

Vol. 40 No. 4
Oct. Nov. Dec.
2020

\$5⁰⁰



INSIDE THIS ISSUE! Joe Newberry :
on Songwriting ,
Walls of Time Podcast
and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

JOE NEWBERRY: ON SONGWRITING

Interviewed By Nora Candey

I remember hearing you say in a workshop that you began writing songs as a child. What was the first song you ever wrote?

I wrote my first song at around age 5, and it was a blatant rip-off of the Kingston Trio's *Tom Dooley*. It was called *Hang Down Your Head Bugs Bunny*. The story is that Bugs Bunny steals carrots and they hang him! I don't remember the whole song, but the last lines are, "Bugs Bunny's still a carrot lover. He still loves them night and day. But the only difference about Buggy is, he's eating carrots at Heaven's gate." Not bad for 5.

I was also one of those kids who would be put to bed along with all the other children, only to get up in the middle of my night - probably around 11 p.m. - come downstairs and announce to the gathered adults, "I will now sing a song!" I would sing, they would applaud, and then shoo me back to bed.

Were you encouraged early on? Is songwriting something you've always done throughout your life, or have you taken breaks?

My family has always loved poetry, and we were encouraged as kids to make up verses and do word play. I have taken breaks from writing songs over the years, but have written every day, either for work or for pleasure. One of the highlights of my writing life started when my late cousin Suellen

found a folder in her parents' basement that read "Sterling Newberry - 1910" written on the front. In it were a number of poems written by my grandfather, including the one-stanza "Reminiscent."

*I have felt the sting of Spanish darts down in old Mexico
I know the pain of bullets hot as through the flesh they go
I have ridden through the ice and snow out on the Western plain
And felt my blood turn chill and cold beneath the icy rain
All those things may hurt you, yet they cannot compare
With tempest in the human heart, which cometh unaware*

Fast forward to working on the "Crow the Dawn" album with my friend, guitarist Jon Shain. Our producer, Dave Tilley, said we needed one more song, something a little spooky and haunting. I told them about this one-stanza poem that my grandfather had written. Jon started playing a melody that he had written a number of years before. I sang the words, and they were a perfect fit. But I kept saying, "It only has one stanza." Tilley finally said, "Oh, if only there were a songwriter in the room." I tried to match the feel of the original, and the way my grandfather used words, in my stanza:

*I have heard the hiss of bad men's knives down in old Arkansas
And howls of the Indian tribes in many a*

lonely draw

*I have watched steam rise the lowland, by the river's muddy shore
And watched Death welcome foes and friends through his eternal door
All these things may scar you, yet none can leave a mark
Like hearing "I have been untrue," as a whisper in the dark
I love having a co-write with my grandfather across the span of 104 years.*

Do you feel songwriting to be necessary for you? Would there be personal fallout if you didn't do it?

I feel that songwriting is one of the ways that help me make sense of the world, and I would miss it terribly if I couldn't do it. I have always loved the story from horror writer Stephen King, who was asked, "Why do you choose to write what you write?" He responded, "What makes you think I have a choice?"

And now, in these days of quarantine, my writing is more important than ever **to me**. I have not been as prolific in songwriting, but I have been writing a lot of essays and short fiction. Those will probably end up storyboarded and made into songs down the line.

Were there any especially painful phases you went through with your writing?

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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!

www.oregonbluegrass.org

Article and Editorial Submissions

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

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Your Express advertising will reach over 500 households of bluegrass enthusiasts, while helping the OBA to continue publishing this valuable resource. We appreciate your support of the Oregon Bluegrass Association. For information about placing an ad for your music-related business please contact Pat Connell via email at: obaexpressads@oregonbluegrass.org.

PUBLISHED QUARTERLY

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

AD RATES AND DIMENSIONS

Size	Dimension	Cost	2 or more issues
Full Page	7.5 x 9.5	\$150.00	\$130.00
Half Page Horizontal	7.5 x 4.75	\$90.00	\$80.00
Half Page Vertical	3.75 x 9.5	\$90.00	\$80.00
Quarter Page	3.75 x 4.5	\$60.00	\$50.00
Eighth Page	3.75 x 2.25	\$40.00	\$30.00

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

The OBA prefers to receive advertising payment in advance. For one-year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may mail a check payable to The Oregon Bluegrass Association, PO Box 1115, Portland, OR 97207.

When submitting an advertisement to the OBA, please be sure the 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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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

With this, the fall issue of The Bluegrass Express, this extraordinary year winds toward its conclusion. I doubt there are many of us who will be sorry to see it go.

With each season I have felt compelled to address events and circumstances that are entirely unrelated to the enjoyment of bluegrass, but have had profound effects on most if not all of us in our community.

This time it's the wildfires that have brought catastrophe to many parts of our state and caused all of us to breathe air that ranged from unhealthy to off-the-scale hazardous.

Did we really need another reason to refrain from singing?

Our hearts are with the folks who suffered unimaginable losses in the fires—like OBA stalwarts Ken and Jan Cartwright—and others, I'm sure, whom we haven't heard from yet.

I'm delighted to say that within hours of hearing of the devastation, OBA members were organizing crowdsourcing to help provide relief.

We have also assembled a pool of donated instruments, to be provided to musicians who lost theirs in the fires. Contact our Express Editor, Linda Leavitt, to donate or request an instrument.

I've been thinking a lot about this quote, from John Hartford:
"Bluegrass is America's last small town. Everyone knows everyone else, and you don't have to lock your doors. And not only do we know each other, but some of us are related."

The air is beginning to clear, and as it does, we have more reason than ever to sing—with our families, on Zoom, on our porches, to the four walls or to the sky. That's how we stay related.

So, I'll say it again: Until we can sing and pick knee-to-knee, please be safe out there. Every single one of you is precious to us.

Please accept my humble thanks for your membership and support.

Chris
Chris Knight
OBA President



Photo By Doug Olmstead

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

Joe Newberry: On Songwriting

cont. from page 1

Ones that make you just cringe? If so, how did you get through them? Were those experiences necessary in learning to craft a great song? Why or why not?

I had a run of particularly bad songs in my middle teen years. Doggerel, really, more than verse and chorus. Most of them dealt with the angst of teenage love, or lack thereof. I don't cringe too much, because the key to being a writer is writing. Just as a young instrumentalist struggles to make a recognizable melody, so it is with a young songwriter. And, yes, I think those experiences were helpful in learning to craft better songs - if for no other reason than learning what not to do.

Who helped you along the way?

My late cousin John G. Newberry was a beautiful writer, really the best in our family. He would listen to me sing my little songs, and give gentle guidance when requested. As a young man, I was fortunate to live near the wonderful songwriter Bob Dyer, who made his home in Boonville, Missouri. Bob had a knack for writing about time and place, with an amazing ear for language. He spent many years working with elementary school students on writing songs based on Missouri history, and that was inspiring, especially as I started writing more and more songs that sounded like they were already part of the tradition. I hear his influence in almost everything I write.

I have also been fortunate to encounter songwriters through the years who model the power of a true song. Folks like Tim Stafford, Alice Gerrard, Eric Gibson, Leigh Gibson, Laurelyn Dossett, Jon Shain, Iris DeMent, John Lowell, and Darcy Wilkin. Garrison Keillor was always supportive of my songwriting, and gave me a big platform through my appearances on *A Prairie Home Companion*.

What is a song? Is it poetry set to music? A good story? A record of a feeling or event? Or is it all of those, or something else entirely?

The smartass in me would simply say yes. Of course, it is sometimes all of those things, and sometimes one at a time. But regardless of form, what I always look for when I write, or when I listen, is heart and truth. Mr. Monroe would say that the best songs are true songs, and I expand on that by telling my songwriting students that a song doesn't have to be true life, but it must be true to life.

Along those same lines, where does your inspiration come from?

Sometimes, like in the case of my song, "Baby, I'm Blue," an entire verse will drop down in my head all at once. I was standing in line at the Post Office, waiting to buy stamps for my Christmas cards, when these words appeared: "Before you, blue was a color so splendid. I slept the night through, and blew was just something the wind did." I tell audiences that someone didn't get a card that year, because I turned over one of the envelopes and wrote the words on the back. Then, later at home, I spent a couple of days crafting more verses.

Sometimes, I will write to order, as happens when I am working on a theater piece. Songs are a great way to advance a whole lot of narrative at one time. And I do a lot of writing while I am on the road. Before cell phone recorder software, I would call in verses to my home answering machine as I made up songs in the car. It was a lot safer than keeping pen and paper in the passenger seat.

When I co-write with folks, we will often jumpstart the process by emailing back and forth with ideas for songs and key words and phrases. A good example is a song I wrote with Tim Stafford called "The Marks." I was just getting ready to retire my beloved old J-45 from the road, and Tim and I started by talking about how great old guitars smell, and how they, and other instruments, take on the marks of our hands, or belt buckles, or capos, or picks.

I also keep my ears open for a phrase that resonates. I was in the UK to teach at Sore Fingers, which I call the world's most aptly

named music camp. Long hours playing and teaching, but it certainly opens up the creative flow. Walking to breakfast one morning someone said to me, "Did you hear those larks this morning? They were singing as they rose." I thought, "Now, **that's** a line." As I said, some songs you have to work at, and some songs are as if you're taking dictation, as it is in the case of the song that grew out of my friend's comment - "Singing As We Rise." It was finished in about 30 minutes, and is definitely a true song that's about all of my relatives who are in heaven. My mother loved to sing; my dad was the hardest-working man I knew. And my late sister Amy was a pastor, so the last verse about "Sister preaching as she rises," - that's Amy to a T.

Who are your favorite songwriters? Who would you encourage aspiring creators to study, and why?

I encourage folks to listen to writers in many genres, and look for great writing wherever they can find it. Although I could fill the rest of the article with names, here are a few of my favorite songwriters, in addition to the folks I have already mentioned. All are worth study; all have tremendous heart to me: Woody Guthrie, Nina Simone, Leon Russell, Ola Belle Reed, Cole Porter, Hazel Dickens, Tracy Chapman, Johnny Cash, Tom Waits, Prince, Elizabeth Cotten, Bill Monroe, Mark Simos, and the list goes on.

My youngest daughter shared something with me years ago that I recite in every songwriting class I lead. It is by Eminem, and it is good advice.

You better lose yourself in the music, the moment

You own it, you better never let it go

You only get one shot, do not miss your chance to blow

This opportunity comes once in a lifetime

What are your goals when you write a song? Is it individual for each one, or do you have any general questions a song needs to answer or benchmarks it needs to meet?

Joe Newberry: On Songwriting

I think it is important to let a song go in whatever direction it needs to go in, and to take whatever form it needs to be. Sometimes, you will have verse, chorus, verse, chorus, bridge, and chorus. Sometimes, as in the case of a ballad, verses only. In the case of Bill Monroe's "Kentucky Waltz," one verse, sung twice, does the job.

When I was a young newspaper editor, my first boss shared what he called "Uncle Phred's Rules of Editing." I have applied them to everything I have written since, including songs.

1. Don't make the reader work.
2. Think, and think again.
3. It can always be shorter.

So, in adapting those rules of editing to songwriting... You don't want to make the listener work. Be clear. Don't have too much left to chance. If you have something that sticks out, the listener will spend time trying to figure that out, rather than experience the song. That is where Rule no. 2 comes in.... Think, and think again. Rule no. 3 is particularly helpful. It can always be shorter. In fact, I try to take words out until the song is conversational, with a true-to-life rhythm.

One of my writing exercises for students is writing stream of consciousness about what they did yesterday. A common complaint is that "my life is just not interesting." I'll have them read it out loud, and sure enough, here comes that complaint. I then ask them to read what they have written again, but in the voice of Tom Waits, since he is the master of conversational songwriting. I love the smile on their face when they hear their words in that context and that form. Voila, a song!

What makes a good song? How do you know if you have written a good one? How do you know if it stinks?

I jokingly tell folks that each song I write follows the five stages of grief by Elisabeth Kübler-Ross: Denial, anger, bargaining, depression, and acceptance. In truth, my pattern often takes this path: Euphoria with the creative experience, followed by

doubt about its worth, then alternating between those until I realize that it is the song that it needed to be. And I always worry that whatever song I have just written will be the last one I have in me. Thankfully, so far, that has not been the case.

I know that a song is hitting the mark when I tear up as I sing it - either from the subject matter, or the evocation of time and place. I also watch the audience as I try them out. I knew the first time that I performed "The Darker the Night, the Better I See," in public that I had something pretty good, when the audience sang the chorus with me after hearing it one time. As far as ones that stink, I try not to let them out to see the light of day too much. That said, not every song is liked by every listener. That is important to remember, and very humbling.

What is your proudest or best moment with your songwriting?

I have been fortunate to win awards for my songs and have folks I admire sing them, and those are certainly wonderful moments. But the best for me is when I hear from folks that my songs brought comfort to them, or made a difference in their lives. I got an email last year from someone who told me that they whispered my song "Resurrection Day" in their mother's ear as she was in her last moments. That just bowled me over.

Another email out of the blue was from the pastor of my childhood church in Malden, Missouri. He didn't know that it was my church - my folks and I moved to Columbia, Missouri when I was 14. He just liked the Gibson Brothers' recording of my song, "Singing as We Rise." In the email, he said that he was the pastor of a little church in a little town in Missouri that I had never heard of, and he wanted to sing my song in his church - Malden First Presbyterian. My eyes opened wide when I saw that, and I sent back an email telling him that everyone in the song sat in the third pew back on the right. In a similar vein, when I am at a session and someone sings one of my songs, not knowing that I wrote it ... well,

that is a pretty amazing feeling.

And then, there are the folks who come up to me at shows. One woman leaned in to me at the record table and told me that she sings my songs regularly at a nursing home where her mother lives. She said that if the residents are too weak to sing full out, they still mouth the words. My Lord, what an amazing image. At another show, I sang my song about my late mother called, "I Know Whose Tears." I noticed a large man in the second row scowling after I sang it, and he kept that sour look for the rest of the set. I thought, well, there's one I just didn't reach. At the break he came up and stood in front of me, all 6 foot, 6 inches of him. Scowling. And, then, it hit me. I asked him if he had just lost his mother. Without a word, tears spilled out of his eyes and he nodded. Then, he gave me a crushing hug. So, I don't take what I do lightly.

Are you sick and tired yet of all the covers of Missouri Borderland, or is it an honor every time, or both? Is there one of your songs you wish someone would cover, but no one ever does?

I love all of the covers of Missouri Borderland. It is one of those songs where the first lines dropped down in my head driving home from a practice with my old band, Big Medicine: "I am far away from home, with neither family nor friends. I never meant to stay so long in the Missouri Borderland." My friends Andrew Marlin and Emily Frantz of Mandolin Orange did a cover that has had more than a million views on YouTube, and I think that is where a lot of folks have heard it. I listen to each cover that pops up, and try to give some encouragement to everybody who tries it. In a few cases, I have gently corrected a lyric or two that they have misheard. But your songs are like your children. You have to do your best when they are young, and then you just have to let them go.

As far as covers of other songs, I have always wanted my song, "Baby, I'm Blue" to get out into the jazz world a bit more. I can hear folks like Diana Krall or Norah

Joe Newberry: On Songwriting

Jones doing a smashing job on it. But I'm just as happy singing it all on my own, and of course, I don't run in their circles. I have a new song called "Still Love to Hear the Whistle Blow," that I think would be perfect for Del McCoury, but again, I am having a blast singing it myself!

What advice can you give to aspiring songwriters? Is there certain advice you give that people typically follow, or typically don't but should?

Writing is like a muscle. It gets stronger the more you use it. So, write every day. Even if it is just a diary entry, a Facebook status, or a page of a story. Play rhyme games. Add verses to famous songs - This Land is Your Land is a favorite to do that with. Don't be afraid to let a song be what it needs to be. Write without stopping and don't hit the backspace key or cross things out - get in the flow of it, and revise only

when you are done. Look at your last verse. That might be the place where you finally understand what it is you are trying to say. I figured that out in my days as an editor. My young reporters, especially, would write and write around the subject, and the last paragraph would have the lede. I would tell them to toss everything except that and go from there. It often works the same with a song.

As far as advice not taken, it is usually about rewriting. A lot of beginning songwriters will get something down on paper, and never revise that initial thought. I have always loved the Thomas Edison quote, "Genius is one percent inspiration, and 99 percent perspiration."

Joe Newberry is known around the world for his clawhammer banjo playing. He is also a powerful guitarist, singer and song-

writer. A longtime and frequent guest on A Prairie Home Companion, he sang with the 2016 Transatlantic Sessions, and at the Transatlantic Session's debut at Merlefest in 2017. The Gibson Brothers' version of his song, "Singing as We Rise," won the 2012 IBMA Gospel Recorded Performance Award, and with Eric Gibson, he shared the 2013 IBMA Song of the Year Award for "They Called It Music." Joe will be teaching courses online and also individual lessons and consultations this fall, with information available at joenewberry.me, or by emailing ajs.newberry@gmail.com.

Nora Candey is a singer/songwriter and multi-instrumentalist. She lives in the Portland area with her husband, Scott, and their cats.

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Southern Oregon Voices: Happy 40th Birthday, OBA!

By Joe Ross

Time flies when yer havin' fun! It's hard to believe that this year marks the 40th birthday for the Oregon Bluegrass Association. Back in 1980, a group of individuals led by Steve Waller and Sonny Hammond realized that the state needed an organization of interested and involved folks to encourage performance and the public's awareness of bluegrass. Some phone calls were made, and meetings were held. We heard a lot of feedback indicating that Oregon had a mish-mash of scattered involvement. We had a number of bands in Oregon, many scattered pickers and fans, some music stores catering to acoustic musicians, a few decent venues that offered bluegrass, and some local festivals.

The consensus was that the state needed some focal point around which all interested parties could rally. Everyone agreed that an association was needed to unite the various complementary forces and to work hand-in-hand for the successful promotion of bluegrass. Steve Waller, the OBA's first president, once said, "Every fan who ever missed a show because they found out about it a week later; every picker who wanted to jam or start a band but didn't know how to find others to pick with, or every band who wants more will gain only as much as they put into the association."

A few phone calls were all it took to get some enthusiastic people together for a meeting. Remember that this was before the internet, e-mail and texting. At the first meeting, we decided upon a name, selected an interim board of directors and a nominating committee, and appointed a legal advisor. Committees were also created for membership, festivals and public-

purpose and powers, and make-up of the initial board of directors. Also included were provisions for distribution of assets upon dissolution or final liquidation.

At the second meeting, about three weeks later, several new people were present.

Word had begun to spread, and there was a lot of interest and enthusiasm for an Oregon Bluegrass Association. The by-laws and articles of incorporation were presented, an interim board officially elected, and festivals were discussed. Volunteers stepped forward to edit our newsletter, the Bluegrass Express. Fred Langner served as its editor for several years. Kayo Korn, an artist, presented several logo designs.

By the third meeting, we were designing an OBA T-shirt.

Membership dues and benefits were set. The board of directors also decided to appoint a band selection committee for each OBA-sponsored event. A logo was approved for use in the newsletter and on T-shirts. It was decided to go with the one that showed a silhouette of some jammers. That logo evolved and was updated in later years.

The next few meetings focused on some hands-on projects such as having a booth



OBA meeting 1980

ity. Upcoming concerts and festivals were discussed. The legal advisor was asked to draft the bylaws and articles of incorporation.

The bylaws identified policies and guidelines for membership, board of directors, officers and other provisions (e.g., execution of documents, expenses and fees, committees, bylaw amendments, etc.). The articles of incorporation identified the corporation's name, initial registered office,

Southern Oregon Voices: Happy 40th Birthday, OBA!

at bluegrass events, getting membership applications printed, planning a local benefit concert, packaging and marketing OBA strings, monthly meetings, potlucks and jams. At this point, OBA was ready to sponsor a Bill Monroe concert. An historian was elected to start a library of tapes, photos and news clippings.

During its first year, the OBA directors were busy with several new projects to increase membership and hold meetings and potlucks accessible to all. A membership drive and a spring festival were planned to showcase Oregon bands. There was also discussion about forming districts around the state with separate chairpersons, meeting and jams.

Within a year of its formation in 1980, the OBA had signed up 600 members. The quarterly Bluegrass Express became an important source for keeping in touch with bluegrass. A monthly OBA calendar kept

the membership informed of events. In 1982, I moved from Portland to Medford, and I was happy to discover an active bluegrass scene in southern Oregon. Garin Bakel served as a southern Oregon representative on the OBA board.

We owed much of our inspiration to the California Bluegrass Association. They also provided a great deal of support and encouragement during OBA's first years. Around that time, the Idaho and Washington Bluegrass Associations were also rather young and doing well. We documented our experiences and offered our help to other bluegrass associations being established.

Over the past 40 years, many folks have stepped up to keep the OBA thriving. My hat is off to all the officers, directors, volunteers and staff who have worked tirelessly for bluegrass music in Oregon. Thank you so much for your hard work.

I've kept most copies of the Bluegrass Express, and they're like snapshots from a different era. Sadly, many bands and musicians are no longer with us, but the next generations of bluegrass enthusiasts are continuing to foster appreciation and support for the music we love.

Happy 40th Birthday, OBA! Since those initial days of the OBA, there's been a lot of history. If you have any stories to relate, we'd love to hear them.

Joe Ross, from Roseburg, Oregon, picks mandolin with the Umpqua Valley Bluegrass Band. He can be reached at rossjoe@hotmail.com.



Sonny Hammond

OBA Steve Waller Memorial Fund

History

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

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

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

Scope

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

Criteria

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



Use Of Funds

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

Continued 

OBA Steve Waller Memorial Fund

Grant Award Information and Application

Applications Due March 1, 2021
Submit to: OBA
P.O. Box 1115
Portland, OR 97207
Or:
wallerapplication@oregonbluegrass.org

Date: _____

Applicant Name: _____

Mailing Address: _____

City, State, Zip Code: _____

Phone: _____ Email: _____

Best Time to Contact _____

Are you an OBA Board Member or Relative? _____

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

Describe your involvement in the Oregon Bluegrass Community.

Describe the Use of Waller Grant Funds _____

For What Time Period Will Funds Be Used _____

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

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

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

Thank You and Good Luck!

Continued on page 12

Walls of Time: Bluegrass Podcast

Interview By Dennis Christensen

Field interviews with the Best in Bluegrass: Dennis Christensen's interview with Daniel Mullins

I am not ashamed to admit that I am a newcomer to the bluegrass world, and a novice when it comes to the music's history. However, I am ashamed to admit that when I began looking for material to feed my new obsession, I turned not to a library, or even back issues of Bluegrass Express. I reflexively consulted my smart phone, my podcast app to be exact. This was roughly two years ago, and as one might imagine, the offerings were a disappointing few. But thanks to all the tracking of my internet habits (and the possible monitoring of my inner thoughts), Walls of Time: Bluegrass Podcast found its way into my feed upon its September 2019 debut.

From the very first episode, part one of a two-part interview with the legendary J.D. Crowe, it became evident that this podcast would be exactly what I was looking for: An entertaining and enlightening mix of stories and anecdotes about the music as told by the folks who lived it. For someone like me, constantly endeavoring to absorb all aspects of my new obsession, what better way is there to learn about the history of this music than to get it straight from the people who helped make it?

One reason the podcast as a medium has boomed in popularity over the last decade, especially interview-type shows, is the freedom the medium provides to host and guest. Unburdened by restraints of time and format, podcasting allows the space needed for a long-form interview to take the shape of casual conversation. When the interview subject is innately compelling (again, Mr. Crowe required two full episodes) and the interviewer is adept at steering the conversation, the recipe for "interesting" is almost always achieved. But a truly great interview show requires a great interviewer. While Walls of Time may be the first podcast effort for host Daniel Mullins, broadcasting comes to him naturally. A third-generation bluegrass radio personality (his grandfather Paul "Moon" Mullins was a renowned fiddle player and veteran radio broadcaster; his father is banjo great/radio host

Joe Mullins), Daniel Mullins seems to have inherited a special knack for commanding this type of program. He has a rare quality that finds him adept at teetering on the line between already possessing a lot of intimate knowledge of his subjects but also showing a genuine curiosity and keen listening ear. All these factors work in concert as he asks the perfect questions.

Mr. Mullins' Rolodex rolls deep, as he is able to book great guests. The show's Instagram page provides photo evidence that he has known a lot of these legends since his childhood, and has spent a lifetime cultivating these relationships, another surefire way to get folks to speak candidly. It is through this wide-ranging list of featured guests that the Walls of Time interviews cover the range of bluegrass experience. The listener can be treated to stories of the early days of bluegrass and its first revival, from legendary bluegrass superstars (such as Crowe, Sonny Osborne, Doyle Lawson, Peter Rowan, Del McCoury), sidekicks to the stars (Blake Williams, Mike Bub, Johnny Warren), millennial prodigies (Sierra Hull, Skip Cherryholmes, Michael Cleveland), and other notable members of the bluegrass community (Cindy Baucom, Kitsy Kiechendahl, Andrea Roberts).

A few personal highlights that I enjoyed from Season One are: Hearing Sierra Hull describe her first festival experience as a 10-year-old at Merlefest, and the star-studded chance encounters she experienced; Cindy Baucom describing her methods for picking new bands to feature on her radio program, and what it takes to catch her attention; Kristin Scott Benson's thoughts on breaking new ground as a female banjo player; how Carl Jackson got the gig as Glen Campbell's banjo player (simultaneously marking the end of a band that was still in its infancy featuring Jackson, Keith Whitley and Jimmy Gaudreau).

Season Two builds on the sturdy foundation set in Season One and continues to deliver knockout episodes on a weekly basis, beginning with another two-part episode featuring a legend. This time Doyle



Lawson talks about his early days with Crowe, joining the Country Gentlemen and ultimately forming his own seminal quartet; then the great Dudley Connell reflecting on the founding of the Johnson Mountain Boys and their steadfast fidelity to keeping alive the traditional sound and look of bluegrass. We also gain insight via Skip Cherryholmes on what it is like to be one of the youngest members of a family band who experienced an unprecedented rise to the top of the bluegrass ranks and what it takes to go from jamming in the family room to winning Grammys in a few short years (spoiler alert: Those kids practiced a LOT!). We get to hear about Michael Cleveland overcoming personal obstacles on his journey to greatness, and Russel Moore's side of the story about the great shakeup that saw three-fourths of his band, Southern Connection, get absorbed into arguably the biggest bluegrass band of that era. And a thoughtful and personal look into an old soul, C.J. Lewandowski, and the decade of hard work that led to the Po' Ramblin' Boys seemingly immediate success. Season Two rounds out with a one-of-a-kind conversation with the great Del McCoury.

These are just a few of the many great stories featured on Walls of Time. Each episode is capped by producer Ty Gilpin joining Daniel to provide a sort of

Walls of Time: Bluegrass Podcast

postgame show, to break down some of the highlights the listener may have missed, and features a companion playlist on Spotify, personally curated by Gilpin to capture the music of each guest.

I was fortunate enough to speak with Daniel Mullins on the phone as he drove from his home in Ohio to Tennessee and he was kind enough to answer a few questions for me.

Walls of Time is a great classic tune. How and why did you settle on that name for your podcast?

Ty Gilpin and I had been batting around some ideas, and finally I said “Why don’t we see if there are any song titles that will work,” and that one finally hit me one day. It’s one of my favorite bluegrass songs, and it fit what we are going for because of the way we talk to people from different generations, but particularly when we talk with some of the industry veterans and think about what we can learn from their time in the business, and how we can look forward by looking back. I’ve tried to do that with most of the interviews, asking “What are some things that we can learn from the past and how can we use those to shape the future of bluegrass?” I figured there wasn’t a more perfect title than Walls of Time. As far as the official title, Walls of Time: Bluegrass Podcast, we wanted the word Bluegrass in the title so when folks are looking for a podcast and search for “bluegrass,” ours will be one of the first to pop up.

How has the reception been from prospective guests when they have been approached? Has there been any difficulty convincing them to do a podcast interview?

I don’t think we have had anybody say no. There are some people who aren’t really sure what a podcast is; it’s a relatively new medium. I’ve had people that didn’t say no, but they said “What’s a podcast?” I tell them that it is essentially an on-demand radio show that you can listen to whenever you want, and you can pause it and listen to the rest later, but no one has even really

trying to get them to come to me. But we did also try to capitalize on the fact that these are field-recorded interviews, because it makes it cool and unique. Also, it gives us a little bit of a leash, and lets our listeners know “Hey, the audio quality isn’t going to be absolutely perfect, but it is cool that we recorded in a car outside the Station Inn, or on the deck of a cruise ship.”

And it sounds like it, so why act like it’s something it’s not? Let’s make it a positive feature that this wasn’t recorded in a professional studio.

I also like how you start each interview mid-conversation, like the listener is just wandering up on two old friends sitting under a pullout camper awning in a field at a festival somewhere. Was this another conscious stylistic decision?

That is by design. I wanted the guest to forget about the microphone and forget that it was an interview. I am blessed that I’ve met and known the majority of the people I have had on this podcast. Some I have known my whole life; some I have only

worked with professionally. But one thing I wanted to do was NOT have everything all set up and then start talking. I wanted to start talking to them normally, about anything--the festival, personal stuff, whatever. I’ll start talking to them while I’m setting up so that by the time we are recording, they have let their guard down and forgotten about the microphone.

Of the interviews you have done, is there one that stands out to you?

That’s a tough question. They are each unique, and there are some really cool elements to all of them, but the Doyle Law-



hesitated. We have had no pushback trying to get anyone on the show.

I love the sort of “pop-up” nature of your recording process, capturing guests in unusual places (kitchens, back porches, backstage, etc.). It lends an authenticity to the conversation. Was this a premeditated decision, or did you happen upon this idea through necessity?

That is kind of a “yes and no” answer. Because I live in Ohio, getting people into an actual studio would be a real challenge. The best way to get these interviews would be to get to where the artists are, versus

Walls of Time: Bluegrass Podcast

son interview was special. I have known Doyle my whole life. He is a dear family friend. It was wonderful to talk to Doyle and ask him questions I have always wanted to ask on a personal level. One beauty of this podcast is that because we are not promoting a new record or a festival or a show coming up, it's just about the artists and their stories. It is more appropriate to ask questions I always wanted to ask. For example, if I've got Doyle Lawson on my radio show to promote a new album, it would be inappropriate to ask questions about the first edition of his band Quicksilver. He will want to talk about the current Quicksilver lineup, because that is the point of the interview. But with the Walls of Time podcast, anything goes. The Blake Williams show was special too.

Do you ever get nervous interviewing bluegrass music legends?

I wouldn't really say nervous. Like we mentioned before, I have known a lot of these folks for a long time. That takes out a lot of the nervous factor. I used to get pretty nervous, but now not so much, not with this podcast.

What does the work load look like for a weekly podcast? How are the duties shared between you and Ty Gilpin?

For each episode there is the initial capturing of the audio and figuring that all out, whether it's at a festival or someone's home. I record everything on an iPad, and that is on purpose. The less equipment, the better, for ease of use and to make it less intimidating for the guest. I typically have just two microphones and an iPad. Then there is some editing that typically needs to happen. I do that from my office at the station (WBZI in Xenia, Ohio). A lot of the editing involves going back through and cleaning up volume levels. Each episode can take as long as 3 hours to edit. Then I send a file to Ty, who lives in Asheville, North Carolina. Ty will listen, take a few notes, offer some feedback, and write the introductions for each episode.

Two seasons in so far, and so many great guests. Can you give us a hint about who we might meet in Season Three?

Without giving anything away, I can give you hints about two guests who will appear in Season Three. One is a member of the Bluegrass Hall of Fame. The other is a member of a popular band and also a TV show host. I will just leave it at that. There is also a bonus episode that I teased during the finale of Season Two; that will appear sometime before Season Three launches. That also features a Bluegrass Hall of Fame member. But as you can imagine, a lot of

the places where I go to meet guests are live music venues, and there hasn't been a lot of live music happening recently, so Season Three had challenges, but we will feature some great guests.

What does the future look like for Walls of Time? Do you have any expectations for the show, moving forward?

I don't really have any expectations. I like what I am doing and I would love to keep doing this show forever. My goal is to eventually talk to everyone and reach as many people as possible.*

Daniel Mullins is also the host of *The Daniel Mullins Midday Music Spectacular*, weekdays 10-12 p.m. Eastern on Real Roots Radio, WBZI, Xenia, OH, and a contributing writer for *Bluegrass Today*.

Dennis Christensen is a fledgling picker and warbly caterwauler, currently attempting to crash a jam circle in the Portland, Oregon area and dreaming of one day being a sideman in a family band with his wife and two young children.

*If you would like to be one of those folks Daniel reaches with his stories and conversations, you can find Walls of Time: Bluegrass Podcast on most streaming platforms, including Apple Podcasts, Apple iTunes, Google Podcasts, Spotify and Stitcher.

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This issue of the Oregon Bluegrass Association's *Bluegrass Express* newsletter is partially funded by a generous grant from the Oregon State Coronavirus Relief Fund for Cultural Support, allocated by the Cultural Trust for Oregon and its county and tribal coalitions.

Oregon taxpayers who contribute to Oregon cultural nonprofits, including ours, are eligible to make a matching donation to the Oregon Cultural Trust and receive a 100% tax credit for their Trust donation (up to \$500 for an individual, \$1,000 for a couple filing jointly and \$2,500 for a Class-C Corporation).

For more information, visit <https://culturaltrust.org>.

How to Help Oregon Wildfire Survivors

Our hearts go out to the survivors of the September wildfires around the state. Here are a few ways you can help.

Financial Donations

Santiam Canyon Wildfire Relief Fund
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1401 North 10th Ave.
Stayton, OR 97383

<https://santiamhospital.org/santiam-canyon-wildfire-relief/>

The Wildfire Relief Fund

<https://www.gofundme.com/c/act/oregon-fires>

Rogue Credit Union

Due to the tremendous outpouring of support from our communities, Rogue Credit Union is pledging an additional \$50,000, for a total of \$100,000, in matched donations.

Please note: Rogue Credit Union is not disbursing the funds collected. Instead, it will partner with local non-profits which then distribute the funds to those in need.

<https://www.roguecu.org/community/donate>

Phoenix-Talent School District

Over half of the families in the Phoenix-Talent school district lost their homes, and most of the people were in mobile home parks, and are elderly and Latinx, with no homeowner's insurance. A number of businesses also burned, with so-far unknown magnitude of local job (and tax revenue) losses. The schools had already distributed laptops for distance learning. Pretty desperate.

<https://www.phoenix.k12.or.us/>

Donating Supplies

To donate food, water and other items, the State advises to contact your local food pantry or

Community Action Partnership to see if they are able to receive donations.

Find food pantries at <https://foodfinder.oregonfoodbank.org/>.

Community Action Partnership of Oregon: <https://caporegon.org/>

Phone: 503-316-3951

Instrument Donation

If you or someone you know is a fire survivor who has lost instruments, or if you'd like to donate an instrument to a survivor, please contact:

expressnews@oregonbluegrass.org.

Ask Aunt Pearl: Minding Your Bluegrass Manners

by Linda Leavitt

Dear Aunt Pearl,

The last jam I attended back in February at Wintergrass still haunts my dreams, six months later.

Even if there's a vaccine and every single bluegrass gets inoculated, I'm not sure I will ever jam again, due to my experience at that jam.

Here's what happened: Shortly after I joined a jam on the jam suite floor at the Hyatt, it was my turn to call a song. I called "Bury Me Beneath the Willow."

After I explained the chord progression and the song order to the jammers, I kicked off the song with a I-V-I turnaround and I sang a verse and chorus.

I kept eye contact with each jammer as they took their breaks.

Then the third jammer did not take a lead. Instead, she busted out singing the second verse and chorus, and acted like she was the leader of the song.

On top of that, the gal sitting next to her sang the third verse and did not take a lead. She looked so happy with herself.

The next few jammers took instrumental leads, until the song finally returned to me. I ended the song on the chorus, feeling sadder than a person on a diet at an all-you-can-eat fried catfish and hush puppy feed.

After the song was over, I just sat there with my mouth hanging open in a state of pure shock, outrage and confusion. Surely those gals were simply misguided, at best, or just plain rude. I deserve a medal for not rolling my eyes.

Later, I asked the gals why they decided to sing lead on the song I called. They claimed that since they "knew" the song, they had every right to sing it when their time came around in the jam circle.

How do you argue against that claim? Why

did they think hijacking my song was an OK thing to do?

I still have nightmares about that jam and I'm afraid to join another jam after the pandemic is over. Do you think I may have jam-related PTSD?

Sincerely,

Ms. Trop Gentil

Dear Ms. Gentil,

Well, bless your heart!

During the "before times," we could easily follow up a bad jam experience with an antidote: A satisfying jam. Now ANY jam is a rare event. I would advise you to resolve your feelings about that Wintergrass jam now, before the weather turns and we all have to spend most of our days wearing pajamas and sitting in front of the tube, binging on pie and old episodes of Star Trek, The Beverly Hillbillies and the Andy Griffith Show.

Unfortunately, even during pre-COVID-19 times, jams that open your heart and cause you to feel an irrational amount of love for your fellow man, and I mean every person in the room, plus all living beings on the planet, have always been few and far between. Those jams are kind of like the weather, flowing through a jam space with a particular cast of characters who are there not because they want to showboat, but because they love connecting with other folks through the bluegrass music.

For now, there are a couple of things you can do to fend off those nightmares. First, recognize the fact that those gals just didn't know any better. They kind of remind me of the rooster I raised from an egg that hadn't been exposed to other roosters and never learned to properly



crow. We called that rooster Booger. Every morning around dawn, Booger climbed up on the air conditioning unit outside my parents' bedroom window and tried to make a joyful noise, but ended up sounding more like forks in a garbage disposal. Booger's life was tragically cut short by my father, despite my pleas for leniency.

That brings me back to those ladies at Wintergrass. Forgive them. Right now. Forgive yourself for holding a grudge. Just think "bless their hearts," and think of excuses you can use to exit gracefully from any jam situation that's not fun, such as "I need to pee," or "These skeeters are swarming me."

Look on the bright side. By the time we're able to resume festivals, we'll all be thrilled to be in any jam, period.

Take care and sleep well.

Aunt Pearl

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



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Finding bluegrass in the time of COVID-19

By Nancy Christie

While it may be difficult to find a bright side to our COVID-19-imposed isolation, one interesting result is that we can hear and/or see live/recorded music performed anywhere via our computers.

Northwest Bluegrass via Facebook: A great resource for bluegrass around the Northwest is the Facebook group, Northwest Bluegrass. You'll find information about many bluegrass events that can be viewed via Facebook. Most of these shows are recorded, so if you can't catch the live show, you can view the recorded version later.

The Muddy Rudder Down Home Music Hour (Facebook, almost every evening at 8 p.m.) showcases John Kael and Annie Staninec (Whiskey Deaf Duet, with occasional guests) on Thursdays. On other nights you might find the Fern Hill Band, Lauren Sheehan, Dan & Fran (Dan Compton & Fran Slefer), and others.

Ellie Hakanson and Ellie Hakanson Music will lead you to performances by Ellie and the rest of her talented family. Go to Ellie's YouTube page and subscribe so you won't miss any shows.

Pocketgrass is a monthly 45-minute variety show featuring your favorites of the Wintergrass Festival on the Wintergrass YouTube page. Performers include The Downtown Mountain Boys, Mike Marshall, Betse Ellis, Mike Block, Nefesh Mountain, and Laurie Lewis.

Oregon Bluegrass Radio is always available online. See the ad below.

Music From The True Vine: Don't forget our Oregon favorite bluegrass radio show on KBOO-FM (90.7) every Saturday from 9:00 a.m. until 12 noon. You can listen live from anywhere in the world on the KBOO web site and hear past shows too.

Taborgrass has made some changes in response to the COVID-19 restrictions. Kaden Hurst and Patrick Connell will host some in-person classes and workshops beginning October 10 and they've devised a way for you to virtually jam with them. To register and for more details, go to www.taborgrass.com where you'll also find a list of private instructors.

More Jamming: After you've finished jamming with **Taborgrass**, try a few other jams. Only you can hear your solos, so be brave and try new licks!

Fred Sokolow and his wife Lynn do a free play-along with chord charts on the screen. Sundays at 3:00 p.m.

Tyler Grant presents 3 hours of jam-along music live on most Mondays at 4:00 p.m. (Pacific), and any other time, recorded.

Festivals: If it wasn't in your budget to travel around the country to bluegrass festivals last year, and all the festivals you hoped to attend this year were cancelled, you can still go to a festival, virtually. No RV needed. It's not the full festival experience—you might actually get some sleep! Do a search on YouTube or Facebook for "bluegrass festival" and see what you can find.

Donate please. If you want those performers, venues, and festivals to be around when the pandemic is over, and there's a way to give them a donation online when you watch via computer, please do. They will really appreciate it, and your donation may keep them solvent until they can perform in public once again.

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Scheduled Jams: Oregon and SW Washington

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

*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
Moved outdoors, weather permitting. Updates on Facebook page
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 lizcraun42@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*

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*

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.

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*

Saturday

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*

We're Looking For **OBA** VOLUNTEERS

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- Merchandising
- Membership Assistant

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

Contemporary bluegrass-fueled Americana

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

Pickled Okra

Bluegrass, quirky originals, harmony-laden traditionals, and bluegrass-influenced covers. Todd Gray (mandolin & drums) and Paisley Gray (guitar & upright bass)

Paisley Gray
pickledokraband@gmail.com

Continued on page 26

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
djoeifish@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
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Portland, OR 97207

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Visit www.oregonbluegrass.org
for information on OBA activities,
local jams, festivals, concerts,
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THANK YOU
FOR JOINING
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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.

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