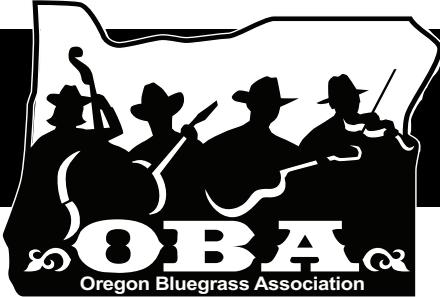


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INSIDE THIS ISSUE!
Bluegrass & Baseball,
2024 Memorial Grant info,
Fog Holler Tour & more.



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

BLUEGRASS AND BASEBALL

One Fanatic's Quest to Find a Connection

by Dennis Christensen with Patrick Connell and Phillip Collins

As another gorgeous summer in the Northwest nears its end, taking our beloved festival season with it, the time for the annual period of remorse is here. It is about this time every year that I tend to recognize how quickly the summer passed me by and how the total amount of festivals I was able to attend came in way under that overly optimistic number I set for myself back in the spring (*I am speaking here for myself only. I know some of you loyal Bluegrass Express readers whose festival calendars are much fuller than mine, and maybe instead of remorse feel exhaustion from squeezing every last drop of festival season from the fruit of summer. I call you heroes*). While it is true, I did not get as much pickin' in as I had hoped, don't let my sob story get you feeling sorry for me. There is a good chance a festival or two was missed because of another favorite pastime.

For me Spring and Summer mean long hours devoted to coaching baseball, watching baseball, and also the anxiety of trying to plan my summer festival schedule around the Little League Baseball calendar. My youngest child loves baseball, with that same unrelenting affection that I had at his age for music. But like many parents, I have discovered I have very little control over the things my kids gravitate toward, and those things my children decide to be passionate about tend to take precedence over my own ob-

session (I've still never been to the festival in Cashmere). But that doesn't preclude me from poring over all the analytics and sabermetrics involved in determining which I would enjoy more: A deep run in a post-season tournament with the boy and his team; or an early exit, a sad second-

phone calls from frantic coaches, and exchanging stern words with the sky (from the comfort of a covered porch), I found myself with a freshly cleared schedule. Finally, some time to get the old guitar out and play along with a record or two. I dug through my library until I found the perfect one: Banjo Hits by Carl Jackson.

The cover features Jackson posing with a banjo on a baseball diamond in full New York Yankees uniform right down to the old-timey stirrups (which, like bluegrass, seem to be having another popularity revival) and sporting a mustache that Don Mattingly would appreciate (and Mr. Steinbrenner most definitely would not). There is nothing inherently baseball-related in any of the song choices for the album, just ten classic banjo tunes to brighten any rainy day. It got me thinking about the curious choice of album cover. It seemingly had nothing to do thematically with the record. Was there something deeper I was missing? Or was this perhaps just an opportunity for Jackson to publicly declare his affinity for baseball (an endeavor he would repeat later with the album, Spring Training, his award-winning collaboration with the great John Starling). Jackson is not the only example of this. Anyone who follows the genre closely can tell you a few musicians who share a love of the sport and possibly even knowledge of those artists' favorite teams (Sam Bush routinely reps the St. Louis Cardinals). Chris Thile, a



Author (Dennis Christensen) and his son Elliot

base person, and more time for me to pick and sing with my friends?

One drizzly Saturday afternoon this past spring, after my duties as President of my local Little League had me spending the morning monitoring rainfall, visiting various diamonds to assess playability, fielding

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:

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Expressnews@oregonbluegrass.org

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

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|-------------------|-----------|-------------|---------------|
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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 |

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| 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.

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Thunder Ridge at Tygh Valley
Jamboree. (Photo by Pam Brown.)



All-Levels Bluegrass Jam -Portland



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Bluegrass Express

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

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President's Message

As I write, the festival season is wrapping up and many of us are breaking camp at Tygh Valley and heading for home. It's been an extraordinary year for bluegrass festivals, with new ones sprouting up and old favorites being transformed into stronger and more responsive versions.

Likewise, the Oregon band roster seems to include new working bands every month. Take a look at the Bands page on the OBA web site!

Our joy is tempered by the knowledge that the curtain is indeed coming down on the first generation of bluegrass pioneers. June marked the passing of Bobby Osborne and Jesse McReynolds, whose contributions to our music are beyond measure. I salute them and their brothers Sonny and Jim for all they gave us throughout the years.

Speaking of transitions of a gentler kind, the OBA will mark several milestones in the coming weeks. By the time you read this, Kerry Callahan will have assumed duties as the Association's Treasurer, giving Patrick Seafield a well-earned break. Kerry, as Development Coordinator, found us the grants that kept us in the black during the difficult financial times that followed the pandemic. Patrick, for his part, has been a key player in the team (that also boasts the invaluable Scott Candey) that has been building our soon-to-be-live new web site. Stay tuned for messages announcing our new site.

Besides a new, cleaner look, the site will incorporate features that many of you have requested, like a members-only section that will feature content available only to current members. This is a cue, of course, to check the address label on this issue of the Bluegrass Express for your membership expiration date.

We are assembling our support for the Wintergrass festival and I don't mind saying that we can't do it without your help. The outreach we accomplish in Bellevue is like nothing else we do. We get our support of bluegrass and related music in front of, quite literally, thousands of pairs of eyes, and the connections we make with people in the business—artists, promoters, leaders—are priceless. The "Support Wintergrass Suite" button on our web site makes donating quick and easy, and every donation of any size makes a difference. Thank you in advance for helping us make the OBA suite, showcases, and workshops demonstrate to the world how vital bluegrass music is in Oregon.

At the top, I mentioned new and re-visioned summer festivals, but don't forget that big doings are happening during the winter, too. In addition to big-bang Wintergrass, this would be a good time to reserve your tickets to the Winter Music Festival in Florence, Oregon. They've booked some of the best of national and regional artists and a sweet, coastal vibe. Check out the lineup!

Please stay well and keep in touch.
Until we meet again, my wholehearted thanks for your support,

Chris

Chris Knight
OBA President



OREGON ARTS
COMMISSION



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

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

Bluegrass And Baseball

cont. from page 1

well-known Chicago Cubs fan, also went with a baseball theme for his first solo album, *Leading Off*, the back cover of which features photos of Thile in a batter's box, holding a mandolin like a baseball bat and "calling his shot," à la Babe Ruth.

So what is the correlation between bluegrass and baseball? Why do many of the practitioners of bluegrass music seem to like the sport so much? These are the things I ponder as I fulfill my duties as Head Field Maintenance Guy, and drive a lawnmower around the outfield, angering geese and blaring Red Allen tunes through the 60-year-old public address system via the rickety press box at our stadium. One of the perks of the gig is getting to the stadium early on a Saturday morning, and making sure that same PA system is playing *Music from the True Vine* on KBOO, as coaches and kids begin to arrive for pre-game warm ups. Did Red Allen like baseball? Jimmy Martin most certainly did. I was unsuccessful at pitching his tune *Home Run Man* to my kid as his walk-up song.

The most famous connection between bluegrass music and baseball is undoubtedly the team Bill Monroe started as part of his barnstorming efforts to bring his music to folks all across rural areas of the South and Midwest. His team consisted of his band members, some semi-professional ball players who doubled as his road crew, and even Monroe himself. When Monroe was interviewed for an article published in *Baseball Research Journal* (1984), he had this to say:

The Blue Grass Boys played a lot of towns all over the country, and back then you know, every town had a ball club. A lot of times we'd play our show at the local ballpark, and then after the music their game would start. Well, I always really liked baseball myself, and a lot of the boys that

were with me then also wanted to play ball, so we wound up with a ball club.¹

Monroe actually bankrolled two separate teams. His Bluegrass Ballclub was based in Nashville, and typically would play five or six games per week against other local teams. But it was his Bluegrass All Stars team that logged thousands of miles over six years, entertaining folks in small towns and big cities, while also providing the band with an extra

revenue stream and an opportunity to introduce his music to new fans. They would challenge the local team of whatever town they happened to be performing in. Once a worthy opponent was lined up, Monroe's crew would set up the stage near the town ballpark, hit the stage for a 35- to 45-minute set of their blistering brand of old time music, then treat the audience to a baseball game. It is said that his star pitcher was the banjo player for the Bluegrass Boys at that time, David "Stringbean" Akeman, though I like to entertain a revisionist history fantasy, where Earl Scruggs comes in for a middle-relief appearance to spell

Akeman, and unknowingly changes the entire trajectory of this team by displaying an innovative new skill, the wicked three-finger fastball. These were serious games, and those who played were expected to compete. One of those players was Scruggs' successor, Don Reno (before he teamed up with Red Smiley to form their famous duo). According to Reno, "Bill was more interested in ball than he was in music at this time. I reckon this was a way of resting his mind from music. But he liked to kill me playing ball. We would work a show one night and drive to the next town and usually get in at an early morning hour, and he'd have a ball game set up by ten o'clock with the local team."²

But all of this, of course, was decades ago, existing at a time in this country when baseball enjoyed a larger hold over the national consciousness than it does now. Some may point to this as the answer to my question: Bluegrass music and baseball are alike in that they reside fully in that space that longs for Americana nostalgia. I hope that's not it. I hope there is more to it than that. So if not, then what are the similarities? While I'm certainly no authority on either subject, here are a few ideas that came to me.

Collaboration

Bluegrass is the ultimate team sport of music. It is a communal activity that is most enjoyed in the presence of other participants. And the roles of the various instrumentalists are well defined. Each member of a band has a duty, and the overall success of the musical output is reliant on each member working cohesively to form one unit. While practicing fiddle tunes on my own with my guitar may be fun for a while, it feels akin to tossing a ball in the air and catching it in my own mitt. I remember being that kid. And I remember how I used to hang my mitt from the handlebars of my bike and ride it up to the park, hoping to find a friendly game of sandlot ball to join. I still feel that same rush of adrenaline at a festival, when I get the nerve to wander from my own campsite in search of an inviting-looking jam circle. It is that interplay that makes bluegrass and baseball



'Coach' Dennis and Elliot. Meeting on the mound



William Connell (left) and Elliot Christensen at the 2023 Oregon State Fiddle Contest (presented by the Oregon Old Time Fiddlers Association).



Bluegrass And Baseball

so special. When you see a really tight traditional bluegrass band, working in solidarity, sharing a small bandstand and a single mic, anticipating each other's movements with a grace that resembles choreography, it's the same sort of chemistry and trust necessary for a group of infielders to turn a 6-4-3 (or a 1-4-5) double play.

Maintaining tradition

Like bluegrass, baseball as an entity relies heavily on tradition. Every great young player is unfairly compared to former greats that many of us living now never got to see play. There has always been a "right way" to play the game of baseball. And any variance from that is met with a hefty dose of skepticism from "purists." These purists are much like the folks within the bluegrass world who are passionate about keeping alive the traditional form of the music. Purists are important to bluegrass and baseball. They are our primary historians and teachers, reminding us of the historical foundations, and warning us when they feel we are drifting too far from the shore.

Open to inevitable change

Of course, one possible side effect of maintaining tradition is stagnation. Of all the major American sports, baseball has historically been the most resistant to change. Bluegrass musicians and baseball players have been convinced, perhaps reluctantly, that change and adaptation may be necessary for their future. Governing bodies of each have heard the call for change from younger generations and taken note. Major League Baseball adopted new rule changes for this season that many never thought they would ever see, in an effort to make their product more consumable and viable in a world with endless entertainment options. The International Bluegrass Music Association, to its credit, has also taken the pulse of its followers, and has been more welcoming to some of the newer "branches" of the traditional Bluegrass tree (as evidenced on the broadcast of their awards show in 2022, when a picture appeared of a green-haired Billy Strings, accompanied with the words "Entertainer of the Year." Base-



Elliot Christensen (in hat) and William Connell with the Portland Radio Ponies. Columbia Gorge Bluegrass Festival, 2023

ball and bluegrass, while firmly planting one foot in tradition, seem to recognize that growth is inevitable and vital to its overall health.

Inclusivity

Both have had issues with inclusivity. While baseball has historically recognized and attempted to correct this problematic portion of its past by finally opening its doors to everyone (of a certain gender, that is), bluegrass has fallen woefully behind. We hope that reckoning comes soon.

Back in April, it was the first game of the season, and my duties as Head Coach of our team (we wear many hats in our Little League community) found me coaching against friend and titan of the Portland bluegrass scene, Patrick Connell. Patrick's son William and my boy Elliot share common interests. They were born one week apart, nine years ago. They play Little League baseball, are avid Seattle Mariners fans, and even take fiddle lessons from the same teacher. (*Now seems like the proper time for a shoutout to Aarun Carter. Ms. Carter is a world-class fiddler, extraordinary teacher and all-around kid-whisperer. If you are in the Portland area and are looking for fiddle lessons for yourself or your youngster, I cannot recommend Aarun Carter enough.*) William and Elliot first crossed paths while participating in the local fiddle contest scene, and now their paths include the baseball diamond and bluegrass festivals. I sat down recently with Patrick and his father Pat, to see if

they could help me determine the link between baseball and bluegrass.

Patrick: One thing where I think the Venn diagrams overlap, is with the glorification of imperfection. Some of the best bluegrass ever was recorded by a guy who was never a full-time professional. His name is Charlie Moore. One thing that makes baseball better than other sports, in my opinion, is that the romantic idea of elite athleticism isn't the only variable. It is the working-class sport. You can have the right combination of people together and they can win it all. I think about how John Kruk (former Philadelphia Phillies great) didn't look like an athlete. Bluegrass, for a long time, was an afterthought for people who worked day jobs, then came home and played great music. It was rarely perfect. It didn't have to be.

Dennis: Yes. And I think that idea of not having to be perfect is what prompts people who listen to bluegrass to also try participating in it. When I see some folks jamming at a festival and playing imperfectly, I think, "I could probably do that." The same way I see folks my age playing rec league softball and I think "I could probably join a softball team and strike out 7 times out of ten too."

Pat: I see the strongest similarity in baseball and bluegrass as teamwork. There is nothing more profound or gratifying than a hot pocket of bluegrass musicians around a central microphone, putting together a sound that is blended, forceful, and pleasing to everyone in the group. Each person, like a batter in baseball, is an individual contributor. Without the teamwork, it falls flat.

Patrick: In theory, in baseball you don't really have to have an all-star if you have a cooperative team. As long as everyone is "good enough," the chemistry and teamwork can make up for the absence of one standout. Bluegrass is that way too. As long as everyone has a role...

Pat: And they *know* their role. And they know the role of the others.

Bluegrass And Baseball

Patrick: Right. Like calling a pop fly: "I got it" is like taking fills during a song. Do we need to talk ahead of time about who is going to take fills? Or is it a communication that is mostly non-verbal?

Pat: Like baseball signs, bluegrass musicians in a group might have the same gestures. Might be a wink or a nod.

Patrick: Right. And if everyone is attuned to it, the group does well, irrespective of individual talent.

Dennis: That's like when someone throws the break to me and I am looking down, not paying attention, and there is someone there ready to jump in. Like backing up a throw to third base.

Patrick: Right. That banjo player, like a left-fielder, is ready to go. He's already got his pick-up notes lined up, in anticipation of you missing your cue, to jump in if you bobble that ball. I was also thinking about the idea of a pitch count. How it's a batter against a pitcher, and there are certain adjustments that are made determined by how the pitch count goes. It could be a quick 0-2 count, and he has to dig himself out of a hole. It's kind of like bluegrass when you launch into a break and it immediately goes off the rails and you have just a couple of measures to battle back and get it back on track.

Dennis: There is also the phenomenon of baseball players who come straight out of high school into playing professionally. You see that in bluegrass too, with young kids joining touring bands and going to work.

Patrick: Right away. And to me that is when some of the magic goes away. I like the sound of a weathered person. Like James King or again, Charlie Moore. Some of the best bluegrass sounds as good as it does because they had the exact opposite life experience. In rock music if you haven't found any purchase by the time you're 25, good luck. In bluegrass you can hit your stride in your fifties. It's the longevity. In baseball you can have a much longer career than other sports.

Dennis: In bluegrass you can have a much longer career than other forms of music. (This is fact: No one wants to see me at 45 years old still playing punk rock and talking about how lame high school is.)

Patrick: I'm also thinking about this new rule in Major League Baseball (the pitch clock). It is designed to speed up the game and appeal to more people. But I think we should just insist that people be more patient. I mean, what are the common complaints about Bluegrass? "It's only three chords."

Dennis: It all sounds the same...

Patrick: It all sounds the same. Right. A lot of consumers are bored because they don't

understand everything that is happening. If you can get inside the mind of a pitcher who has made six unsuccessful pick-off attempts at first base, then you are not bored with that. And if you can understand what you are hearing when listening to traditional

bluegrass, that's not boring either. There is always so much happening. Baseball also has a unique thing where they have an umpire who is involved in everything that happens. He or she is physically involved in every play and makes a decision based on everything that happens.

Dennis: So what is the bluegrass equivalent of an umpire?

Patrick: The traditionalist! The traditionalist in a jam is involved in everything and has something to say about everything that is called, like "We can't have a mandolin kick-off on this song—it requires a banjo kick-off. Haven't you heard the original recording?" Every bluegrass community

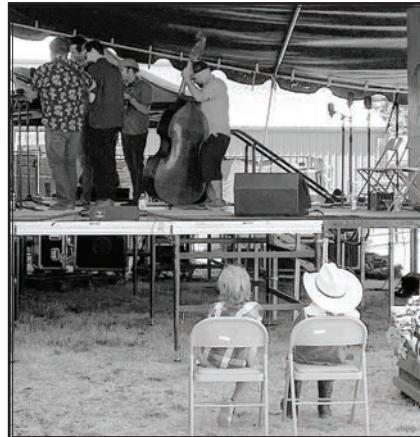
has their own bluegrass umpire. And their goal is not always to keep the tradition alive, it is about maintaining compatibility. It's about making sure all participants are on the same page. And being too loosey-goosey with bluegrass is like playing baseball without an umpire. "Was that in the strike zone? Maybe."

Dennis: They are there to keep the show-off in check. You know the person? The bluegrass equivalent of the ultra-competitive person on a rec league ball team full of people trying to have fun, who takes it way too seriously? This is the person who shows up at the jam just to show you how awesome their licks are and isn't too interested in playing well with others.

Patrick: Yes. And it's always at the expense of the group. You hope that jam has a good umpire.



I feel better now, after a profound conversation with two people with much more knowledge than I have. I learned a lot. I had some of my own theories validated. It seems I am getting closer to figuring this whole thing out.



William and Elliot (seated)

I decided to seek more guidance from the internet and my search engine of choice, where I came across a website called "Bluegrass Baseball Project" (www.bluegrassbaseballproject.com). Launched in April of this year, Bluegrass Baseball Project is the idea of Phillip Collins, a fan of both forms of entertainment, residing in Lakeside, Michigan. I reached out to Mr. Collins to ask about his project and about its mission statement, "A celebration of America's music and our National Pastime."

Dennis: Hi, Phillip. Would you tell me a little about your website?

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WINTER MUSIC FESTIVAL

2024

Florence, Oregon

#FlorenceWinterMusic



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Corral Creek Flows North to Alaska

By Ron Taylor

The Corral Creek band members are Carl Dornfeld, Ron Taylor, Pam Young, Ed Fegeles, and Tracy Hankins. In August they traveled to perform in Alaska. Closer to home in Oregon, they'll have a Christmas show December 16 in Aurora at the Historic Butteville Store.



Corral Creek - Tracy, Carl, Pam, Ron & Ed

The trip planning began a year ago when my wife, Kathy, and I visited my sister, Linda, in Alaska. It had been on Linda's bucket list to have Corral Creek visit her community of Ninilchik on the Kenai Peninsula to play music.

Linda asked whether our band would come to Alaska if she got us places to play. Well, sure enough, she organized six places for us to play: Three performances at the Kenai Peninsula Fair; the Senior Center; a community church and the American Legion.

When we had those dates set, it was recommended that we contact Alice's Champagne Palace in Homer, which has been a vibrant musical venue. They had an opening on a Friday night; and they provided sound, a great stage and plenty of folks to listen and dance. If you're in Homer with

some wildlife. A black bear visited us on the front deck of Linda's house! They had never experienced a bear that close to their house. It must have been the bluegrass we were playing on the porch the day before that enticed the bear to investigate.

We had a great time, met fun-loving people, saw beautiful scenery (including awesome sunsets at 10:00 p.m.) and our band bonded in a special way. The most difficult decision we had to make was which shirt to wear for performances--blue, black or white!

Keep on pickin' and sharing your music!!

Corral Creek is an Oregon-based 5-piece bluegrass band. Find them at <https://corralcreekbluegrass.com/>



a band, we encourage you to contact them to play there.

We were so welcomed by the community. A local dentist donated a SUV; a friend in Anchorage loaned us her bass; and Linda and her husband hosted us. By playing and staying in Ninilchik for most of our shows, it gave us a real connection to the folks there. We felt right at home!

Not only did we participate in the night life on our trip, we also got a chance to see



IBMA Award Nominee Red Wine in concert in Lake Oswego (Labor Day)

Bluegrass And Baseball

cont. from pg. 7

Phillip: Sure. I started it just this year in April, but I originally thought about it back in 2011, after a trip I took to Rosine, Kentucky (birthplace of Bill Monroe). I had been into bluegrass for about 15 years or so. I thought I would go to Rosine and poke around a bit. That is where I started to notice the connections between bluegrass and baseball. And I was surprised there wasn't more out there about bluegrass and baseball. It would be impossible to tell the story of Bill Monroe without talking about baseball. So I started this site to remind people and educate the ones that don't already know that there is a phenomenal connection between baseball, Monroe and bluegrass.

Dennis: What is the connection, in your eyes?

Phillip: One of the common links I see is the spirit of competition. One of the first things you hear about when folks mention Monroe's ball club is they were competitive (Monroe's competitive spirit in the music world has also been well documented). Have you ever been to a bluegrass jam and felt that there is just a little bit of competition going on? I think of course there is more to it than that, because you can find competition in chess or table tennis. So there has to be something way more than that which links the two.

Dennis: What do you suppose that is?

Phillip: Well, bluegrass music started on the front porch. It eventually made its way to Nashville, and New York City and Tokyo, but it started on the front porch and it started as a community thing. Folks would get together at the barbershop or the feed store or something, and play some music and chat. And the music on its surface seems simple. Like baseball. Of course, when you really look deeper into both there is a whole lot more to it. And you know some people will sit at a baseball game and say it's too slow. But a baseball FAN, will enjoy that extra time between pitches or between innings. They will talk to the person in the next seat. Just like sitting on the porch, chatting with a neighbor,

and playing a fiddle tune. It is the same sort of thing that appeals to certain folks. The familial nature of it, the communal nature of it, the neighborliness of it.

Dennis: What would you like to accomplish with your project?

Phillip: Ultimately a goal would be to have September be known around baseball as Bluegrass Month. I picked September because that is a great time in baseball, when it is at its most competitive time of the year. But I think forming connections with ball clubs to have promotional nights where they bring in a bluegrass band to play before the game or play bluegrass music over the speakers would be great. I mean, we have "Frisbee night" and "Bring your goldfish to the ballgame" night and

He thought it was a pretty cool idea. I'm just looking to get the word out. I'm not a booking agent or anyone looking to profit off anything.

Dennis: What can people do to help?

Phillip: If you have a local team near you or a local festival or a promoter, maybe you can convince them that this is a cool thing. Maybe we can convince the Boston Red Sox to have Billy Strings come play at Fenway. Or maybe we can have the Eugene Emeralds bring out your favorite local band to play. I see no real connection between baseball and Frisbees. Or baseball and certain hairdos. But baseball and bluegrass—Like I say on the website, it's a celebration of America's music and America's pastime.



Patrick Connell and his son William

"Mullet night." Why not Bluegrass night? I also picked September because there are many great festivals in September. It would be so easy to have Rawlings set a booth at a family-friendly festival and get kids out there throwing the ball around. I was just at Bean Blossom, and watching Sam Bush as the sun was starting to go down and there was a father and son playing catch to the side of the stage. And Sam said into the microphone, reminding everyone to get some merch: "Come see us after the show at the tent and let's talk baseball!" So I actually did. I talked to him for a bit about the project and what I am trying to do.



So there y'all have it. I am not certain I found one solid, concrete answer to my question. One thing is certain: I did find other people who are just as passionate about bluegrass and baseball as I am. I also know that one last bluegrass event at a baseball game would be the perfect way to cap off the summer. And I know that when fall comes around, and the picking moves indoors, I will be found in front of my television with another World Series playing, a pencil, and a 2024 calendar open to the summer months. Next year I promise myself I will get to more festivals, even if it's only to sit on my cooler and play my guitar while I watch Elliot and William work on a twin-fiddle classic, or toss a baseball back and forth until the sun goes down. If you see us, please stop by and remember to bring your instrument and your mitt.

¹ Feldman, Jay. *Bluegrass Baseball: Barnstorming Band and Ball Club: Bill Monroe, Other Musicians Sponsored Teams in 1930-40's*. *Baseball Research Journal*. 1984

² Rooney, James. *Bossmen: Bill Monroe and Muddy Waters*. *The Dial Press*. 1971

How To Protect Your Instruments

By Jamie Dunphy of MusicPortland's Music Policy Council

Based on a conversation with the City of Portland's District Attorney, Michael Schmidt, and some basic common sense, here are some steps that I recommend you take to help protect yourself and keep your instruments safe:

- Take really good pictures of your equipment, including serial numbers. Keep these photos up to date and in a location where you can easily find them.*
- Don't store things in your car. Glass is easily broken, and so you can't be surprised if you walk away from your car, leaving your guitar in the back seat and someone just reaches in and takes it. We live in a city. You just can't leave stuff in your car.*
- Get a police report if you're the victim of a crime. Make the police officer fill it out, and give you a copy even if they seem actively disinterested in filling out paperwork.*
- Advocate for yourself. Contact the police station, the supervisor, or the District Attorney's office and ask for updates and information about your case and ensure it's moving forward.*

For information about MusicPortland, visit <https://musicportland.org/>.

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 annual due date of March 1.



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 of March 1.
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. 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.

Apply using the form
on page 14.
The annual deadline is
March 1.

Nora Candey Memorial Songwriting Grant

The Nora Candey Memorial Songwriting 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. From that seedling, roses, kudzu, peaches, or whatever you like can grow.

Music assimilates the experience of its audience if it is to remain vital and evolve. Some will never warm to the high lonesome sound but will buy a Billy Strings or Gillian Welch record the day it comes out. New music illuminates new perspectives. 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. Kurt Vonnegut, one of Nora's favorite writers, puts it this way...

"Practicing an art, no matter how well or badly, is a way to make your soul grow, for heaven's sake. Sing in the shower. Dance to the radio. Tell stories. Write a poem to a friend, even a lousy poem. Do it as well as you possibly can. You will get an enormous reward. You will have created something."

Your voice is welcome. For all the versions of "Old Kentucky Home" (or fill in the blank) you hear in a lifetime, how many of them will stand out compared to someone performing an original song? Good or bad, you will likely remember the original song. I can't write that without thinking of half a dozen unheralded songwriters who did something of their own.

Playing an instrument and songwriting are two different things. Different muscles, different emotions, and leave different shadows on the ground. Nora believed songs exist in some sacred space, waiting. You don't write them so much



as discover them and give them form. A lucky few notice, snatching them when they can from where the songs come from. If you have an itch to be a songwriter, this grant can help you down that path.

Nora Candey was a songwriter, 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, and 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, along with your donations, go to further this grant.

**Apply using the form
on page 14.
The annual deadline is
March 1.**

Grant Award Information and Application

Date: _____

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

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 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 Grant Funds from OBA, should you be awarded a Grant (name, address, phone number, email address)

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

Thank You and Good Luck!

IBMA Leadership Announcement

Leadership Bluegrass Program Opens Application Period for 2024

***Three-day program in Nashville fosters skills and conversations
to take bluegrass into a bright future***

The International Bluegrass Music Association (IBMA) is accepting applications until Tuesday, October 31, 2023 for Leadership Bluegrass 2024.

Each year, Leadership Bluegrass brings together 25 selected participants for three days of intensive panels, workshops and activities in Nashville, Tennessee. Through interactive activities and conversations, participants get to know one another and work toward solutions for challenges both specific to bluegrass and in the wider music industry. After two decades of Leadership Bluegrass, more than 500 alumni have been inspired and equipped to work toward positive change in their areas of expertise.

Leadership Bluegrass 2024 will take place March 4-6 and is open to professionals working in or with the bluegrass music industry. The cost to participants is \$400 for current IBMA members and \$475 for non-members (class fee plus one-year IBMA membership), payable after they have been invited to attend. Limited financial aid is available.

Leadership Bluegrass sessions begin early each morning and run well into the evening on Monday and Tuesday. Wednesday's sessions wrap up around 5 p.m. Class members will engage in group activities, presentations, leadership training and personal development exercises.

"Attending Leadership Bluegrass was like receiving a semester's worth of knowledge about the music industry in just three days," says Leadership Bluegrass Class of 2023 graduate Austin Scelzo. "I left feeling inspired, motivated, and equipped to service my community in new and fresh ways."

Adds his 2023 classmate Kevin Slick: "Leadership Bluegrass reminds you that you have something unique and important to offer the genre."

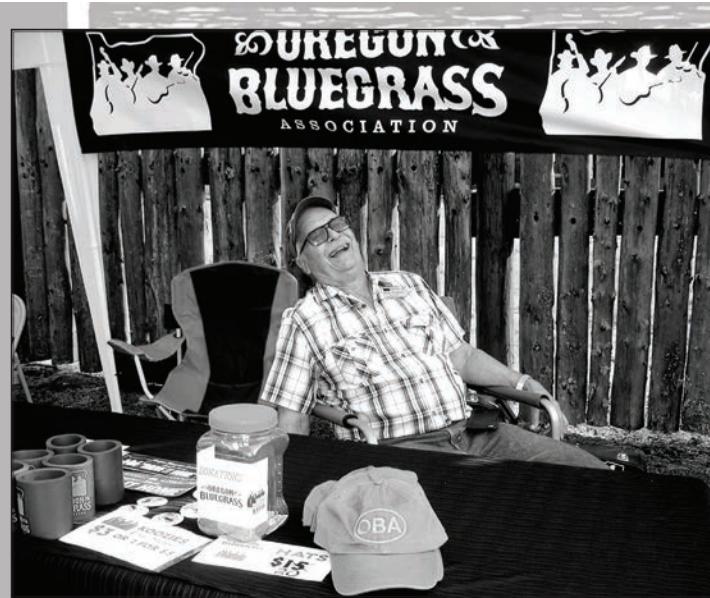
Music industry professionals interested in participating can fill out the application and submit letters of recommendation via a form at <https://ibma.org/leadership-bluegrass/apply/>. The application window will close on Tuesday, Oct. 31.

The selection process is highly competitive, with a goal of including a broad representation of geography, areas of expertise and professionals who have demonstrated leadership and/or who may exhibit a strong future impact in bluegrass music. Applicants in previous years who have not yet been selected are encouraged to apply again.

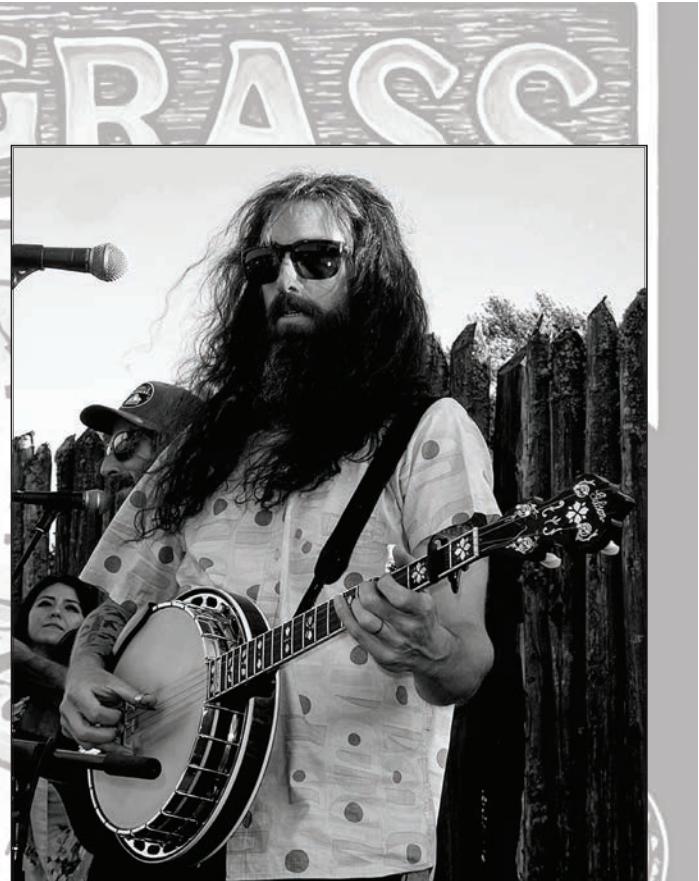
For more information, please visit ibma.org/leadership-bluegrass/ or email info@ibma.org. A list of Leadership Bluegrass alumni is at <https://ibma.org/leadership-bluegrass/alumni/>. Prospective applicants are encouraged to reach out to friends and colleagues to learn more about their experiences and the value of the program.

Bluegrass And Butterflies Festival

All Photos by Joe Ross



Ron Preston



Brian Alley



Dan Jocoy



OBA Jam

Bluegrass And Butterflies Festival



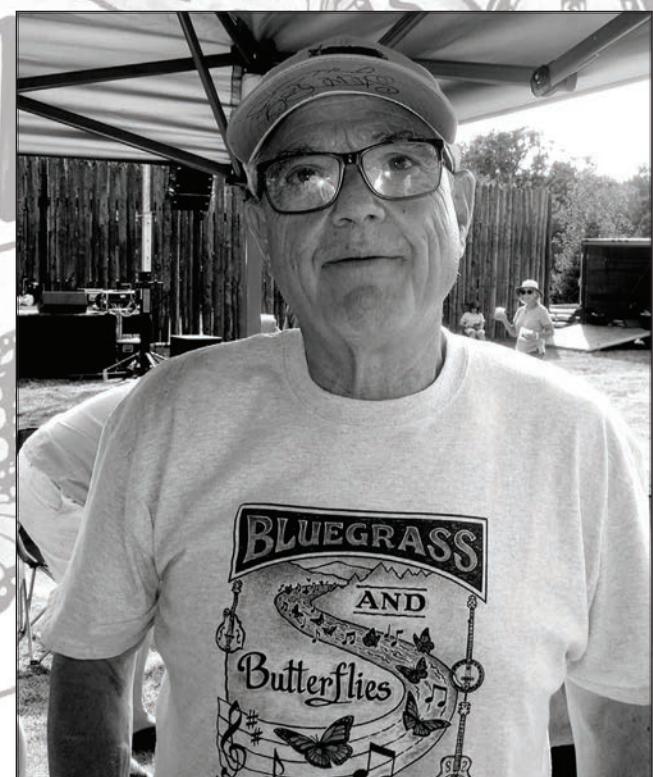
Lillian Sawyer and Kaden Hurst



Fog Holler Bluegrass Band and their manager, Kianna



Never Come Down takes the stage!



Festival organizer Marty Tomaselli

Fog Holler European Tour Blog

By Kianna Mott-Smith

Editor's Note: The Fog Holler European Tour Blog was originally published as a series in Bluegrass Today, May - July 2023. Many thanks to Kianna Mott-Smith and Bluegrass Today for allowing us to reprint this series. The original publication can be found here: <https://bluegrasstoday.com/fog-holler-heads-to-europe-part-1>

BLOG POST 1

Greetings. For the next six weeks, I will be the fly on the wall letting you in on the juicy tidbits of Fog Holler's European tour. As their tour manager, I'll be traveling with them from the snuggest medieval bar to the grandest concert hall, keeping tabs on all their exploits for your reading pleasure.

—Genießen!

On Tuesday, May 2, 2023, Tommy Schulz (guitar), Lillian Sawyer (fiddle), Noa (bass fiddle), and yours truly gathered at the home of Fog Holler's banjo player, Casey James Holmberg. Bags were evaluated. Repacks were executed. Snacks were hoarded. Double checks ensued. And then it was time to leave – three hours on the road from Portland to Seattle, two plane rides and another three hour drive, and after over 24 hours of travel we arrived at a charming hostel in Vlissingen, Netherlands.

The energy there was palpable. Liberation Day was just around the corner and locals had already started celebrating. When the day came, the fates of bluegrass smiled on the band and the rain that had started the previous night cleared. The sun began to shine as Fog Holler took the stage, and the crowd rapidly grew in size and excitement as Fog Holler's music got their feet stomping and their hands clapping.

The next day it was off to Bühl, Germany for the international Bühler Bluegrass Festival. Playing to a packed concert hall of around 500 people, the band stole the hearts of those fine German folks. The response was overwhelming – the audience was positively ebullient, and they couldn't wait to tell the band. Some had printed photos of the band at home and brought them to the concert for the band to sign.

Many asked to have photos taken, and for signatures on the CDs they'd just purchased. It felt like a peek into the world of celebrity, to receive such a response from this huge crowd of people. The band was riding high that night, pinching themselves a little, and ready to carry the incredible energy from that German crowd with them to their next shows.

Casey is the only one in the band with much experience driving a manual transmission, so the next few days were a herculean effort on his part, safely ferrying the band and all their gear first to the French Alps, and then into Switzerland. There were a few days off around this time, filled with some of the best culinary experiences of the trip thus far. A local boulangerie from the French Alps provided incredible breads stuffed with cheeses, sausage, and herbs. A little beurre from the prolific dairy farms nearby, a little jambon, and we felt rather French ourselves. C'était très bon! Next we traveled to Gruyères, Switzerland and indulged in a traditional fondue. If you've never tried dipping tasty morsels into a pot of hot, bubbling cheese, Fog Holler highly recommends.

In Geneva the band had their first experience playing for the Swiss people. They had a show in a record shop called Urgence Disk, which is located in the belly of L'Usine, the home of Genevan punks for more than four decades. The space was tiny, not more than 20'x20' but by show-time people had packed in like sardines. They were a very vocal crowd, both during the show and after, when several folks told Fog Holler this was the best bluegrass they'd seen all year. It was a wild experience to feel a similar energy to the show in Bühl, but in a completely different city and environment.

Much like Urgence Disk, the band's next destination was also lovingly and deliberately carved out for folks who feel they don't belong in more mainstream spaces. Rümpletom exists in an industrial area of Saint Gallen, near railroad tracks and warehouses, and is home to a passionate group of folks who welcomed Fog Holler with open arms. The venue owner cooked



Fog Holler on the plane headed for Europe

an enormous family meal, for the band and the folks who treat Rümpletom as their home away from home. The obvious community support for this venue was truly moving. The crowd really knew how to party, throwing themselves into the beat, stomping their feet, sending dreadlocks flying with every head bang. It was a singular experience that the band won't soon forget.

That brings us to last night. I sit here writing this in the upper levels of an Enlightenment-era grain mill, though the original building (unfortunately long-since burned down) was built in 1599. The ceilings are very low, which is a comical and occasionally painful situation for this very tall band (the head bump count is over a dozen now, I believe). The crowd from last night packed into the lowest level, a cellar that used to house the mill's wheel. What was originally meant to be no more than a two-hour show stretched into three hours as Fog Holler responded to crowd's appreciation and excitement. It was a wonderful and rewarding way to end their first week in Europe.

Well, that's all for now, folks.
'Til next time — auf wiedersehen!

[Fog Holler's Blog Post 2 will appear in the winter 2024 Bluegrass Express.]



Bluegrass Jam/Workshop

-2nd Wednesday Every Month-

Marys River Grange Hall
24707 Grange Hall Rd. Philomath

7-10 pm

\$7 Adults \$5 Youth

No alcohol – Listeners donate as desired



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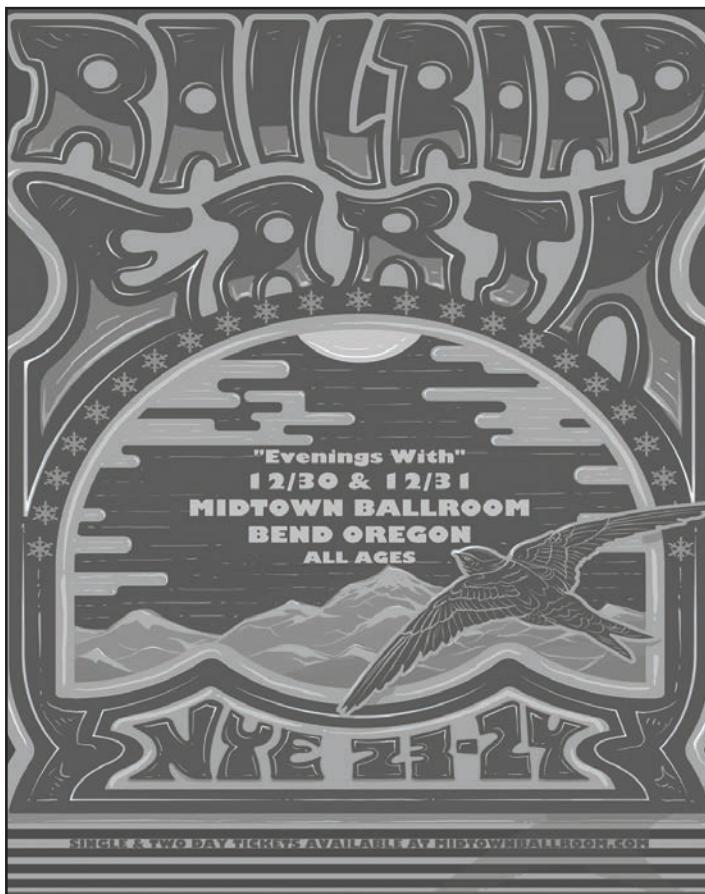
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OBA Supporting Performer Directory

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

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/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 jamble '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

Lana & The Dirty Dishes

A fun mix of classic country and americana with some bluegrass twangs and original compositions for flavor. Get ready to roll up your sleeves and dive into some Dirty Dishes.

Contact Lana Dishner

lana.andthedirtydishes@gmail.com or

(541) 513-5705

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

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

<http://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

The Rosa Lees

The Rosa Lees are an all-female bluegrass band with inventive instrumentation, dynamic arrangements, and tight 4-part harmonies that draw on elements from old-time to classic country with a songwriter's pen.

website: www.therosalees.com

email: therosalees@gmail.com

phone/text: (541) 941-5208

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

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 flat-picker 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 Stoeck, guitar, and Dave Elliot on mandolin.

Dave Elliot at davescapos@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

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 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

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 – 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 pm; Regular Jam 3-5 pm. (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.**

SOUTH BEACH: Second Sunday South Beach Jam, 3 - 5 pm
South Beach Community Center, 3024 SE Ferry Slip Rd, South Beach, OR 97366 (Across the street from Fish Tales Café and Pirates Plunder) Musicians and listeners of all ages and abilities are welcome. Sorry, there is NOT a piano available at the South Beach Community Center. Bluegrass, country, blues, zydeco, reggae.

Jay Moeller
jaymoeller1@gmail.com

YACHATS: 3rd Sunday Yachats Jam - 3rd & Sunday of each month 7 – 9 pm.
360 W 7th St, Yachats, OR 97498
All levels and acoustic tunes welcome. **For information: Jay Moeller jaymoeller1@gmail.com**

Monday

NEWPORT: 1st, 3rd & 5th Monday of the month 2:45 – 4:45 pm.
Newport 60+ Activity Center, 20 SE 2nd St, Newport, OR 97365 (Just north of City Hall) Acoustic instruments, voices, and audiences of all ages are welcome to “Solo, Jam, or Pass”. (You don’t have to be 60+) A piano IS available in the jam room.
For information:
<https://www.newportoregon.gov/dept/par/sc/>

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 pm - 1am
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: The Lincoln City Bluegrass

Jam Every Tuesday 6 - 8 pm
Lincoln City Eagles Lodge 737 SW 32nd Street, Lincoln City, OR. 3-Chord Bluegrass, Old Country-Western, Folk and Americana. Bring your acoustic instrument to play, or just come to listen.

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 hollerers 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.

Scheduled Jams: Oregon and SW Washington

Thursday

BEND: Bluegrass Jam - 2nd and 4th

Thursdays year round from 7:00 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.

REDMOND: Bluegrass Jam - 3rd Thursday

Redmond Library 6:00 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 6:30-8:30 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

LINCOLN CITY: The Thursday Lincoln City Music Circle-Every Thursday 5:30 to 7:00 pm

Lincoln City Senior Center (Located within the Lincoln City Community Center) 2150 Northeast Oar Place, Lincoln City, OR. Acoustic instruments, voices, and audiences of all ages are welcome to "Solo, Jam, or Pass". (You don't have to be a senior.) A piano IS available.

For information: <https://sites.google.com/site/lincolncitysenior-center>

PORTLAND: All-Levels Bluegrass Jam at Grand Fir Brewing in Portland. - Thursday 7pm-8pm

1403 SE Stark, Portland
Hosted by Josh Cole. joshcole145@gmail.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

ZCBJ 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

WALDPORT: The Friday Waldport Acoustic Jam. Every Friday 3-5 pm, Walport Community Center.

265 NW Hemlock St, Waldport, OR 97394 (Just west of the Fire Station). Musicians and listeners of all ages and abilities are welcome. A piano is available at the jam room.

*Jay Moeller
jaymoeller1@gmail.com*

GARIBALDI: Garibaldi Friday Jam: Every Friday 6-8pm.

Garibaldi City Hall, 107 6th St. Garibaldi, OR 97118. Mostly old-time favorites and Country-Western standards. Cut a rug on the large dance floor or simply sit and enjoy.

*For information: Jay Moeller
jaymoeller1@gmail.com*

Saturday

PORTLAND: Taborgrass 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: taborgrass@gmail.com
Taborgrass 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 Antrim Road, Winlock, Washington. Great for all levels and especially good for total beginners.

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

NEWPORT: Second Saturday Bluegrass Acoustic Jam - Every 2nd Saturday 3- 6 pm.

The second floor of the American Legion Post 116, 424 W Olive St, Newport, OR 97365. 3-Chord Bluegrass, Old Country-Western

*For information: Jay Moeller
jaymoeller1@gmail.com*

If you have jam updates or additions, you may update your listing via the public calendar at

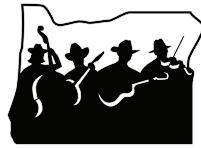
oregonbluegrass.org or email calendar@oregonbluegrass.org.

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Visit www.oregonbluegrass.org
for information on OBA activities,
local jams, festivals, concerts,
Chick's Kids and more

THANK YOU
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| Received by: _____ |
| Event: _____ |

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.

