sider it bluegrass. But we need to include bands like that and a lot of the other bands that are new. The Bridgetown Festival, for example, has booked a lot of bands that don't get booked at other festivals.

Linda: We've played that festival and were scheduled to play there again this year.

Gareth: I saw you and Whiskey Deaf playing there, but I wasn't that familiar with most of the bands. There are bands like the Skilletheads in Bend.

Linda: I love them.

Gareth: There are a lot of bands that are on the fringes. I look at that the same way I look at my radio show. Unless you're willing to try to have something there for them, and allow them to feel like they can be a part of this, and this is a place where they're not going to feel like outsiders, then you're never going to have an organization that's going to be able to sustain itself and evolve and stay strong. You need the youth, you need the folks who have been in the scene for a long time, you need trad, you need progressive. You need new blood. It's hard for the people who have been a part of it for so long to let go but that is part of life.

Linda: I know everyone appreciates all you do for our community.

Gareth: Well thank you Linda. I really appreciate that. I feel so blessed by having my music passions, my woodworking passions and my guitar-making passions, and if I can share those things, then my life is richer. And to be honest, if I didn't have those things, this lockdown would be so much harder. So many people don't have those things. They don't sing. They don't dance. They don't have interests that turn

Continued



Gareth Jenkins: The Man Behind the Voice

them on. They watch TV. There's nothing wrong with that. But there is so much more for us to share.

Linda: I think the baking and gardening boom during this period may be part of a desire for folks to be part of something larger than themselves.

Gareth: Not if you're gluten free!

Linda: Maybe all of those people who've wanted to learn to sing or play an instrument will go forward with that. Now a lot of people have the time to listen and learn. Suddenly there are great players online offering concerts and lessons. This could turn out to be an opportunity for a lot of people. In a way, this is a rich time, as long as everyone wears a mask.

Gareth: I would imagine a lot of people who turned to Taborgrass went there be-

cause there were no other options to learn to play bluegrass with people and feel safe. It's a beautiful thing. It's been a long time since I've been to the String Summit. It's a beautiful festival, but there is little parking lot picking.

Linda: I noticed that at Telluride, too.

Gareth: You know, I have this wonderful memory of my daughter, Mara, who was maybe five years old. We were at the Northwest Service Center. The band Good Ol' Persons was playing and Mara was curled up under the pew in the front row, looking up at the stage. Kathy Kallick was singing and she kept having eye contact with Mara.

Linda: That sounds like Kathy.

Gareth: Those kinds of little memories from this music enrich our lives. The festivals are a safe environment for kids. Let's keep the music alive and the festivals

thriving so we can all get back to sharing music. Let's pick.

Linda: That's wonderful. Thanks so much for your generosity and time, Gareth. I can't wait to see what you do next.

Gareth Jenkins builds guitars in Sisters, Oregon. You can hear his bluegrass program on KBOO's Music from the True Vine every third Saturday, 9:00 a.m. until noon (90.7 FM). Gareth has voiced instruments for Tim Stafford, Laurie Lewis, Billy Strings, Molly Tuttle, Chris Luquette, Claire Lynch and many more. You can learn more about Gareth and Thompson Guitars at <http://pktguitars.com>.

Linda Leavitt is a Portland-area musician and teacher who performs with Mountain Honey. She teaches at Taborgrass and is the editor of The Bluegrass Express, the newsletter of the Oregon Bluegrass Association.

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2019-20 OBA Review

The following is a review of the actions and resolutions taken by the OBA Board of Directors since the last annual meeting held on April 15, 2019.

Apr: At last year's annual meeting, Chris Knight advised that we have \$21,201 spread over 5 accounts, and we are in good financial condition. We have 202 general members and 56 band, commercial and lifetime members. Waller grant winners, Reed Stutz and Ellie Hakanson, were presented checks of \$750 each for their musical studies and music projects. Mimi Dobler was elected as Volunteer Director.

May: The OBA directors agreed to have an open meeting in July at Gorgegrass in Stevenson, Washington. We prepared to restart the OBA radio. John Hart provides graphics, and Kayden Hurst agrees help Patrick Connell with organization, content, and links to local artist videos to Facebook and YouTube.

June: OBA provided a band, jamming, and an information/merchandise booth at the PDX Pride event. Tony and Dave ran a booth at String Summit.

July: Patty Caldwell won the OBA quilt raffle that raised \$832. The first open board meeting was conducted behind the information booth at Stevenson (Gorgegrass). OBA radio restart and promotion ideas were discussed.

Aug: Streaming radio station officially began operation. Board votes to hold public meetings quarterly and advertise in the Express and Facebook. Mimi begins Bluegrass Trivia on Instagram. We had 64 attendees and a lot of fun at the Annual Pickers Retreat at Zigzag Mountain Farm.

Sept: The OBA Concert Series presented Nu-Blu, the first of 5 planned concerts. We began discussing ways to promote musical instrument teachers. Tracy Hankins agreed to help David Day promote and organize the OBA Sonny Hammond Memorial Gospel Show to be held in January.

Oct: At this point, we have \$21,308 spread over 5 accounts, and we are in good financial condition. We have 209 general members and 46 band, commercial and lifetime members. The Multnomah Grange #71 concerts will begin with OBA support. Pat Connell secured a \$5000 donation for promoting the concert series.

Nov: The OBA Concert Series presented the second of the planned concerts with Mile 12. The OBA continues to support KBOO radio and the IBMA. OBA Radio continues to gain listener support. The OBA will provide an official event photographer for web and Express publication.

Dec: Discussions with Preston Thompson Guitars and Ear Trumpet Labs for promotion partnership. Established a Development Committee for these activities. We are preparing for the Wintergrass festival.

Continued



What's Playing On The Radio

Local Radio Bluegrass and Country Listings

Everywhere And Free

Oregon Bluegrass Radio
www.oregonbluegrass.org
Every day, all day

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

Salem - KMUZ 88.5 & 100.7

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

Simulcast with KYAC.

kmuz.org, all bluegrass

2019-20 OBA Review

Jan: We continue to seek event sponsors, donations and grants. David Day collected \$1,400 from sponsors to cover all expenses at the 2020 Sonny Hammond Memorial Gospel Show which raised \$2,369. Tony introduced Eric Herman as Webmaster since Tony plans to retire from his duties as OBA Officer, Webmaster and Board Director. OBA Radio goes worldwide again. A new Express software tool has been installed on our website.

Feb: We received \$1,500 from Bowerman's Oregon Community Foundation grant. \$500 will go to general fund and \$1000 to Chick's Kids. We had a great experience at Wintergrass: We had great showcase bands, jams, sold some merchandise, and all but 2 cases of beer, donated by Founders Beer and Bend Cider. Produced the concert with Chris Jones and planned for next month's Missy Raines concert. Finalized annual meeting location, and got the application to register for String Summit.

Mar: Approved and paid for the April 12 annual membership meeting venue at Multnomah Arts Center, budget \$300 for deli food as last year. Considered cancellation of planned activities due to COVID-19 pandemic. Waller Grant applications were put on hold. We have 188 general members and 46 band, commercial, and lifetime members. IBMA grant applications are being reorganized and not available yet.

NOTE: The April 2020 annual membership meeting was canceled due to the COVID-19 pandemic. Many of the planned concerts, festivals and jams were also canceled until further notice.

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The advertisement features a black and white photograph of a four-piece bluegrass band performing. The band members are wearing suits and are playing a mandolin, acoustic guitar, double bass, and banjo. They are positioned in front of several vintage-style microphones. The background is dark, making the band and the microphones stand out. The text is arranged around the image, with the brand name 'EAR TRUMPET LABS' in a large, stylized font in the center. A quote from 'Acoustic Guitar Magazine' is placed to the right of the band. The website 'EAR TRUMPET LABS.COM' is at the bottom. The names 'MYRTLE' and 'EDWINA' are placed near the microphones on the left and right respectively. The text 'WOOD & WIRE with MYRTLE' is placed near the band members on the right.

IBMA Foundation announces Arnold Shultz Fund

Reprinted with permission from John Lawless

June 19, 2020 <https://bluegrasstoday.com/ibma-foundation-announces-arnold-shultz-fund/>

The IBMA Foundation, the charitable arm of the International Bluegrass Music Association, has announced the establishment of a new endowment to support increasing participation from people of color in bluegrass music. Named the Arnold Shultz Fund, it recognizes the western Kentucky blues musician who Bill Monroe has credited as a major influence on the sound he developed as a young man.



Shultz was the son of a freed slave, grew up in a musical family, and learned to play fiddle and guitar as a child. On top of work in the Kentucky coal mines, he worked the Mississippi river boats, allowing him time in New Orleans. The near-universal poverty of the mountain folks in the early 20th century found blacks and whites working side by side, and Arnold performed with both hillbilly and early jazz bands, often as the only black member.

He was acquainted with Monroe's fabled Uncle Pen Vandiver, and is said to have hired young Bill for his first professional music gig. The taste of blues that Monroe acquired playing with Shultz has been a part of bluegrass since the very beginning, apparent in Bill's singing, his mandolin style, and the many songs he wrote.

The Foundation is currently setting up an advisory committee to guide the Arnold Shultz Fund, making grants for scholarships, awards, and various projects designed to welcome and encourage Americans of African descent to study and learn to play bluegrass music. Chairing the committee are Dr. Richard Brown, a Boston dentist and a member of the IBMA Foundation's board of directors, who is also a celebrated mandolinist in the style of Bill Monroe. His co-chair is Neil Rosenberg, noted bluegrass historian and Bluegrass Hall of Fame member.

Rosenberg likewise salutes the Foundation for this effort.

"We have to see where bluegrass music can go, where it hasn't gone before, by paying attention to people who are sometimes seen as on the fringe or outsiders. The Arnold Shultz Fund seeks to welcome people of color into bluegrass. As a musician I've always appreciated the progressive nature of this music. It's never the same. Here's an important opportunity for us to develop, to take new directions."

Donations to the IBMA Foundation can be earmarked for The Arnold Shultz Fund.

An event to support the Fund occurred on June 26, when a group of Denver grassers offered a free livestream concert as The Denver Bluegrass Allstars. The band included Andy Hall and Chris Pandolfi of Infamous Stringdusters, Paul Hoffman of Greensky Bluegrass, Greg Garrison of Leftover Salmon, and flatpicking champ Tyler Grant. Monies raised were shared by the band, with a portion sent as a donation to the Foundation.

Andy Hall said that the guys were delighted to participate in this fundraiser.

"We feel it's incredibly important to help promote diversity in bluegrass. A portion of proceeds from [the Denver Bluegrass Allstars] stream will go to the new Arnold Shultz Fund, powered by the IBMA Foundation. Let's do what we can to help make bluegrass a place for everyone!"

A recording of the concert can be viewed at:

<https://www.jambase.com/livestreams/denver-bluegrass-allstars-20200626>

Donations can be made through PayPal.

More details about the IBMA Foundation and how to donate can be found at <https://bluegrassfoundation.org/> and donations can also be mailed to

IBMA Foundation
Arnold Shultz Fund
4206 Gallatin Pike
Nashville, TN 37216

John Lawless was the primary author and editor for The Bluegrass Blog from its launch in 2006 until it was folded into Bluegrass Today in September 2011. He continues in that capacity with Bluegrass Today, managing a strong team of columnists and correspondents.

Ask Aunt Pearl: Minding Your Bluegrass Manners

by Linda Leavitt

Dear Aunt Pearl,
If we join a social distance jam, how far apart should we sit?

Thank you,
Ima B. Chary

Dear Ima,
You should wear a mask and sit two banjo lengths apart.

Two bass lengths apart is even better!

Thank you for doing your part to protect other folks.

Love,
Aunt Pearl

Dear Aunt Pearl,
During the "Before Times," I hosted a weekly jam at a local pub. Since the lockdown in March, we've held some online "jams," mainly to keep in touch. Of course, it's not really possible to jam on Zoom, because of the time lag.

After our county eased restrictions, we were all raring to go and we started meeting at a park. Everyone who came to the jam wore a mask, except for one person. We all sat six feet apart, but I still felt uncomfortable about that one fellow who didn't wear a mask.

When I asked him why, he said he can't hear when he wears a mask.

How might I handle this situation in a kind way?

Sincerely,
Perplexed in Pendleton

Dear Perplexed,
Well...bless his heart!

That's a tell-tale sign of a spoons player: Hearing loss.

On the other hand, spoons, like accordions and bagpipes, are great social distancing tools. I wonder whether I should order a set for the next time I go into town. Hmmm.

The only options for handling your situation for the good of everyone are to 1) create a rule for all participants that masks are required to attend your jam, and 2) enforce a rule that all participants must wear a mask at your jam. Period.

If they bring their spoons, ask them to distance at least 100 yards from the jam. That's only right.

Be strong and stay the course!

Love,
Aunt Pearl

Dear Aunt Pearl,
If I'm at a physically distanced jam, does it matter whether I'm in tune?

Ms. Lowen Battry

Dear Ms. Battry,
Well...what does your heart say?

Love,
Aunt Pearl

We WILL jam together again. This too shall pass.

Meanwhile, here's a recipe for all y'all!

Aunt Pearl's Very Naughty Banana Cake

1/2 cup of butter (softened to room temperature)
1 cup sugar
2 eggs plus one yolk
1 teaspoon vanilla
1 cup mashed ripe bananas
2 cups flour
1/4 teaspoon baking powder
3/4 teaspoon baking soda
1/2 teaspoon salt
1/4 cup buttermilk (NOT low-fat)
1/2 cup chopped pecans

Preheat the oven to 350 degrees F. Butter and flour a 9" x 13" pan. Cream the butter, sugar, and eggs until light, then add the vanilla and bananas.



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

Sift flour, baking powder, soda and salt together.

Fold about half the dry ingredients into the banana mixture, then add the buttermilk, then fold in the rest of the dry ingredients. Place into the buttered and floured pan, and garnish with pecans. Bake for 35 minutes.



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Big Mon For Banjo In A (Capo 2)

Arr. By Greg Stone

G F G D G

G F G D G

G D

G D G

Many thanks to Greg Stone and Taborgrass for allowing The Bluegrass Express to publish this arrangement.

Big Mon For Fiddle and Mandolin

Arr. By Greg Stone

The first system of music features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody is written on a single staff with eighth and sixteenth notes. Below the staff, the guitar tablature is provided, with fret numbers 0, 2, 4, 5, and 6. Chord markings 'A', 'G', 'A', 'E', and 'A' are placed under the corresponding measures. The system concludes with a repeat sign.

The second system continues the melody from the first system. It includes the same treble clef, key signature, and time signature. The tablature and chord markings ('G', 'A', 'E', 'A') are consistent with the previous system. The system ends with a repeat sign.

The third system introduces a double bar line and a repeat sign at the beginning. The melody continues with eighth and sixteenth notes. The tablature includes a 'SO' marking at the start. Chord markings 'A' and 'E' are present. The system ends with a repeat sign.

The fourth system continues the piece, starting with a double bar line and a repeat sign. The melody and tablature are consistent with the previous systems. Chord markings 'A', 'E', and 'A' are used. The system concludes with a repeat sign.

Many thanks to Greg Stone and Taborgross for allowing The Bluegrass Express to publish this arrangement.

Jams and Events



Social distance jam in a Portland park



Whiskey Deaf Duet has two weekly livestream shows: Thursday's at 8 PM on the Muddy Rudder Down Home Music Hour Facebook page, and a gospel hour Sunday mornings at 10:00 AM. All for free. Check it out!



Never Come Down quarantine-pod-band at a social distance birthday party. Watch for their new album, coming soon!



Kristin Grainger & True North at Adante Vineyard. Check out their new album, "Ghost Tattoo."

<https://www.truenorthband.com/>

Documentary Film About Alice Gerrard!



At 84, old-time music pioneer Alice Gerrard performs, teaches, and inspires the next generation while safeguarding memories from her groundbreaking past. See previews on YouTube.

YOU GAVE ME A SONG offers an intimate portrait of old-time music pioneer Alice Gerrard and her remarkable, unpredictable journey creating and preserving traditional music. The film follows Gerrard over several years, weaving together verité footage of living room rehearsals, recording sessions, songwriting, archival work, and performances with archival film and photos and rare audio recordings. Much of the film is told in Alice's voice and via interviews with musical collaborators and family members who share the story of Alice and others chasing that high lonesome sound.

Contact: www.alicegerrardfilm.com

Scheduled Jams: Oregon and SW Washington

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

*Some jams may be temporarily cancelled due to the COVID-19 situation.
Please check with the organizer about the status of any jam you're planning to attend*

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 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 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 powellR1041@q.com

PORTLAND: Sunday Bluegrass Jam - 2 to 5 pm
Ladd Taphouse, 2239 SE 11th Ave., Portland OR 97214.
Open bluegrass jam for all acoustic instruments and skill levels.
Contact Murray Nunn at munn7515@gmail.com

PORTLAND: The Handsome Ladies- 2nd Sunday 3pm -5pm
Strum Guitars, 1415 SE Stark #C
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, Oregon (east of Hwy. 217)
For information: Jane, janeromfo5@gmail.com

MEDFORD: Bluegrass Jam - 2nd and 4th Wednesday 7:00-9:00 p.m.
Wild River Pizza & Brewery, 2684 North Pacific Hwy, Medford, OR
For information: John Nice (805)748-6648 nicetunz@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

Scheduled Jams: Oregon and SW Washington

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

Barberton Grange, 9400 NE 72nd Ave, Vancouver, Washington 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, Washington. 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, Oregon.

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, Oregon
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 October through April. 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.

Contact: Greg Stone,
971-207-3195

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

All levels welcome. Guthrie Park in Dallas, Oregon.

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, Washington. 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.

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Contact Mimi Dobler at calicograce@gmail.com



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.

Ash Creek

Ash Creek explores the frontiers between bluegrass, folk, and traditional country music. Gene Alger plays banjo; Larry Ullman plays bass; Tim Howell plays guitar; Clayton Knight plays mandolin and fiddle. We all share lead and harmony vocals.

Booking@eclecticacoustica.com
<https://eclecticacoustica.squarespace.com/>
Facebook: @ashcreekbluegrass ash-creek-bluegrass
Clayton 503-358-0658

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

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

Dogwood String Band

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Woody Wood
dogwoodstringband@gmail.com
dogwoodstringband.com

Fire & Stone

Fire & Stone is a nontraditional bluegrass band playing a diverse blend of traditional and contemporary folk, blues, pop, and bluegrass. F&S delivers a powerful sound of lyrical storytelling, rich harmonies, and expressive instrumental solos

Facebook: <https://www.facebook.com/fire-andstoneband/>
Email: victor.reuther@gmail.com
Telephone: (707) 832-9262

The Jamblers

The Jamblers play a blend of bluegrass, folk, classic rock, alt-indie and more, and jumble 'em all into our stringband style. We feature tight, bold harmonies and tons o' fun! Some call it "Americana." We call it "Music," the kind everyone enjoys.

www.jamblers.com
www.facebook.com/jamblers
Gene Greer, info@jamblers.com
503-702-1867

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, Kaden Hurst, and Rob Wright.

Patrick Connell
patnellconrick@gmail.com

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
lostcreekmusic@gmail.com
971-678-2337

Midshelf String Band

Midshelf String Band is a 4-piece Portland-based band with roots in bluegrass, folk, Celtic, honky-tonk and other Americana. We're fairly new as a band, but we've all been playing for decades in other bands like Back Porch Revival and Pagan Jug Band. We really enjoy playing together and aim to bring fun and good times with us wherever we go. Check here for our schedule:

www.midshelfstringband.com/

Misty Mamas

The 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. Katherine Nitsch (vocals, guitar), April Parker (vocals, mandolin, accordion), Eileen Rocci (vocals, upright bass), Tony Rocci (guitar, mandolin, vocals)

mistymamas.com
April Parker 503-780-9770

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

Never Come Down

Earnest songwriting, dedication to craft, and genuine care for the music. Joe Suskind: Lead Guitar/Vocals, Crystal Lariza: Rhythm Guitar/Vocals, Kaden Hurst: Mandolin, Lillian Sawyer: Fiddle, Brian Alley: Banjo, Ben Ticknor: Bass

Booking: nevercomedown.band@gmail.com
Brian Alley 303-330-8414

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Paisley Gray
pickledokraband@gmail.com

Continued on page 42

OBA Supporting Performer Directory

Rose City Bluegrass Band

Bluegrass, Country and Americana. Peter Schwimmer, Spud Siegel, Gretchen Amann & Charlie Williamson

Charlie Williamson
charliew3@nwlink.com

The Rogue Bluegrass Band

The Rogue Bluegrass Band is: Paul Hirschmann, guitar, dobro and vocals; Ed Hershberger, banjo and vocals; Deb Smith-Hirschmann, bass and vocals; and Don Tolan, mandolin and vocals. An entertaining four-piece acoustic bluegrass group, featuring harmony vocals and foot-stomping fiddle tunes.

Rogue Bluegrass Band
Contact Don at
RogueBluegrassBand@yahoo.com

Rowdy Mountain

A throwback to the heyday of bluegrass music, Rowdy Mountain brings the heat with the raw, down from the mountain sound that originally gave bluegrass its wheels back in the 1950s, 60s and 70s. Featuring energetic and fresh classics alongside stirring and relevant originals that honor the time-tested tradition, Rowdy Mountain is the real deal. Listen for yourself at rowdymountain.bandcamp.com.

971-347-6050
rowdymountain@gmail.com

Scratchdog Stringband

The Scratchdog Stringband is creating a name for themselves as the vanguard of a high-energy, innovative brand of bluegrass that satisfies old-school traditionalists of the genre while enchanting modern audiences with a style of music they didn't yet know they loved. Some of the hardest-working young musicians in the Pacific Northwest.

Steve Eggers
eggers-stephen@gmail.com

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 website, Facebook and YouTube..

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

Sunfish Duo

With Sarah Ells on guitar and Daniel Fish on mandolin, you'll go back in time to hear traditional harmonies and simple melodies from the roots of Bluegrass, Country, and Old-time music.

Daniel Fish
djoefish@gmail.com

Timothy Jenkins Band

Timothy Jenkins
tjenkins@uoregon.edu

The Hardly Heard

The Hardly Heard perform music inspired by Second Generation Bluegrass. We offer rich vocal harmonies, memorable instrumentals and we are equipped with a full gospel set for Festival Sundays.

Contact email: thehardlyheard@gmail.com
Visit us on Facebook: www.facebook.com/thehardlyheard/
Band Website: www.reverbnation.com/thehardlyheard

True North

True North is a powerhouse of award-winning original songs, with the crazy-good picking and harmonies of a band deeply rooted in folk and bluegrass genres. Members: Kristen Grainger, Dan Wetzel, Josh Adkins and Martin Stevens.

truenorthband@comcast.net
www.truenorthband.com

Wailing Willows

Traditional bluegrass. Andrew Spence, banjo, guitar, primary lead vocal. Hal Spence, guitar and tenor, Andrew's dad, bringing family-blend harmonies. Kim Jones, bass fiddle, lead and harmony vocals. Dave Elliott, mandolin and lead harmony vocals.

Contact: 909-913-3668
andspence@gmail.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

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



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Oregon Bluegrass Association



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Oregon Bluegrass Association

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www.oregonbluegrass.org



**OREGON
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P.O. Box 1115
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Visit www.oregonbluegrass.org
for information on OBA activities,
local jams, festivals, concerts,
Chick's Kids and more

THANK YOU
FOR JOINING
THE OBA!

THE OBA NEEDS YOU!

We are always seeking members for various tasks, ranging from open director positions to taking a shift at the merch booth at a festival. It's fun and you'll meet some truly nice people. Tell us a little about yourself in an email to volunteers@oregonbluegrass.org or contact any board member.

- \$30 Individual Membership
- \$75 Individual Three-Year Membership
- \$50 Supporting Performer Membership
- \$125 Contributing Business Sponsor
The Oregon Bluegrass Association is a 501(c)(3) non-profit

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