

Vol. 43 No. 3
July-Aug-Sept
2023

\$5⁰⁰



INSIDE THIS ISSUE!

Lamb/Williams Interview, Waller
and Candey Grant Winners,
OBA Guitar drawing winner & more.



Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass Express

Ellie Hakanson interviews

Barbara Lamb about Vivian Williams

Interview by Ellie Hakanson

Vivian (Tomlinson) Williams, who died Jan. 6, 2023 at 84, became an eight-time champion (and hall of fame inductee) at the National Oldtime Fiddlers' Contest and Festival. With her husband, the late Phil Williams, she also co-founded the Seattle Folklore Society and the Northwest Folklife Festival; became a marquee musician on Seattle's bluegrass and old-time music scenes; and, through their record label, Voyager, a prodigious historian of Northwest music. – Paul de Barros, The Seattle Times, January 15, 2023.

Ellie: *I'm excited to talk about Vivian! I didn't know her well, but I met and jammed with her at Wintergrass and I've heard many stories—She's a legend in the Northwest.*

Barbara: I'll come up with a story or two.

E: *Let's talk about Vivian as someone who helped archive and encourage fiddle music in the Northwest, and as a female role model.*

That's an understatement. Regarding being a female role model: When I was twelve, I had heard bluegrass on records, but it wasn't what I was doing. I was playing the violin, playing the fiddle in a Swedish kind of way. But when I saw Vivian play with her band Tall Timber, and specifically when she played Orange Blossom Special, my head was going to blow up. I just was like, whoa, whoa, whoa. I wasn't raised in a sexist household. My parents didn't raise us like 'girls.' We were just kids. I didn't think about the female thing. That said, I had never seen any bluegrass band, so when I saw them play, when I saw her play, I didn't think about

gender. What I did notice was she could play the crap out of the fiddle. And did. I begged my dad to pester her until she agreed to give me lessons. By the time I



Vivian Williams (Photo by Doug Plummer)

was 14, I had entrenched myself in Vivian's partnership with her husband. Phil and Vivian were kind of my weekend parents. Especially by the time I was 15, because my parents weren't helicopter-parenting

me. I could go hang out at Phil and Vivian's house starting Friday after school, until late Sunday night. During that time, being under Vivian's wing, I did start to notice that there weren't female fiddlers around. Now, we don't think about it, but this was in the 1970s. Vivian introduced me to the national fiddle contest at Weiser. She'd won the ladies' division three times and then told me, "Don't ever enter that, because we're past that now, we don't do that anymore."

Her tutelage to me, and to everybody else, was of strength, and to not take crap from anybody. We would receive comments like "You play pretty good for a girl!" in that era. But Vivian was strong and you didn't mess with her. She didn't have to be mean to anybody. It was strength and greatness, and always a generous attitude, right up until she got closer to the end of her life. She was living in a retirement community, and was in a wheelchair. But in the last video I saw of her, she was teaching other residents how to play a schottische or a polka or something

Continued on page 5

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:

Linda Leavitt
Expressnews@oregonbluegrass.org

The OBA Board

www.oregonbluegrass.org

Clayton Knight - President
president@oregonbluegrass.org

Pat Connell - Vice President
vicepresident@oregonbluegrass.org

Ron Preston - Secretary
secretary@oregonbluegrass.org

Patrick Seafield - Treasurer
treasurer@oregonbluegrass.org

Liz Crain
OBA Roseburg Chapter President
lizcrain42@gmail.com

Maggie Jackson
OBA Central Oregon Chapter President
musicmag@yahoo.com

Kerry Callahan - Development
conahan@yahoo.com

Eric Herman - Webmaster
webmaster@oregonbluegrass.org

Pam Beatty - Membership
membership@oregonbluegrass.org

Linda Leavitt - OBA Express
expressnews@oregonbluegrass.org

Jon Meek- Ad Sales
obaexpressads@oregonbluegrass.org

ADVERTISE IN THE EXPRESS!

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

Table of Contents

July-Aug-Sept 2023 Volume 43 / Number 3

Newsletter of the Oregon Bluegrass Association www.oregonbluegrass.org

Cover Story

Ellie Hakanson Interviews Barbara Lamb About Vivian Williams.....1

Articles

Bluegrass & Butterflies 10
by Linda Leavitt

Nashville Acoustic Camp 12
by Sue Moore

Guitar Raffle Winner 15
New OBA Member Band:
Rogue Moon..... 15
Eagleview Is Back 16

Waller And Candey Grant
Winners..... 18

Band Review

Mighty Poplar: Free Dirt..... 14
by Joe Ross

Calendars, Lists & Info

OBA Membership and
Ad Information2

President's Message.....4

What's Playing on the Radio.....4

OBA Contributing
Business Sponsors..... 21

2023 Festivals and Jam Camps 22

OBA Supporting
Performer Directory 23

Scheduled Jams & Classes..... 25

Music: When My Blue Moon
Turns To Gold 27
transcribed by Annie Staninec



Patty Spencer, OBA guitar drawing winner



Jericho Road, Eagleview Pickout 2018



Nashville Acoustic Camp



Vol. 43 No. 3

Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

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

Bluegrass Express Staff

EDITOR

Linda Leavitt
expressnews@oregonbluegrass.org

COPY EDITOR

Nancy Christie
nancy.d.christie@gmail.com

GRAPHIC DESIGN & LAYOUT

John Nice-Snowdy
nicetunz@gmail.com
(541)601-0254

ADVERTISING

Jon Meek
obaexpressads@oregonbluegrass.org

WEBMASTER & WEB CONTENT

Eric Herman
webmaster@oregonbluegrass.org
Scott Candey
webmaster@oregonbluegrass.org

ONLINE CALENDAR

Donna Dunaif
calendar@oregonbluegrass.org



President's Message

We've got winners!

Congratulations to Patty Spencer, who won the OBA 40th Anniversary Breedlove guitar; Megan Alder and Rachel Harrington, both of whom were awarded Nora Candey Memorial Songwriting grants; and Kian Dye, who was awarded a Steve Waller Memorial grant.

Despite the weather, our Annual Membership Meeting and Gospel Show were a tremendous success. Many thanks to all the volunteers who made it happen, to Multnomah Grange 71 for hosting us, and to the bands—the Dill Pickers and Sunny South—who made it the big OBA event of the year!

As we roll into festival season, volunteering is on my mind. If you're attending a festival or two this summer and have an hour or two to spare, we hope you'll consider helping us grip and grin to spread the word about the benefits of OBA membership. Just e-mail volunteers@oregonbluegrass.org and let us know where and when you can help.

So, read on! This issue features the late Pacific Northwest fiddle icon, Vivian Williams via an interview with her protégé Barbara Lamb, interviewed by Ellie Hakanson, and is packed with great stuff, including:

- A fiddle break arrangement of *When My Blue Moon Turns to Gold Again*, transcribed by Annie Staninec.
- The lowdown on *Bluegrass & Butterflies*, a new single-day festival in Elkton, Oregon.
- A *Mighty Poplar* album review by Joe Ross.

Please be sure to stay well and keep in touch.

Until we meet again, my wholehearted thanks for your support,

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

"Cafe Vaquera" Bluegrass/Old Time Tuesdays 9-11pm, "Shady Grove" Saturdays 7-9 pm.

Bend - KOOV 88.9 FM

"Juniper Roots" 8-10pm Wednesday

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

Hood River - KZAS

"A New Kind Of Lonesome"
7-9pm Mondays

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

"Smokin' Jamgrass" 1st & 3rd Sundays, 2-3pm
"Ken 'til 10" 6-8am M-F
Simulcast with KYAC.
kmuz.org, all bluegrass



*The Oregon Bluegrass Express is made possible by generous funding by
The Oregon Arts Commission and from donations by our members*

Ellie Hakanson Interviews Barbara Lamb about Vivian Williams

cont. from page 1

like that. This woman could choose not to be doing that, but she taught until she couldn't raise her arm anymore. It wasn't that she was giving a formal lesson. When she spoke, she was teaching somebody. If it was someone who wasn't very good at playing the fiddle, she was helping them and saying, "This is what we used to do." Very teacherly. So yep, she was a goddess.

E: She sounds amazing. It sounds like she was a mentor to you, and willing to give you a lot of time and help.

B: I took lessons from her, which were your basic 45-minute lessons and they were good clean fun. I already knew how to play the violin. I'd been doing some Scandinavian fiddling, so it was a lot of reading, and I could play by ear. Her mentoring was all about repertoire. She would teach me tunes, and we got into a rhythm where she'd play a little bit and I'd repeat it; she'd play a little more and I'd repeat it; and then we'd go over and over it. We didn't have YouTube. Digital hadn't been invented yet. I could tape it, which I did sometimes. It was all repertoire.

Then there was learning about life. We'd go thrift shopping. I learned how to buy the right kind of cast iron frying pan for not much money at the thrift store. When we would go to a fiddle show or a gathering that was a few hours' drive away, we would

leave around 10 a.m. for a 7 p.m. event, because we had to stop at every thrift store on these little rural roads. That was how much fun I had doing the little things.

But when I saw her playing Orange Blossom special, I felt that I was looking at my life! Here I am, still doing that. I was speaking with her about a year and a half ago and interviewing her about her life and the chronology of events, and I was doing the math. I realized that when I saw her and thought "I have to go take fiddle lessons from you or I'm going to die," I was 12 years old. She had been playing fiddle for dances and other shows before that time, but she'd been playing bluegrass for just three years. Bluegrass is so different from playing fiddle tunes, particularly contest tunes. She was so bloody good, I thought she'd been doing it for a lot longer, until that time a year and a half ago when I was interviewing her. I remembered and realized how good she was.

E: Switching from classical to bluegrass is notoriously difficult to do well.

B: It wasn't quite that quick of a jump. It was from classical to the folk era of playing melodies, but still fiddling. But you know how bluegrass is just crazy hard. Because I did that, too, where I went from classical to Scandinavian music, which was very fiddly, but we were playing for people dancing. Then I went from that to Vivian, which meant fiddle tunes. Here's a tune, and here's a tune, and here's a tune, and here's a waltz, and here's a jig. Then she suggested that I might want to go to a contest. She schooled me on how contests work. I did all that before I ever tackled bluegrass, because I thought that it was so far ahead of me that I never considered that I could play



bluegrass. I didn't give it any thought. I was just trying to get through the day, playing fiddle tunes.

But I caught the bug from Vivian of being highly competitive, even though we weren't competitive in a "heart is broken" way, when we didn't do as well as we thought we would. Competitive and fun. It's really fun to win, and it's fun to try to win. If you don't make it to the top three, then you still have fun jamming in the campground. Everything Vivian did around fiddling just exuded fun! And hard work.

E: That's a great perspective.

B: She loved to win! She'd say "I was only two points below the next guy!" It's good, clean fun without it being icky, although I would see a lot of ickiness in contests. I started to win my division, which was the junior division, at about 14. And I loved winning. It gets your confidence up, and then you want to do more, and you win a prize, something like \$50, which was great. But I remember going to a contest, and I was always with Vivian, and I remember the mom of another contestant, in this uncool way for an adult to speak to a girl, saying, "Oh, you're here." That was a weird compliment, like "Oh, crap, now we don't have any chance." But it was too mean. It felt like I should say "Uh, sorry."

E: That's a bummer.



Ellie Hakanson Interviews Barbara Lamb about Vivian Williams

B: But Vivian wasn't ever like that. It was all fun and games and vengeance to just play as well as she could. I never saw her nervous in a performance.

E: That's great. We've covered my first question about how you met her.

B: There's a little more to how I met her. I met her at a talent show put together by Gordon Tracy, who was a friend of Phil and Vivian and a friend of all the Scandinavians. I was there playing Scandinavian stuff with somebody else, and then the bluegrass band with Phil and Vivian performed, and then a belly dancer who was also a Scandinavian dancer. It was just a good, fun evening. But if that hadn't happened, I probably would have had a different life. I don't know if I would have met her.

E: Was that the "Orange Blossom Special" moment?

B: Yes. I'd never heard that tune before. It was life changing.

E: Amazing. Then you eventually recorded a project with her, right? What was it like working with her on that?

B: Here's how that happened. Phil and Vivian had a record label called Voyager. They loved to do all kinds of weird things, and they weren't in it to make money. They were in it to preserve stuff. Benny Thomasson from Texas had moved to Washington, and we'd all fallen in love with him. He'd introduced us to the Texas style of fiddling and contest playing. There was a guitar player also in the Northwest named Dudley Hill who was a fantastic flatpicker. Dudley wanted to do a record. Phil and Vivian said, "Do it with us." Dudley had planned which musicians he wanted. Every tune had a different band on it. He asked Vivian and me if we would do twin fiddling



Vivian Williams, Kenny Baker & Barbara Lamb

on the tunes Whiskey Before Breakfast and Fisher's Hornpipe, so we did that, and Benny was also on that record. That's the Benny connection. But Vivian and I could not get enough of how much we loved the way we sounded. We weren't broadcasting it all over, but we wanted to hear ourselves again and again.

I'd never made a record; I was about 15. There weren't any twin fiddle records out there. The only one we knew of— because records were hard to make and hard to circulate—was a record of Kenny Baker

and Joe Green. I'm not saying that nobody had ever made one; it's just that nobody knew of any. So Vivian and I made our Twin Sisters record. Twin Sisters was a great name because we were female and we played the tune Twin Sisters and I kind of looked like her. I had braids, she had braids. We thought that was a funny joke. Since Vivian had the record label and they had distribution, that recording went all over the place. We got great reviews and it sold. All of a sudden we were known as these gals who played twin fiddle, and we had this record out. That's how it happened, and that was my launching point of getting any notoriety.

Vivian was so my mentor, and I was her duckling. I was known as her protege, and I felt proud to be anybody's protege. I still run into people younger than me who say, "Oh, the Twin Sisters. That was one of my parents' favorite records." Or really good and well-known fiddlers will say, "Your record— I had that when I was five." I feel like I'm 100, but it's okay. Besides the fun of it, I'm glad that I have a little part of their incredible life as a fiddler.

E: It sounds like a huge moment for you and your career.

B: I was 15. I didn't have a career! I was a high school student. When that record came out, it wasn't overnight fame, but it put me in a different place than just some kid in a fiddle contest, because Phil and Vivian were already well respected, and then Vivian and I had this record, and there we all were. We were still in the small time of things in general, but various promoters would want to hire us to play in between the contests and for other events. People started to treating me a little differently, like I was special. It was a nice little



*Bill Monroe, Seattle, 1967 - Seattle Folklore Society Concert.
Vivian Williams, Bill Monroe, Paul Wiley, Ivan Hart, Phil Williams*

Ellie Hakanson Interviews Barbara Lamb about Vivian Williams



Barbara Lamb

leg up, how everything turned out.

This is a bluegrass publication right? Let's talk about how for Vivian, sometimes the stars just lined up. Bill Monroe came to Seattle, and for whatever reason, his band didn't come. Vivian and Phil played with him. There are all these pictures of her, and Phil also, but it was particularly something to note because of Vivian being female. Bill Monroe didn't have a band full of gals.

So Vivian was a "Bluegrass Boy" and did just fine. Bill Monroe even told her she was great, and something else like "You play pretty good for a girl." But coming from Bill Monroe, it was kind of great. It was more like "I've never heard a lady play, I mean, I never heard anybody play that way, and you're a lady to boot."

E: I think the quote I saw was, "You're better than any lady I've ever heard. And a lot of the men, too." Something like that.

B: That's probably exactly it. When I was 18, Bill Monroe and the Bluegrass Boys came to Seattle. I'd graduated from lessons a long time before this, but I hung out with Vivian and Phil all the time. Bill was coming to town, and the show's promoter, John Ullman, was a good friend of Phil and Vivian. John asked us if we wanted to be the entourage, although nobody used that word then—if we wanted to tag along, and we did. The first concert was in

Seattle, and then afterward, typically everybody went to Phil and Vivian's house for a jam session. Bill Monroe and everybody. Vivian and I, being the wacky nerds that we were, had learned everything Kenny Baker had ever done. Twin fiddling with anybody, and all those Bill Monroe records because they were fun. All I had to do was learn the melody. And Vivian was into playing harmony, so we did all that. So here's Kenny Baker at Vivian's kitchen and we must have been insuf-

ferable. Vivian and I are bursting at the seams. We so want to play our twin fiddles off all these Bill Monroe records. We didn't have to twist anybody's arm, and we played one tune after another. Kenny was thrilled. He's a great player, and swing player, too. He said he was going to work out a third part.

E: Oh, beautiful.

B: He never gets to do that! We didn't work them out, he did them on the spot. We had this orchestral bank of fiddle players playing three-part harmony. I wish I had a recording of that.

E: I wish you did, too!

B: We went on the bus the next day, all of us, Phil, Vivian, me, and the promoter and his wife and some of their children. Bill invited us to go with the band to the next town, which we did. Kenny Baker said to me, "I'll help you with any tune you want." Me being young and not having any better sense, I just bullied him to death. I asked about one tune after another. He didn't get a moment's peace. Luckily, we were going to Bellingham, which is only an hour and a half away. It was so much fun! That would not have happened for me had it not been for me being Vivian's student, and Phil and Vivian being king and queen of everything cool in Seattle.

Because of that, Kenny Baker and I became friends. Kenny told me to call him when I came to Nashville, which I did, every single

time I came to Nashville, much later. We were friends until Kenny died. When I came to town, he'd ask me if I wanted to go out to the Opry because Monroe was playing out there, and he picked me up in the parking lot wherever I was staying and we'd drive off to the Opry. I didn't know then how unbelievably cool that was. I do now, that I was on the arm of Kenny Baker. I was just a fellow fiddle player; it wasn't a date or anything like that. I would walk into the back door of the Opry and right into Bill Monroe's dressing room, because I was Kenny Baker's guest, and I followed Kenny around. That was because of Vivian. A few years ago I was telling a friend why Vivian is so important to me, telling these stories that I'm telling you. He summed it up: "I get it, I get it. She really gave you the life that you have."

I think I burst into tears for a moment, but that sums it up. Vivian Williams gave me the life that I have. She didn't plan to give me such a life. It's just how it happened.

E: She was such a teacher that I could see that, being how she was, wanting to encourage and teach.

B: She didn't tell me to go away! Because of that, there were all these little tentacles of me being friends with Kenny, and me go-



Phil & Vivian Williams

Ellie Hakanson Interviews Barbara Lamb about Vivian Williams

ing to the Opry with him, and me getting a leg up over here, and “Oh, you’re Vivian Williams’ student.” I started teaching Mark O’Connor when I was 14, which wasn’t Vivian’s doing. It’s just that she wasn’t teaching fiddle anymore in town. I was the only person that was willing to teach people how to play the fiddle. That is how I got Mark as my student. Vivian wasn’t really involved in that, but she taught me how to play, so she taught Mark how to play, indirectly.

E: Those fiddle legacy stories! On another topic, Vivian and Phil were really interested in archiving old time music, and supporting and spreading folk and bluegrass.

B: Here’s a really good happy ending story. Phil passed away before Vivian, about five years ago. Vivian held onto the mantle, and was in really good shape until she got ALS. But in a true Vivian take-charge kind of way, she matter-of-factly took care of everything, and gave their record label to the Smithsonian Institution, which is easier said than done. Before Vivian’s death, she thought about how to preserve all that they’d collected. They had this fabulous record company called Voyager that had the most obscure, weird stuff in it. This guy you’ve never heard of from Missouri, and all these Missouri fiddlers, and all that super cool stuff that never went mainstream. So Vivian thought, What’s going to happen? I need to put this material somewhere. How about the Smithsonian?” You can imagine the Smithsonian is probably given a lot more stuff than they have any use for. But this was so substantially great and excellently done, and with serious archivists at the helm, and this “folk-

lore of the United States” vibe to it, that the Smithsonian said that would be great. So that is still in process. The Smithsonian has everything, but they have to do various things with it. They have a label called Folk Ways, which is the recording part of the Smithsonian. Fun old obscure independent minor labels of recordings. Voyager has been taken up by the Smithsonian, and all those recordings are getting re-released on this Smithsonian label. In other words, all of Voyager is being preserved.

E: Perfect.



Barbara Lamb and Vivian Williams

B: It was a great idea of hers.

E: Would you describe Vivian’s fiddle playing? What was her style, what was outstanding about it, what made it different?

B: I’m thinking about how to describe this, because she was my teacher and she provided my first real sound of fiddling. I play so much like her. I know this because I was visiting her in her last year and a half of life here. I went to Seattle to be as helpful as I possibly could, and took my fiddle. And even though her feet weren’t working like they used to, her arms worked fine. And so one afternoon, just kind of spontaneously, we sat in her living room and played through and recorded, on video, every bit

of our Twin Sisters record.

It sounds just like the original record. That’s either bad in that I haven’t improved since I was 15 years old, or good, in that I haven’t decayed since we made that record, which was pretty good! We played like we were an old pair of shoes. Vivian was not a teary, emotional, sniffly person. I find myself sort of welling up a little bit, because of just the nostalgia of it, and how sad it was that she was going to die. But it was so many decades later and here we were, and we played it exactly. We knew everybody’s moves. We didn’t even have to

look at each other to know how we were going to end it, like we used to do? It just was. That’s a happy memory.

To describe her playing, I would say it’s precise and perfect and percussive. I used to think her playing was like the Northwest, no accent, but the Northwest has a fiddling style. It’s influenced by western Canada. She was also influenced by these Montana

fiddlers who had gotten as far as Montana from Missouri. It’s a lot of single-note playing, a lot of short bow strokes in a delightful, very audible, wonderful way. Not a lot of mushy gushy stuff going on. You play, so you get what I’m talking about, right?

E: It’s driving, it’s precise. I’ve watched some videos of her.

B: Driving, bluegrass-sounding, even the fiddle tunes. That’s why when we did our fiddle record, it was a fiddle tunes record backed up by a bluegrass band. A lot of little short notes, percussive, danceable, rhythmic.

She didn’t slow down or speed up. You could set your watch to it. Very good, very tempo oriented, a lot of drive. That’s

Continued on page 12

Ellie Hakanson Interviews Barbara Lamb about Vivian Williams

probably why she was so good at playing bluegrass, or playing bluegrass made her so good at playing other stuff. Very forward leaning, no dragging around.

E: I know exactly what you mean, and I think it does describe it really well. I love the word percussive. It's not usually a fiddle-playing word.

B: But it is! Like playing the mandolin and tick, tick, tick. That's her fiddling style. It's not always like that, but there are passages in every tune that are very sharp, good and clear.

E: I love that style.

B: It's not super-duper hard. It's not like Texas fiddling over the moon, with all these twists and turns and how do you do it. It's just real good dance, country dance music.

E: I think of it as purposeful playing. You're playing to play the song; you're playing for the dance.

B: Yes, it's purposeful. With the purpose being that somebody's going to be dancing with this. Don't mess up the rhythm. When I went to her as a student, luckily I already had a background in dance music with the Scandinavians. They did polkas and schottisches and waltzes. You have to play it so the dancers

can dance to it. There wasn't any question of wondering if I'll get this someday. Flipping over into American fiddling with somebody like Vivian, who already could count, made it easy to copy her.

E: Is there anything that we haven't said about her that you think is really important?

B: For so much of her existence, with Phil, they were playing for dances and doing things that were Vivian playing the fiddle and Phil playing the guitar and backing her up. They played and recorded tunes that were played on the Lewis and Clark trail and all these interesting projects.

But her bluegrass playing was fantastic. It was straight ahead. I totally get why Bill Monroe liked her. She played like Byron Berline. She learned a lot from listening to Byron. She met Byron early, before she met Bill Monroe. When I hear Berline records, I can see where Vivian got that. There's no

pussyfooting around, it's clear and good and strong. You don't want a weak fiddle player in a bluegrass band! Her bluegrass fiddling almost got overshadowed just by the sheer number of years she was alive and playing the fiddle, because she did so many different things. But I've got to say that it was her bluegrass fiddling that really just made me go crazy with the feeling that I've got to do that. I think that is the strongest playing she ever did, in my opinion, because I love it so much and because of that, it made me love bluegrass. Bluegrass is the bedrock of her fiddling, I'd say absolutely.

Barbara Lamb grew up in Seattle. She plays bluegrass and western swing, holds fiddle-intensive music camps in Nashville, and so much more. Read about her at <https://barbaralamb.com/>

Ellie Hakanson, from Portland, has played bluegrass all her life, with her family band, various regional groups, touring internationally with Jeff Scroggins & Colorado, and relocated in 2022 to Nashville to join Missy Raines & Allegheny. See <https://elliehakansonmusic.com/> for more about Ellie.



Vivian Williams and Ellie Hakanson at Wintergrass, 2020. (Photo by Claire Levine)

Introducing the Bluegrass and Butterflies Festival

by Linda Leavitt

When Marty Tomaselli was approached by friends a few years ago about starting a bluegrass festival in Elkton, Oregon, Tomaselli was unfamiliar with bluegrass and had not been to a festival. Tomaselli, the owner of Tomaselli's Pastry Mill & Cafe, was inspired to start a festival in Elkton after his friends took him to the last Northwest String Summit festival in 2019, where Tomaselli heard bluegrass phenom Molly Tuttle. Tomaselli is now a die-hard bluegrass fan with two bluegrass festivals under his belt. He attended the Florence Winter Music Festival last January, where he joined the Oregon Bluegrass Association.

Tomaselli knew that Carol Beckley, the founder of the non-profit Elkton Community Education Center (also known as ECEC, or The Butterfly Pavilion) had always dreamed of hosting a bluegrass festival at the community facility. The

community center is located on thirty pastoral acres along the banks of the beautiful Umpqua River in the small rural town of Elkton, about twenty miles west of Interstate 5.

In 1999, Beckley bought the property with the intention of establishing a place where Elkton area residents of all ages could explore nature, develop connections, learn about the area's history and enjoy cultural opportunities. The ECEC provides job training and youth employment and helps to preserve historic Fort Umpqua, which dates to the mid-1800s and was the southernmost outpost of the Hudson's Bay Company. In addition to Fort Umpqua, the ECEC hosts a native plant nursery, a food garden, a produce stand, a community library, an art gallery and a butterfly pavilion. During the festival, Fort Umpqua will serve as the "green room" for bands.

Bands include The Brothers Comatose and two OBA member bands, Fog Holler and Never Come Down.

Bluegrass and Butterflies happens Saturday, September 16, 2023, from 1:00 until 10:00 p.m., with music starting at 4:00 p.m. The organizers and ECEC may consider expanding in the future into a weekend-long festival that includes workshops. Proceeds from the festival will fund the ECEC rural wellness initiative.

There is limited dry camping for \$35 per vehicle. Tickets are \$50 in advance, available at [Eventbrite.com](https://www.eventbrite.com), and \$60 at the door. Children under 12 are admitted to the festival free. Food, beer and wine vendors will be available. Learn more about ECEC at elktonbutterflies.com.

OBA MEMBER DISCOUNTS

Your OBA membership entitles you to a couple of great discounts!



Receive a 15% discount on subscriptions to Bluegrass Unlimited. To receive your discount, use the code "ORBlu" when you subscribe.

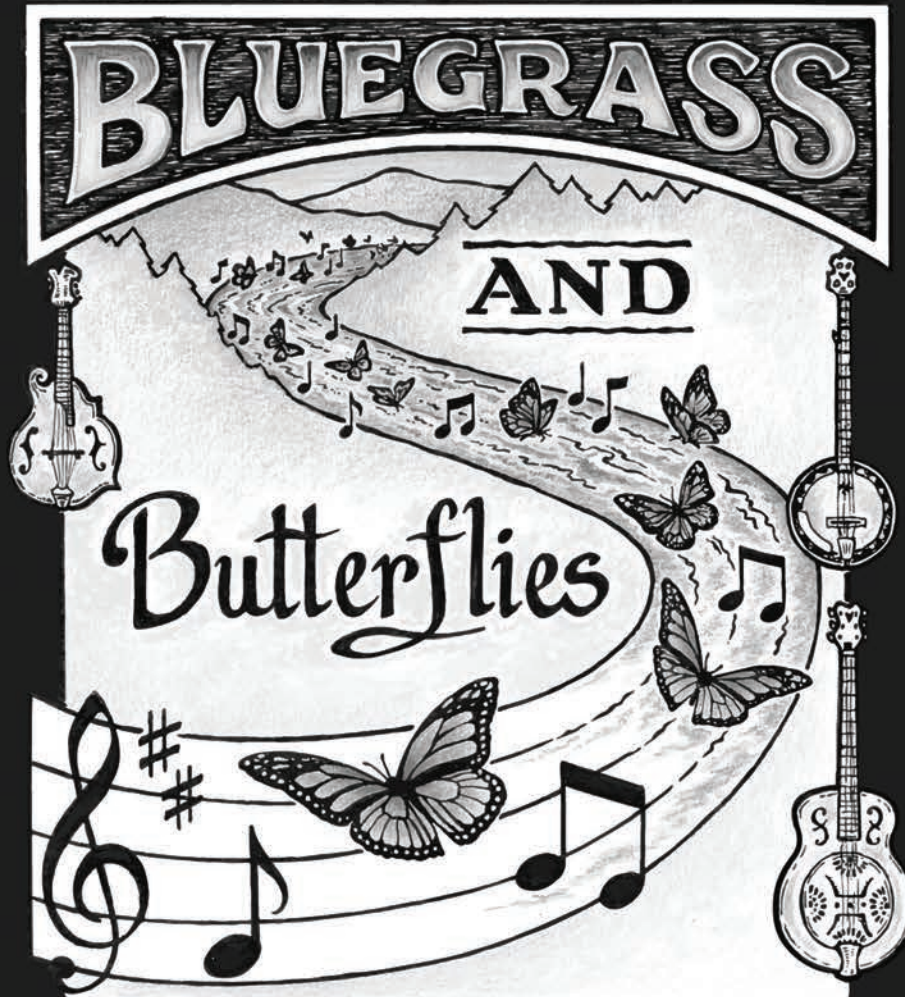


Receive a 5% discount on in-stock products at Nechville Banjos. The code is "TAKEFIVEOFF." The QR code attached will take you to the Nechville Banjos shop and the discount code will automatically be applied at checkout.

BLUEGRASS
UNLIMITED



ELKTON COMMUNITY EDUCATION CENTER PRESENTS



ELKTON, OREGON

**THE BROTHERS COMATOSE
NEVER COME DOWN
FOG HOLLER**

**SEPTEMBER 16TH. LAWN SEATING
15850 HWY 38 W. ELKTON OR 97436**

**TICKETS \$50 @ EVENTBRITE.COM. TICKETS @ DOOR \$60
KIDS UNDER 12 FREE**

**GATES OPEN 1PM. CIRCLE JAM 2PM. MUSIC 4-10PM
FOOD. BEER. WINE. VENDORS**

LIMITED DRY CAMPING. \$35 PER VEHICLE. RSVP (541) 584-2692



Nashville Acoustic Camps – 2023 FiddleStar Camp Review

By Sue Moore

I had the pleasure of attending Megan Lynch Chowning's FiddleStar camp in Nashville this year, in early May. It was a four-day camp over a long weekend (Thursday through Sunday, May 4th through 7th). Megan is a well-known force of nature when it comes to all things fiddle – a seven-time national fiddle champion, touring musician, Grammy-nominated (for her participation in the John Hartford Fiddle Tune Project), recording artist, teacher, singer, and flatfooter. For more, see: www.fiddlestar.com and www.fiddlevideo.com.

Besides Megan, the instructors included Brittany Haas, Maddie Denton, and Brandon Godman. Darol Anger was scheduled to be one of the instructors, but he had COVID, so Maddie was a very last-minute, but amazing substitution. When I saw the instructor line-up and the extremely reasonable price, I couldn't say no!

The camp was hosted by Megan and her husband Adam at their beautiful home in rural Goodlettsville, Tennessee, which is about a half-hour's drive north of Nashville. Most of the 15 "campers" stayed at the house in a couple of rooms with several bunk beds (reminiscent of Girl Scout camp for me!) and we were all treated to delicious and authentic southern homemade meals the entire weekend (prepared by Miss Lela and Mr. Randy). I'm still happily recovering from the amazingly rich and sweet variety of foods offered!

The camp began with dinner on Thursday, and it was like



Sue Moore



Misty Payne and Sue Moore

old home week for many of the campers, as many had come to camp year after year. Initially, it was a little intimidating to be a first-timer; however, to my delight and surprise, fellow Oregonian and OBA member Misty Payne was also there, so



Fiddle class with Maddie Denton (far right)

we made up a small but mighty Oregon contingent! Thursday night included a "Funny Fiddle" contest hosted by Tyler Andal, who is a bow maker affiliated with The Violin Shop in Nashville (more about that later). Tyler had pre-printed little slips of paper, each with a challenge – such as playing a fiddle tune with only your thumb (on your left hand); or playing left-handed; or playing a tune wearing an oven mitt on your right hand. We each got to pick a challenge from the hat and were judged (in a funny and friendly way) on how well we executed the challenge. Silly prizes were awarded with great pomp and circumstance. It was a great "ice breaker." Over the weekend, we came to learn that Tyler was absolute glue to any ensemble he played with – an exquisite fiddler, guitar player, and bass player (and so much more!).

Friday and Saturday consisted of attending workshops led by our three instructors: Brittany Haas, Brandon Godman, and Maddie Denton. We were divided into three groups, based on our self-assessed ability, and stayed with those groups as we moved from instructor to instructor throughout each day. Each teacher had different ways of approaching our "class" and each offered a unique take on how to improve our fiddle playing. The teachers were gracious and attentive.

On Friday evening, we all headed to The Violin Shop in Nashville (www.theviolinshop.com). Brandon Godman, one of our instructors, now owns The Violin Shop, as well as the Fiddle Mercantile in San Francisco (<https://thefiddle->

Nashville Acoustic Camps – 2023 FiddleStar Camp Review

mercantile.com). Brandon grew up in Nashville and has been a long-time friend of Megan. They had a brainstorm about bringing the fiddle campers to the shop and it has been a huge success for all involved. The campers can play and purchase amazing violins and bows, and the shop has an assortment of other accoutrements pertaining to violins. We were also treated to an instructors' impromptu show and were blown away by the cumulative abundance of excellence in the room that evening.

As the shop owner, Brandon's knowledge of violins and bows, and all that goes with it, is extraordinary. In my class, we all were amazed at how beautifully he played and how fluid his bowing is. He performs regularly as the fiddler for Laurie Lewis and the Right Hands, and has a new album called "I Heard the Morgan Bell" coming out in the fall, along with a short documentary about him.

On Saturday night we had the opportunity to go into town to hear some classic country music, but everyone opted to stay in and jam with the instructors. Megan's home has several places to tuck away and jam and I found myself downstairs with Maddie Denton and most of my classmates. While we could hear other jams ripping through fiddle tunes at breakneck speed, we were singing stacked harmonies and taking turns on leads, honing our soloing skills! Maddie played guitar and was a super fun and talented jam leader. As the night wore on, more folks joined us and most of us stayed up way past our bedtimes!

A word on Maddie Denton: Maddie proved to be an excellent teacher which made sense because she had been a high



Left to right: Megan Lynch, Brittany Haas, Eli Bishop, Fred Carpenter, Maddie Denton, Brandon Godman, and Tyler Andal

school biology teacher for several years before becoming a full-time musician. She plays with the Dan Tyminski Band, East Nash Grass, and has a solo album out as well. She was an absolute delight to be around, and I think she really enjoyed the camp, too. On Sunday, as the camp was ending, she rounded up several of us and took us to her favorite Mexican restaurant for lunch. Check her out on <https://maddiedentonmusic.com>.

Another highlight of the camp was the opportunity to "perform" with one of the instructors and have it recorded for posterity. Sunday morning, after a delicious breakfast of pancakes and sausage, we gathered in the living room for the student/instructor concert. What a treat to hear the various campers play tunes with the instructor of their choosing. The instructors were so supportive and made everyone feel like a superstar. I signed up to play with Brittany Haas.

Brittany was absolutely amazing to work with. I have always loved her playing, particularly her work with the Dave Rawlings Machine. I asked her if playing along

with me on an original song would work and she was all in! I sang and played guitar and she provided a stunning accompaniment. She also played an original fiddle tune written by one of the delightful young and super talented fiddlers. As expected, she brought everyone she played with to a new level. She's got a new album out with her sister and extraordinary cellist Natalie simply titled "Haas" and she's also the newest member of the Punch Brothers! Check her out at www.brittanyhaas.com.

I cannot say enough about this great camp. Megan and her family are so welcoming and provide everything you need for a great weekend of learning and fun. The FiddleStar camp is one of many camps hosted by Megan and Adam as part of their Nashville Acoustic Camps (www.nashvilleacousticcamps.com). In addition to fiddle, they also offer camps for banjo,



Sue Moore and Brittany Haas

guitar, mandolin, Dobro, bass, vocals, old-time, and bluegrass. As the website says: "These camps will change the way you learn music and introduce you to a community of friends you'll have for a lifetime."

Sue Moore lives in Sisters, Oregon.

Album Review - Mighty Poplar: Free Dirt

by Joe Ross

Reprinted courtesy of *The Roots Music Report*, <https://www.rootsmusicreport.com>, www.mightyopolar.com

For a bluegrass band's name, Mighty Poplar makes a lot of sense, a witty play on words for the organic and earthy niche music these song-carriers present. From Chapel Hill, North Carolina, you may remember Andrew Marlin (mandolin, guitar) who formed the band Mandolin Orange in 2009 (later called Watchhouse). After a couple self-released albums, they released four projects on the Yep Roc label. On Mighty Poplar's debut album, Marlin sings most of the lead vocals.

They offer a varied selection of numbers like A. P. Carter's "A Distant Land to Roam" and "Blackjack Davy," to John Hartford's "Let Him Go On Mama," Bob Dylan's "North Country Blues," Leonard Cohen's "Story of Isaac," and Martha Scanlan's "Up on the Great Divide." The band members all had a hand in arranging old traditional favorites like "Little Joe," "Lovin' Babe," "Grey Eagle" and a medley of "Kicking Up the Devil on a Holiday / Dr. Hecock's Jig."

Mighty Poplar's banjo player Noam Pikelny, originally from Champaign, Illinois, was inspired as a teen by Bela Fleck. He has worked with Czech guitarist Slavek Hanslik, Leftover Salmon, John Cowan Band, Jordan Tice and The Punch Brothers. You may remember that in 2010, Pikelny won the first annual Steve Martin Prize for Excellence in Banjo and Bluegrass. His 2013 album, *Noam Pikelny Plays Kenny Baker Plays Bill Monroe*, won an IBMA Award for Instrumental Album of 2014, the same year he won IBMA Banjo Player of the Year, an award he won again in 2017.

Might Poplar's guitarist Chris Eldridge formed The Infamous Stringdusters in 2005. The son of Seldom Scene banjo

player Ben Eldridge, Chris (aka "Critter") graduated from Oberlin Conservatory of Music (Ohio). In 2006, Eldridge left Infamous Stringdusters to work with The Punch Brothers, originally also including Chris Thile (mandolin), Gabe Witcher (fiddle), Noam Pikelny (banjo) and Greg Garrison (bass). That band relocated from Nashville to New York City in 2008 and took their name from a Mark Twain description of a sign in a subway station instructing conductors to "Punch brothers! Punch with care!"

In 2008, bassist Greg Garrison left The Punch Brothers. It's nice to see him back playing with Pikelny and Eldridge again in Mighty Poplar. Fiddler Alex Hargreaves, originally from Oregon, is also an up-and-coming instrumentalist who has

tive vision of what it should be. They threw aside structure in favor of spontaneous engagement and communication, and that translated into the spirited energy we hear leap out of the speakers.

Eldridge stated, "It's really important to ... keep reminding yourself all the different ways that music can be exciting, fun and joyful. Also you kind of strengthen those muscles when you go somewhere else and you get to bring some of that sensibility, confidence and assurance back to other contexts that you might be in." Making this album was a chance for these eclectic bluegrass musicians to come full circle, and I look forward to future volumes from Mighty Poplar.

Mighty Poplar cleverly finds great songs from yesteryear and then puts their contemporary personalized stamp on them. Whether it be an old English child ballad, folk song, old-time fiddle tune or traditional bluegrass song, Mighty Poplar embraces them to make them their own. It's a powerfully hip and fashionable approach that should build them a legion of fans for their spirit, creativity and exciting interpretations of

timeless and established repertoire to carry it into future generations.

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



been making a big splash with his smooth, eclectic playing in the last several years, most recently with Billy Strings. The friendship, collaboration and enthusiasm of these five stellar Mighty Poplar bandmates took on a kind of snowball effect, without being over-thought or arranged. After months of pandemic lockdown and practicing on their own, this resulting album felt more like a reunion record that shared a familiar and collec-

Congratulations to OBA Guitar Drawing Winner Patty Spencer!



Patty Spencer

The Breedlove guitar was donated by Ron Preston, who also designed the inlay. Tom Nechville supplied and created the inlay. Jayson Bowerman installed the inlay.

Thank you to everyone who donated to the drawing!

Welcome New OBA Member Band, Rogue Moon



Rogue Moon is an acoustic trio that plays classic country and bluegrass, inspired by Merle Haggard, Bill Monroe, Jimmy Martin, Peter Rowan, and The Grateful Dead.

Rogue Moon performs at Farmers Markets, Festivals, Brew Pubs, Restaurants and Private Parties.

Check out their web site at:
www.roguebluegrassband.com
roguemoonmusic@gmail.com
Contact Don Tolan at 503-608-8994

Eagleview Is Back - Photos From Past Years



OBA-Roseburg Chapter, Lagunitas Brewing Co.,
Umpqua Valley Bluegrass present:

The 14th

EAGLEVIEW BLUEGRASS

**FAMILY REUNION
PICKOUT**

Sept. 29-Oct. 1, 2023

Eagleview Campground

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

Gate open 2 pm Friday

Until 11 am Sunday

Full Moon Friday Jamming & Open Mic

**Eight Bands on Saturday, Potlucks, Jamming,
Gospel Show, Hiking, Swimming, Fishing.
Donations Appreciated for Campground Rental.
Plenty of Campsites - No reservations needed.**

Facebook "UmpquaValleyBluegrass"

Info: Joe Ross, 541-673-9759 or 541-670-9120

E-mail rossjoe@hotmail.com

Congratulations to the 2023 Oregon Bluegrass Association Grant Winners!

The OBA grant committee members had their work cut out for them this year, as we received many fine applications from deserving musicians. Thank you to all of the musicians who applied for our grant programs and to everyone who has donated funds in support of the Steve Waller Memorial Fund and the Nora Candey Memorial Songwriting Grant. To learn more about Steve Waller and Nora Candey and the grant programs established in their honor, visit oregonbluegrass.org



Steve Waller

Steve Waller was a founder of the Oregon Bluegrass Association. 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, a project, or the advancement, preservation or support of bluegrass music.

Past recipients include notable musicians Crystal Lariza (Never Come Down), Ellie Hakanson, Jennifer Dynes, Jane Rombouts and Reed Stutz.

The 2023 winner of the Steve Waller Grant is Kian Dye.

Born in 1995, Kian Dye found the violin at the age of six and hasn't been able to put it down since. Growing up in Portland, Oregon, Kian studied a variety of instruments and styles including bluegrass, Texas-style, old time, classical, and more. Kian feels fortunate to have found a supportive musical community from a young age at regional festivals and camps like River City Bluegrass Festival, Wintergrass, and the Shasta Music Summit.

After playing in numerous bands in his teens and early 20s in Portland, Kian moved to Bellingham, Washington where he founded the band Virginia Rail and produced and mixed their self-titled debut album in 2022. Kian is finishing his undergraduate degree in Interdisciplinary Studies from Fairhaven College at Western Washington University, where his studies focused on audio technology, ethnomusicology, and social justice. Drawing inspiration from musicians like Béla Fleck, Tony Rice, Chris Thile, and John Hartford, Kian blends traditional styles with his contemporary ideas of structure and sound to create music that is both familiar and progressive.



Kian Dye

Kian is honored to be receiving the 2023 Steve Waller grant and thanks everyone at the OBA for their continued friendship and support. He plans to use these funds to help him finish his debut album of original instrumental music which features some of the best bluegrass musicians from the PNW. You can keep up with Kian's music by joining his mailing list at kiandye.com

Congratulations to the 2023 Oregon Bluegrass Association Grant Winners!



Nora Candey

The Nora Candey Memorial Songwriting Grant was established after Nora's passing in 2020. This grant exists to encourage songwriters of all levels. Distributed funds are intended for in-person or online classes, lessons, workshops, books, etc., to develop your music or lyric writing.

Think you don't have anything to say? You're mistaken. Joe Newberry, an acclaimed songwriter, and advisor on this grant, sometimes starts his writing workshop by asking attendees to write down what they did the previous day. In that, a seed often emerges. It might be a phrase, an emotion, an image, or simply a word.

Music assimilates the experience of its audience if it is to remain vital and evolve. It keeps the timeless themes relatable even as the symbols and sensibilities that gave rise to the music fall further away from our daily lives.

Songwriting breaks hearts, builds worlds, empowers, and seeks the truth. If you have tried it, want to but aren't sure where to start, or are already creating songs, this grant is for you. To create something that would never have existed if not for you is something to take pride in, even if no one ever knows.

Nora Candey was a song writer, multi-instrumentalist, fiber artist, and active member of the OBA. Its purpose and its people meant a great deal to her. This community changed her life. Finding a voice as a songwriter might change yours just a little bit too.

You can hear some of Nora's music at noracandey.bandcamp.com for free. Any proceeds since her passing go to further this grant.

The first recipients of the Nora Candey Memorial Songwriting Grant are Megan Alder and Rachel Harrington.



Megan Alder

Hailing from the Columbia River Gorge, Megan Alder is a vocal powerhouse performing upbeat swing and Americana music. She delivers her original songs with raw grit and soul. Influenced by artists like Billie Holiday and Bonnie Raitt, Alder leads her band with fearless flat picking. She performs as a solo artist with live loops and kazoo flare. Her latest EP, *Dark Side*, features four original songs recorded live in Parkdale, OR, available on all platforms. Megan will use the funds from the Nora Candey Memorial Songwriting Grant to attend the Sisters Folk Festival Americana Song Academy in Sisters, Oregon.

Rachel Harrington is a singer-songwriter with five full-length studio albums to date and 4-star reviews from Mojo, Q, Uncut, Utne Reader, The Irish Times, and others. Rachel's been a finalist in several songwriting contests including Merlefest where she got to meet Doc Watson and see him play Columbus Stockade Blues on a Baby Martin backstage. A 6th generation Oregonian, she's currently living in Vancouver, Washington. Harrington is an LMT (ZenStationMassage.com) and certified beekeeper (StickyFingersBees.com), who also offers 1:1 and group songwriting classes at RachelLynHarrington.com

Rachel will use the Nora Candey Memorial Songwriting Grant to attend the 2023 Rocky Mountain Song School from Planet Bluegrass under the tutelage of longtime Berklee College of Music songwriting professor, Pat Pattison.



Rachel Harrington



There's Banjos In Them There Hills!

Oregon's Source For Fine Banjos
411 East Main Avenue, Sisters, Oregon
(612) 275-6602 banjoswest.com



David Kerr violin shop

503.238.4515
fax 503.231.1560

Fine Violins
Violas
Cellos
Sales
Rentals
Purchase
Repairs
Restoration
Accessories
Appraisals

kerrviolins.com

HOURS:
tues-fri: 12-5 & sat: 10-3

4451 SE 28th Ave. Portland, OR 97202

BLUE WATERS bluegrass festival

MEDICAL LAKE, WASHINGTON ~ AUGUST 11-13, 2023

AJ LEE & BLUE SUMMIT • Tony Furtado Trio
Caleb Klauder & Reeb Willms • FY5 • Hannah Siglin
Custer's Grass Band • Brett & Janet Dodd & more!

bluewaterbluegrass.org



BOWERMAN GUITARS

Handcrafted For The Discerning Musician

With sizes including
O, Bambino, OO, OM, Dreadnought and Jumbo
Tenor, Octave and 5 String Options
Customized to Fit Your Style and Budget



Jayson Bowerman
541-460-2424
www.bowermanguitars.com





Oregon Bluegrass Association

Contributing Business Sponsors

Mister Longarm MBQC

Warren Womack - (503) 367-9789 - mbqcmail@gmail.com

Fresh Air Sash Cord Repair, Inc. - **Old windows that work!**

Patty Spencer - (503) 284-7693 - www.freshairsash.com

Gwen Peterson, GRI, CRB - **Prudential Real Estate Professionals**

(503) 769-3448 - 1151 First St., Stayton, Oregon 97383

Joe Corder Drywall, Inc.

(503) 738-8192 P.O. Box 862, Seaside, Oregon 97138 CCB#46802

Charlie Williamson - **Attorney at Law**

(503) 206-4911 - charliew3@nwlink.com

Richard Siewert, GRI - **Owner/Broker, Northwest Classic Properties**

1-800-440-8301 - 2265 Country Club Road, Woodburn, Oregon 97071

"The Connell Team" Alpine Real Estate

Pat Connell 971-207-5993, Patrick Connell 541-261-3609, pdxconnell@gmail.com, www.areportland.com

Woodwork Solutions - **Collaborative Architectural Woodwork and Remodel**

Jack Livingston (503)729-1743

www.woodworksolutions.com, jack@woodworksolutions.com

Medical Information Integration, LLC

Tony McCormick, CTO

info@mi-squared.com

Hankins Home Inspections

Tracy Hankins

503-985-7869

Nechville Musical Products

Tom Nechville 612-275-6602

<https://www.nechville.com>, tom@nechville.com

Preston Thompson Guitars

541-588-6211

325 East Main Avenue

Sisters, Oregon

Artichoke Community Music - Nonprofit music store, instruments, classes, and events.

503-232-8845

2007 SE Powell Blvd

Portland, Oregon 97202

www.artichokemusic.org

Add your business name to this list: If you are a bluegrass-friendly business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A Contributing Business Sponsor can get the recognition and promotional benefits of underwriter-style sponsorship. For \$125 annually, your OBA supporting business gets all the member benefits - plus a year of promotional print and announcement recognition at OBA sponsored shows and promotions, as well as a prominent listing in the Bluegrass Express. For more information please contact the OBA at: membership@oregonbluegrass.org.

2023 NW Festivals And Jam Camps

July 7-9

Lost River Bluegrass Festival
Merrill, Oregon
lostriverfestival.org

July 7-9

Bluegrass From The Forest
Shelton, Washington
Bluegrassfromtheforest.com

July 13-15

ManniFest Music Festival
Horseshoe Bend Ranch
Centerville, Washington
Mannifest.net

July 21-23

Darrington Bluegrass Festival
Darrington, Washington
darringtonbluegrass.com

July 27-30

Columbia Gorge Bluegrass Festival
Skamania County Fairgrounds
Stevenson, Washington
new.columbiagorgebluegrass.net

August 4-6

Winlock Pickers Fest
Winolequa Park
Winlock, Washington
winlockpickersfest.com

August 11-13

Mt St Helens Bluegrass Festival
Toledo High School
Toledo, Washington
Washingtonbluegrassassociation.org

August 11-13

Blue Waters Bluegrass Festival
Waterfront Park
Medical Lake, Washington
bluwatersbluegrass.org

August 12-20

Centralia Old Time Music Campout
1300 K St.
Centralia, Washington
centraliacampout.com

August 24-27

Rainier Pickin' Party
Wilkowski Park
Rainier, Washington
rainierpickinparty.com

September 2-3

North Cascades Bluegrass Festival
Deming Log Show Showgrounds
Bellingham, Washington
Ncbf.fun

September 7-10

American Banjo Camp
Port Orchard, Washington
americanbanjocamp.com

September 16

Bluegrass and Butterflies
Elkton, Oregon
bluegrassandbutterflies.com

September 22-24

Tygh Valley Bluegrass Jamboree
Fairgrounds, Tygh Valley, Oregon
tyghvalleybluegrass.com

September 29-October 1

Eagleview Pickout and Musical Family
Reunion, Eagleview Campground
12 miles west of Sutherlin, Oregon
Facebook: UmpquaValleyBluegrass
rossjoe@hotmail.com

September 29-October 1

Sisters Folk Festival
Sisters, Oregon
sistersfolkfestival.org

October 6-8

Huck Finn Jubilee
San Dimas, California
Huckfinn.com

GROUND ZERO SOUND

*Studio & Live Recording
Live Sound
Digital Mastering
Cassette to CD Transfer
PA System Rental*

WWW.GROUNDZEROSOUND.COM

503-691-1177

email: gzsound@hotmail.com



Stew Dodge

Sound Reinforcement

P.A. Systems • Lighting • Staging • Canopies
Production Services

503.860.4145

stewdodge@comcast.net

2343 N. Portland Blvd. Portland, OR 97217
(503) 286-1085 Fax (503) 286-4146

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

Chicken S#t Gamblers

A six-piece bluegrass and folk music group of veteran band pickers, happy to be back touring, recording, and performing.

<https://chickenshitgamblers.com/tour/>

Corral Creek

The Corral Creek band has been showing its audience a good time since 2003 through performing music and storytelling. They share tunes of Oregon (including originals), gospel and bluegrass standards. Their performances have been enjoyed at city and bluegrass festivals, wineries, house concerts, and more.

Contact Ron Taylor
(503) 625-7254 or (503) 349-6608.
corralcreekbluegrass.com

The County Fools

The County Fools' sound and sensibility is deeply rooted in that rich American dirt first tilled by the founders - folks like the Stanley Brothers, Flatt and Scruggs, and Bill Monroe - and further shaped by the great second generation of bluegrass musicians. Continuing this tradition with reverence and creativity, and playing this music as it's meant to be played, is the spirit that guides the County Fools each time they step up to the mic. Mark Klassen - Guitar, Darian Santner - Mandolin, Gerrit Vyn - Banjo, John Wyatt - Bass
www.thecountyfools.com
thecountyfools@gmail.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/fireandstoneband/>**Email:** victor.reuther@gmail.com
Telephone: (707) 832-9262

Fog Holler

Virtuosic instrumentation and keening brother duo harmonies define modern bluegrass band Fog Holler. With inspiration ranging from The Stanley Brothers to Buck Owens to Primus, Fog Holler's original music is truly a new shade of bluegrass.

fogholler.band
fogholler@gmail.com
425-281-2592

Free Range

The Free Range duo performs on guitar, dobro, and banjo with lots of harmony singing, drawing on influences ranging from Bill Monroe to Jim Croce. Their goal is to make every song really fun to hear.

<https://freerangepickin.net/>

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.

Email: thehardlyheard@gmail.com
www.facebook.com/thehardlyheard/
www.reverbnation.com/thehardlyheard

Hot Copper Kettle

Hot Copper Kettle explores sweet harmonies in a mix of old and modern bluegrass, folk, Americana, and originals from the southern Oregon mountains. The five band members all contribute vocals and include Ceridwyn Ames (banjo), Heidi Martin (guitar), Dan Popelka (guitar), Bob Rawlings (bass), and Walter Sydoriak (mandolin).

thehotcopperkettle@gmail.com

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

The Lois & Clark Expedition

Charming, down home Bluegrass and Americana duo based in Sisters, Oregon, featuring close harmonies and melodic banjo by Linda Leavitt & Tom Nechville.

Contact lleavittmusic@icloud.com or
(503) 807-9477

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

MegaNeil

MegaNeil is a folk country duo based in the Columbia River Gorge. Neil Mangrum and Megan Alder play dueling acoustic guitars with swing and bluegrass influences, bringing a fresh groove to Americana songs. Neil's Nashville roots and fast flat picking plus Megan's soulful voice and fearless improvisation creates the dynamic duo that is MegaNeil.

booking@meganalder.com

Midshelf

Danceable Jam tunes, original acoustic rock, blues and bluegrass standards.

info@midshelfstringband.com,
www.midshelfstringband.com

The Miller Twins

Based in Oregon with Appalachian roots, the Miller Twins cut their musical teeth over 20 years ago in a local midwest bar scene. Ben and Nat bring guitar, mandolin, tenor banjo, and blood harmony to the stage. Influenced by John Prine, Texas singer songwriters, and acoustic sets of the Grateful Dead, the twins blur the lines between folk and bluegrass music. With the lyricism of folk and the drive of bluegrass, their sound is uniquely their own. They are pure acoustic and purely entertaining!

www.themillertwinsmusic.com

OBA Supporting Performer Directory

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

The Muddy Souls

This 5-piece progressive bluegrass band is based in Eugene, Oregon. Check out their 3rd studio album, "The Raven."

acousticmuddysouls@gmail.com

www.themuddysouls.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, Brian Alley: Banjo, Ben Ticknor: Bass.

[Booking: nevercomedown.band@gmail.com](mailto:nevercomedown.band@gmail.com)

Brian Alley 303-330-8414

Rock Ridge

Rock Ridge specializes in deep groove bluesy driving rhythm, stellar vocals, and stunning instrumentals. Their repertoire includes traditional and contemporary bluegrass, originals, old-time country, and gospel. Members include: Dale Adkins, Josie Grant, Rick Grant and Suzanne Adkins. Reviewers say: "This is good, straight-ahead bluegrass!"

Contact: Josie Grant at 530-520-6480

rockridgebluegrassband@gmail.com

<https://rockridgebluegrass.com/home>

Rogue Moon

Acoustic trio, playing the tunes of Merle Haggard, Bill Monroe, Jimmy Martin, Peter Rowan, The Grateful Dead -- you know, the classics.

www.roguebluegrassband.com

Don Tolan 530-608-8994

roguemoonmusic@gmail.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

Skillethead

Setting roots in the high and dry Central Oregon desert, Skillethead calls forth the best of bluegrass old and new. The bluegrass universe is expanding, and Skillethead is on that ride!

skilletheadmusic@gmail.com

skilletheadmusic.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](http://www.slipshodmusic.net)

Steve Blanchard, 503-730-0005

Steve@SteveBlanchardMusic.com

Matt Snook, 541-805-5133

BohemianBanjo@gmail.com

Steve Blanchard

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

www.SteveBlanchardMusic.com

503-730-0005

Steve@SteveBlanchardMusic.com

Sunfish Duo

Sunfish Duo will take you back in time with traditional harmonies and simple melodies from the roots of Bluegrass, Country, and Old-time music.

<https://soundcloud.com/sunfishduo>

<https://www.facebook.com/fishandells/>

Sunny South

Sunny South is a quartet of veteran bluegrass musicians. they bring a fun family show of vocal quartets, trios and duos along with some of the finest instrumentalists around. Mike Stahlman, banjo, Dee Johnson, bass, Steve Reischman, guitar, Aaron Stoczek, guitar, and Dave Elliot on mandolin.

[Dave Elliot at davesapos@yahoo.com](mailto:DaveElliot@davesapos@yahoo.com)

Thunder Ridge

Thunder Ridge features hard-driving bluegrass music performed around a single mic in a traditional manner. Tight two-part and three-part harmonies featuring Patrick Connell on guitar & vocals. Drew Tucker on mandolin & vocals; Chuck Holloway on banjo, five-string banjo, and vocals; and Casey Davidson on bass & vocals.

Contacts for Thunder Ridge:

thunderridgebluegrass@gmail.com

Drew Tucker: 971-300-2455

Chuck Holloway, 541-461-4867

Patrick Connell, 541-261-3609

Timothy Jenkins Band

Timothy Jenkins

tjenkins@uoregon.edu

[Booking: themillertwinsmusic@gmail.com](mailto:Booking:themillertwinsmusic@gmail.com)

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

Tuesday String Band

Bluegrass trio of young music professionals who met through the music program at Western Oregon University and love entertaining crowds with fast pickin', humor, and variety in their music.

<https://tuesdaystringband.com/>

Instagram: @tuesdaystringband

Ryan Hanson: 217-653-2980

tuesdaystringband@gmail.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 Elliot, 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 Rufusian 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

Scheduled Jams: Oregon and SW Washington

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

Sunday

CLACKAMAS/HAPPY VALLEY: Acoustic String-Along Jam - 2nd and 4th Sundays 2-5 pm.

Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located off Sunnyside Rd. at SE 147th. Adults ; stringed instruments, all levels.
Phone library, 503-783-3456.

CORVALLIS: EZ Jam – Every 1st and 3rd Sunday 2 – 4 pm

A friendly jam for beginning and intermediate players. Meet at a private residence.
For information and directions: Call Christine Robins (541) 738-2610

ROSEBURG: OBA Roseburg Jam - 3rd Sunday 1-5 pm year round

The Sutherlin Senior Center, 202 E. Central Ave., Sutherlin, OR 97479
Bluegrass Jam - all levels encouraged.
*For information: (541) 679-0553
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

SISTERS: Second Sunday Bluegrass Jam, Beginners Jam 2-3; Regular Jam 3-5.

(No jam in April, August and December.)
Nechville Banjos West, 411 East Main Avenue, Sister, Oregon. Beginners should know the I, IV, V & vi of major keys, should be able to keep time, and should know at least one song or tune by heart to call in the jam. Traditional acoustic bluegrass instruments only: Guitar, banjo, mandolin, fiddle, dobro & upright bass.
lleavittmusic@icloud.com or tom@nechville.com.

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
Please join us down-home guys and gals at 6 pm for an enchilada or at 7 pm to pickalotta. We love encouraging newbies - you need not be a pro to join us. Heck, if a G chord is the only one you've mastered so far, you'll be way ahead of our regular banjo player! Contact Larry at schlott2573@comcast.net to get reminders a couple days ahead of each event.
For information: Larry Schlott - schlott2573@comcast.net. (503) 349-4294

HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday, 7-9 pm (weather permitting)

Intermediate/advanced bluegrass music jam. Bluegrass traditional acoustic-only instruments (guitar, mandolin, banjo, fiddle, dobro, bass). No music stands, paper, electronics--playing by ear and memory encouraged. Armless chairs provided; bring your own if you prefer. McMenamin's Rock Creek Tavern, 10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124. Check with organizers if you want to play bass or a non-traditional instrument.

Nancy Christie, nancy.d.christie@gmail.com, 503-348-5374

David Ball, davidball354@gmail.com, 503-369-3430

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.

BEND: Pine Forest Grange Community Jam. Every 2nd and 4th Tuesday 7-9 pm, 6:30

Acoustic instruments only, no amplification. Instruments must be tuned. Everyone must be supportive of all other musicians' efforts. The Pine Forest Grange has ample room for jamming and listeners. Pine Forest Grange is a drug, alcohol and tobacco free facility.

*63214 Boyd Acres Rd, Bend, OR 97701
http://pineforestgrange.org*

LINCOLN CITY: Bluegrass & Old Time Music Jam Every Tuesday 6 pm - 9:00 pm

Eagles Lodge #2576, 737 SW 32nd
All levels and ages welcome.
Call Carla for information: 541-418-1779

PORTLAND: Tomorrow's Verse Bluegrass Jam Every Tuesday 7 pm

Spectators, pickers, grinners, gamblers, rounders, sinners, stompers, hooters and hollers welcome. No cover. \$5 suggested donation for our fearless "band leaders"
4605 NE Fremont St, Portland, OR 97213
Call Rich Landar and Ray Mann 971-346-2198

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

PHILOMATH: Bluegrass Jam. Every 2nd Wednesday every month, September through May.

7:00 PM. \$7 Adults, \$5 Youth. Listeners welcome! Mary's River Grange, 24707 Grange Hall Road, Philomath, Oregon.
Contact Yvonne MacMillan, mt_girl_yvonne@yahoo.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. On hiatus until further notice.

Scheduled Jams: Oregon and SW Washington

REDMOND: Bluegrass Jam - 3rd Thursday
Redmond Library 6 pm - 8:00 pm (set up/prep at 5:30).

827 SW Deschutes Ave, Redmond, Oregon.
97756. All levels welcome.

Regularly scheduled the third Thursday of every month. At this writing, the library does not have any COVID protocols in place. Please feel free to contact me with any concerns you may have. As the weather warms, we may consider moving to an outdoor venue.

Contact: Marietta Roby 541-944-5363 or
rideawild1@msn.com

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

MEDFORD: Bluegrass Jam - 1st and 3rd Thursday 6:30-8:00 p.m.

Wild River Pizza,
2684 N Pacific Hwy. Medford.

Open to all bluegrass pickers.
For information: Text John Nice
(541)601-0254
nicetunz@gmail.com

BEND: Regularly scheduled the second Thursday of every month. 6:00-8:00 pm.

Maggie's Garage, 65061 Highland Rd., Bend, Oregon 97703. Space is well ventilated and the doors will be open completely if weather allows. All levels welcome.

Contact Maggie Jackson (541)306-0797 or
musicmg@yahoo.com

Friday

DALLAS: Open Acoustic Jam - Every Friday 7:00 -10:00 pm

Guthrie Park in Dallas.

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

SCIO: Old Country, Folk, Bluegrass and Gospel Jam – Fourth Friday 7:00 pm to Midnight

ZCJB Hall, 38704 N Main St. Scio, OR
www.zhall.org Free event, but donations accepted to support the historic hall. Beginners welcome. Please bring goodies to share.

For information: Starla (541) 223-2343 or
email Starla91262@yahoo.com

Saturday

PORTLAND: Taborglass classes and jams meet on the 3rd Saturday of each month, taught by Kaden Hurst and Patrick Connell plus guest teachers.

Waverly Heights Congregational United Church of Christ,
3300 SE Woodward St., Portland, OR 97202.
No registration required; drop-ins welcome. Multnomah County COVID masking rules will be followed.

12:00 - Doors Open. 12:15-1:15 - Song Class.
1:30-2:30 - Tune Class. 2:45 - 3:45 - Jam Class.
12:00-4:00 - Open jamming.
One class \$10, two for \$15, three for \$20!
Jamming only: \$5 suggested donation.

Email: taborglass@gmail.com
Taborglass on Facebook

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

All levels welcome. Guthrie Park in Dallas.

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

WINLOCK, WA: Slow jam, 1-4 pm, on hiatus until Fall 2023.

Hosted by WAMA (Washington Acoustic Music Association) at the Hope Grange, 118 Antirrim Road, Winlock, Washington. Great for all levels and especially good for total beginners.

For Information:
wamamusic.com/slow-jam
or email info@wamamusic.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.



Join our mailing list!
<https://musicportland.org/>



When My Blue Moon Turns To Gold Again

As Played by Randall Collins w/ James Monroe & The Midnight Ramblers

Transcribed by Annie Staninec

TRADITIONAL
BLUEGRASS
FIDDLE SOLOS

Over 40 solos, transcribed from the masters, with commentary & tips

Digital downloads for each solo, played slowly and up-to-speed

For intermediate to advanced players

ANNIE STANINEC

Annie Staninec has generously shared this selection from her book *Traditional Bluegrass Fiddle Solos*, Copyright 2015 by Annie Staninec, all rights reserved. Visit <https://anniestaninec.com/store> to purchase the book.

This fiddle break transcription of *When My Blue Moon Turns to Gold Again* comes from a 1973 live recording at the 7th annual Bill Monroe Bluegrass Festival in Bean Blossom, Indiana. Randall Collins is playing fiddle with James Monroe & The Midnight Ramblers.

When My Blue Moon Turns to Gold Again was written by Gene Sullivan and Wiley Walker. It was first recorded and released in 1941, and has since been recorded by many artists.

Collins stays close to the melody, augmenting the longer notes with double stops and often sliding up to them. There's a double stop that occurs twice during the solo in bars 3 and 7 over the five chord (F), with E-flat played on the D string and C played on the A string, creating an F7 chord. The break ends with a classic tag that can be used in almost any song in B-flat.

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



Non-Profit
US Postage
Paid
Portland OR
Permit No. 2956

Oregon Bluegrass Association



*A subscribing member of the OBA according to expiration date.
Cut along dotted line for a handy OBA Membership ID card.*

Oregon Bluegrass Association
P.O. Box 1115
Portland, Oregon 97207
www.oregonbluegrass.org

*Scan to join OBA,
or use the form below,
or visit www.oregonbluegrass.org*



**OREGON
BLUEGRASS**
ASSOCIATION
P.O. Box 1115
Portland, OR 97207

Name _____

Address _____

City, State, Zip _____

Daytime phone _____ Email Address _____

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

Rec'd date: _____
Amount: _____
Check/Cash/CC: _____
Received by: _____
Event: _____