

Vol. 44 No. 2
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\$5⁰⁰



INSIDE THIS ISSUE!

Jim Faddis Interview, Five Days
In Nashville, 2024 Festivals,
banjo licks & more.



Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass *Express*

MASTER SONGSMITH AT WORK!

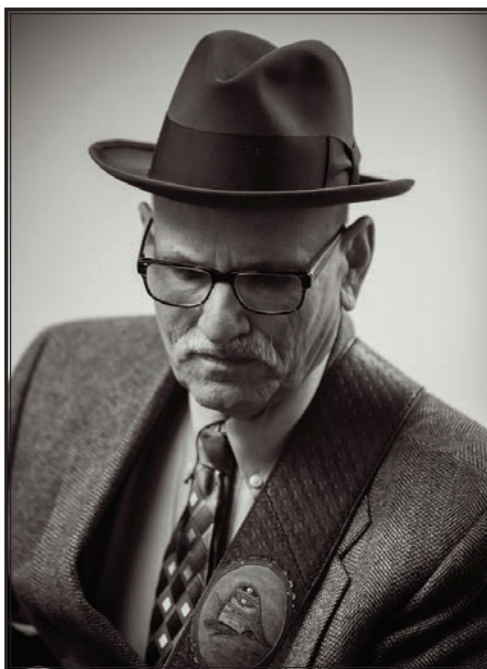
An Afternoon With Jim Faddis

by Rick Moore

*Songsmith: a composer of songs, melodist, singer-songwriter,
tunesmith, person who writes songs, a musician poet*

That simple definition expresses the craft of songwriting yet belies its artistic essence, its soul. Soulful influences run deep in Jim's songs and lyrics, weaving together traditions from many genres with people, places, and tales that animate his extensive catalogue. That work has made Jim an iconic presence on the music scene for more than 50 years. When he is not on the road, Jim calls Sequim, Washington home. That's a long way from the cottonfields of California's San Joaquin Valley and streets of Delano where he grew up. In between, Jim has commemorated a host of human experiences and emotions in song. Lives lived with joy and heartache, spiced with lonely landscapes and gritty streetscapes, and so many enduring characters. Wayward sons and loves found and lost. True life journeys filled with destiny and compassion. Or mainly true for the most part, Jim says with a smile. Tales and topics faithfully serving the artform and intimately relatable to just about everyone.

In between Delano and Sequim, Jim worked as a field hand, pumped gas, joined the farmworkers' union, went to college, and served his community in law enforcement. That time resonates in Jim's songs and performances, day-to-day stuff brought to a crisp focus in words and music. That journey began with fam-



Jim Faddis, photo by Mark Saran.

ily music and high school rock bands in the late 1960s and early 1970s. Later he helped form the Barley Brothers country/roots band in Spokane, evolving into the celebrated Prairie Flyer group that became a staple of Northwest festivals for years. Jim has delved into memorable solo efforts featuring superb backing players, and has delighted audiences with his current Farm-Strong band serving up "Pure Country

Music, Smooth as Velvet" including some catchy folk rock, country, R&B, and soul covers. Jim is also actively touring with Dale Adkins, garnering high praise and captivating fans as the Faddis & Adkins duo.

Life's day-to-day ebb and flow are everywhere in Jim's material. That's where the magic happens, reaching and transforming people beyond the content of the songs. Years ago I recall Jim finishing up a songwriting workshop at a festival on a hot summer morning. He sat down afterwards one-on-one with a person from the workshop that looked in need of a comforting smile and some deeper life answers. Jim listened with true empathy and wisdom. Transformative counseling and healing, magic through song. Listen to "Don't Go Down That Road," "When the Day is Done," "Long Way Home," "Tell Me Once Again," and feel that magic, be transformed.

I spent a cool winter afternoon with Jim and some friendly, talkative dogs at his home in Sequim. He shared some amazing stories behind his songs, experiences, and life's work. Then he sang and picked a few new tunes on his Collings guitar while I listened to a master songsmith at work.

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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AD RATES AND DIMENSIONS

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

WEBSITE RATES AND DIMENSIONS

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

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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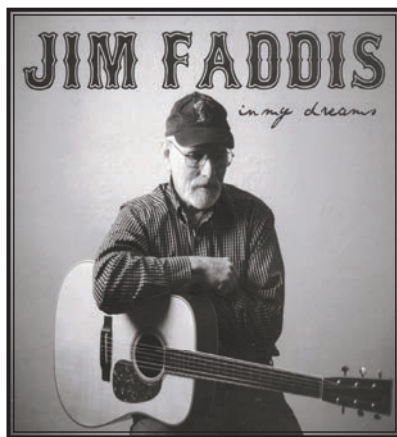
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**OREGON ARTS
COMMISSION**



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Vol. 44 No. 2

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.

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President's Message

I'm taking a pause from my usual optimistic tone this issue—well, partly, at least—because I want to talk about something that is of concern, or should be, to all of us who attend festivals. Recently, word reached us that a musical instrument was stolen from a vendor's booth at Wintergrass. As it happens, this vendor is a longtime supporter of our Association, Wintergrass, and acoustic music nationally.

I'm concerned, partly because this is not the first instance of such theft—I'm thinking of the disappearance of an upright bass from a campsite at Stevenson a few years ago—but also because I tend to think of festival premises as "our space." By this I mean that the spirit of goodwill and responsibility for each other that is a core component of the enjoyment of bluegrass music has a long history and I think one way it is expressed is in the safe and welcoming environment that develops at festivals.

The truth is that this feeling is to some degree an illusion. Indoors or out, festival sites are accessible to the general public and our instruments are only as secure as we sustain our willingness to look out for each other.

I am not suggesting that we ratchet down the trust that makes bluegrass events the extraordinary spaces that they are. That's why we go, in the first place—to be with others who share our love for bluegrass and all it entails. And I suggest that we have a duty to acknowledge and preserve the tradition of reliance on each other.

As we roll into festival season in a few months, I hope that we all will give a little attention to the part we each play in making "our space" more than an illusion.

If you've looked for the announcement of our Annual Membership Meeting, which traditionally happens on the first weekend in April, thanks for your patience! In the spirit of de-centralizing the focus of our Association, we're shifting to a new location this year, and with it, a new date that we hope will provide more congenial weather. We plan to meet at the Shaniko Hotel from 1-3 p.m. on May 25, in conjunction with the free bluegrass campout event, "Hoot, Holler & Sing" held in Shaniko, Oregon from May 24-27 (Memorial Day weekend). For details see: shanikomusicsanctuary.com/events — This event is absolutely free, including camping!

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

Chris
Chris Knight
OBA President



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



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 - KМУZ 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

Master Songsmith At Work

cont. from page 1

Rick Moore: Thanks for inviting me into your home. The bluegrass and Americana community has been looking forward to this, as you've been such an iconic presence in the Northwest for so long. Your songcraft and poetry just fit so nicely into a three-chords-and-the-truth kind of groove. One song that comes to mind is a wonderful story about your mom called "When I'm Gone" on your solo album "In My Dreams." That song talks about her teaching you to play the guitar and helping you buy your first car – true story?

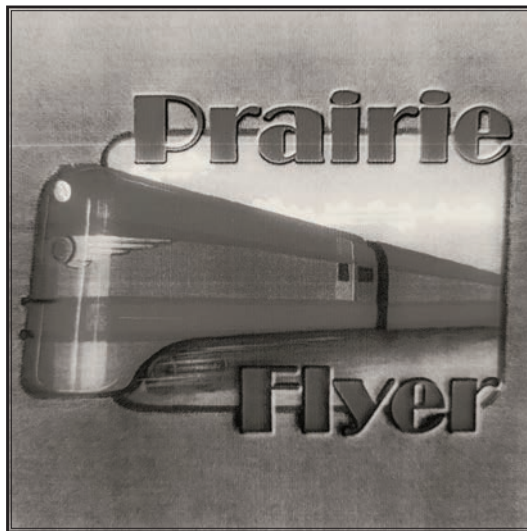
Jim Faddis: She did! Got me a Gibson for my 14th birthday, I forget the model. But before that my dad had bought a 1946 Martin 0-17 in 1949 for something like two gallons of milk and a dozen eggs from someone kind of down on their luck. My mom wouldn't let me play it. But she and my dad would go play house dances and trade off playing fiddle and that Martin guitar. I wrote a song called "Mama Played the Carroll County Blues" — it's fairly accurate. The last time those two instruments were played together was maybe 1950. I've had them forever but then had [fiddler/violinist and restorer] Caridwen Spatz bring the fiddle up to standard. Then a really special thing happened about six years ago when we played at Fossil [Wheeler County Bluegrass Festival, Oregon]; I played the Martin and Greg Spatz played the fiddle. That was the first time the instruments had played together for more than 60 years! I knew the guitar said "Martin" on it but really had no idea what it was. So, I thought maybe I should get more than a cheap cardboard case for it! It sounds really sweet!

RM: Did singing or playing come first?

JF: It was always the singing that came first, always about the story. One of my first recollections of singing was coming home from the drive-in theater one night. I had to ride my bicycle home from my sister's house, maybe a couple miles away. It was one o'clock in the morning and I'm seven years old and I was pedaling my bike

and it was dark. I was kind of scared actually. But I was a big Chuck Berry fan and just starting belting out "Johnny B. Goode" [singing] just to get me home!

RM: Your upbringing in the southern San Joaquin Valley in California influenced



Prairie Flyer album cover - 2002

your songs like "Long Time Ago" (from the *Prairie Flyer* album "Just an Old Dog") where you pick cotton, swamp grapes, and pump high-test gasoline. You were also a charter member of the United Farm Workers (UFW).

JF: That's correct. I was picking cotton since when I was six years old, same with swamping grapes. You take a wheelbarrow to carry 40-pound boxes of grapes to the end of the row for loading onto trucks to take to the winery. In 1966 in the eighth grade I went to the state capital in Sacramento on a field trip. That's when Cesar Chavez organized a march to Sacramento from Delano where I came from. We passed them on the road. Then in high school I was working out in the fields chopping weeds out of the cotton for the family farm and some other folks. When I got to be a sophomore I went to work for a grape outfit. At that time I wasn't writing songs, but I wrote "Long Time Ago" about 20 years ago.

I believe when I was a junior the UFW became a recognized union. I couldn't get

a job without having a union card but I couldn't get a union card without having a job. I had to go out to where I worked and get them to give me a piece of paper that said I got a job waiting. Then I went to the UFW union hall and had the paper so I could sign up and join the union. I was aware of the union and strikes but was probably somewhat insulated there in the valley. I didn't know people were boycotting grapes.

RM: You were also in a rock and roll band?

JF: Yeah, when I was in late high school and community college. I was the lead singer but I didn't play an instrument. I was probably visualizing myself as Mick Jagger but I certainly didn't have the moves that he had, kind of not me. But you got to put on a show!

RM: Your songs identify with Merle Haggard and music of that region. Were you aware of the Bakersfield sound at the time?

JF: Oh yeah, in Bakersfield, of course, but probably like many other people of my generation I couldn't stand country music back then. I was not into it until probably the early 1970s. But one reason I was aware of it is because we had this television show called "Cousin Herb Henson's Trading Post" [Herb Henson is also Jeff Tweedy's first cousin once removed]. There were guys like Billy Mize, Tommy Duncan, Lefty Frizzell, and Haggard. One of their big guys was Bill Woods whom, unless you're familiar with the Bakersfield scene, most people maybe never heard of. This was in the late 1950s and early 1960s.

I saw Merle Haggard probably about five times altogether. The first time I saw him was at the Bakersfield Civic Auditorium, probably 1972 or 1973. It's kind of like the British blues guys that came into the blues because of other blues artists that they had heard. I came at country music through the back door listening to The Byrds, Poco, stuff like that. They would

Master Songsmith At Work

do a Merle Haggard or George Jones song. Dallas Frazier wrote a song that Poco recorded ["Honky Tonk Downstairs"] and was probably most famous for writing "Elvira." He used to live in the little community that I came from, then went on to bigger and better things like writing hit songs for many country stars through the 1970s. I admire his work, but at that time he wasn't an influence on me because I was not really aware of him.

RM: Your music is widely influenced from Hank Williams to Ray Charles, Motown, Merle Haggard, Gram Parsons, and country rock like The Flying Burrito Brothers, that kind of thing. And you do a great version of the Temptations' song "Papa Was a Rolling Stone" with FarmStrong on the "Don't Go Down That Road" album that is a crowd favorite. Did you try to emulate singers like Ray Charles or Smokey Robinson?

JF: I've tried my entire life to sing like Ray Charles and I've never gotten anywhere near it [laughs]!

RM: Oh, I don't know about that!

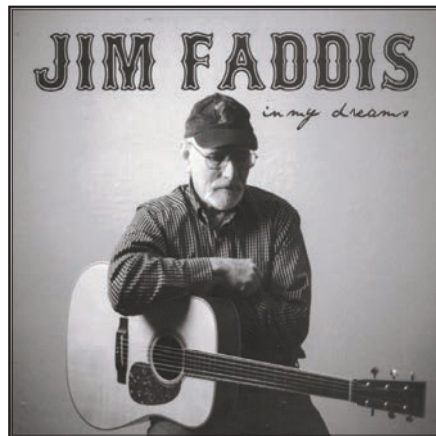
JF: The first concert I ever went to was Bob Wills and His Texas Playboys at the Tulare County Fairgrounds. I have no recollection of that but I do recall seeing Ray Charles in 1962 at the Long Beach Pacific Auditorium when I was 10 years old. My sister was 16 years older than I was and she kind of introduced me to a lot of that, like Sam Cook, and Ike and Tina Turner. Also to groups like The Clovers, The Dominoes, and doo-wop. And Clarence Frogman Henry, if that rings any bells!

RM: Soul and funk performers like James Brown were fixtures around San Jose and the Bay Area where I grew up at that time.

JF: Yeah, I've never cared much for James Brown but he was a hell of a showman. But as time went by, whenever I went to go to see groups, I always tried to learn something from them. Like thinking that I liked the way they transitioned between songs. You watch that stuff. Particularly after I got to where I was playing music out because then it became important to learn how to carry on a show.

RM: How much do you use lyrical imagery to embellish real experiences and in your songwriting?

JF: I tell stories and sometimes to give them a little bit more zing you embellish them. Some stories are 100 percent accurate, and some are probably 95 percent accurate, throwing something in to give it a little bit more flavor. Still, it's basically the truth. One song that I wrote, "Long Way Home" on the "In My Dreams" album talks about going home and walking around the hometown. I moved away from Delano in 1975 but I would go home to visit my family and you see the changes. There comes a time when everything looks familiar but it's not. Everything has changed. The buildings were still there but the businesses had changed.



Jim Faddis In My Dreams album cover - 2013

When I was a kid we grew cotton and alfalfa and a lot of people around us did too. Then there were grape vineyards. Then they started taking out the vineyards and planting almond trees. I think it takes maybe five years before an almond tree produces. The first guys who did that did okay. People thought that looked like a pretty good idea, got into it, and flooded the market. I don't think they made as much money. And now they've ripped out all the almond orchards and planted pistachio trees. That story was part of the "The Long Way Home" too.

The title song for "In My Dreams" has

some pretty strong imagery too, but I don't really know where I came up with the lines, like

*You've got the look of a woman
who laughs while she cries
I just stand in the gravel
as you drive away
You've been sleeping out west
under wide open skies ...
You get those soft mountain
breezes that rustle your hair ...*

I always imagined myself up in the Sierra Nevada with the sequoias, and there's a woman there and you get that slight breeze blowing through her hair. I won't say that I don't ever do that [make up lyrical imagery] on purpose but it's just kind of what comes out.

On a related note for that song, Dale Adkins played guitar in a drop D tuning and Greg Spatz played octave mandolin for the intro. They played that intro for a while just to get into the groove. I was sitting in the stairwell, and they were in the living room just trading back and forth. I wished we would have recorded more of that somehow, not necessarily for "In My Dreams" which is already rather lengthy, but maybe make it a separate thing. It was so beautiful.

RM: Using alliterative devices is another strong theme in many of your songs. The song "Sick and Tired" from your solo album "One More Ride" has phrasing like waking up, weary, and worn out. Where did you pick up that lyrical style? Do you teach that as a songwriting device at camps and workshops?

JF: Yeah, I'm a big alliteration guy. Like the stair stepping of the phrases in "Baby Boy" [also from "One More Ride"] where first the mom asks the son not to drink so much, then she begs him not to play cards, then finally she pleads him not to steal. I always think of "Baby Boy" in conjunction with an old Jimmy Rodgers tune, "Mother the Queen of My Heart":



**OREGON
BLUEGRASS**
ASSOCIATION

Announces The
**2024
Annual
Meeting**
at the

**Shaniko Memorial Day
Weekend Camp Out**

Saturday, May 25, 1-3

**in the historic
Shaniko Hotel ballroom**

We would like to invite people to bring pie

93489 4th Street, Shaniko, OR 97057

Master Songsmith At Work

*I had a home down in Texas
Down where the bluebonnets grew
I had the kindest old mother
How happy we were just we two.*

He goes out and starts playing cards
but then she's dying and says:

*Son don't start drinking and gambling
Promise you'll always go straight
Ten years have passed since that parting
That promise I've broke I must say*

That's kind of where I was going with that whole thing. Some stuff is totally unintentional but I do talk a lot about alliteration. Like in another the song "The Way She Goes" [from "One More Ride"] it was totally deliberate for the verses:

*She was sweetheart of the rodeo
And I wanted to be her beau
But I couldn't rope and I couldn't ride
Now she's standing as Bobby's bride
Oh, just the way she goes*

*She was the queen of the Malibu surf
I preferred to walk on turf
But I couldn't hang and I couldn't glide
Now she's swimming by Sammy's side
Oh, it's just the way she goes.*

For example, "Swimming by Sammy's side" has three 'S' words in there, totally deliberate. Sometimes I wonder if maybe I lean on that too much, but it's just something I like.

RM: It fits your style and groove so well! And everyone's had that lost romance, it's so relatable. Really love that song, how autobiographical was that?

JF: At least some guys probably have had that experience, yeah! I grew up in Central California, so we really didn't surf, like in the second verse. But the last verse comes from a personal experience going to see Credence Clearwater Revival in Fresno, and not actually to the prom like the verse says:

*She was the queen of our high school prom
She was good looking just like her mom
But I couldn't dance no matter how I tried
I just wanted to run and hide*

I wouldn't call it a blind date, but she was a friend of another girl with the couple we went with. Can't remember her name but I do remember trying to dance and I really couldn't. Then just kind of being rejected. Every time I sing that song I focus in and remember where I was. I introduce it as something that's probably been in me since I was 19, but it wasn't until I was 60 or something that it came out.

RM: Did you take English classes that taught that or did you just happen on it?

JF: I think I just happened on it. When I was in high school I wrote poetry but never



FarmStrong album cover - 2020

thought about writing songs necessarily. To be honest, when I started playing music my general attitude towards songwriting was that there's an awful lot of songs out there, more than I'll ever be able to learn. Then one day I was coming back from Stevenson [Columbia Gorge Bluegrass Festival] and I came up with this:

*Well it's Saturday night and the pigs are all fed
Watered the chickens and I put 'em to bed
Now I'm going to town.*

And I got hold of my buddy, Richard Doble [from the Barley Brothers and early Prairie Flyer]. Cell phones might have been around but not like these days where you just talk on them forever and can record ideas. I called him up and said, "Hey, pull off at the next rest area, I got something." So we both

pulled off and I think by the time I got there I had two verses and the chorus that I played for him. That's where everything kind of started. I wrote some songs back in the rock and roll days but they were a different kind of three-chord songs. There's a song on the "The Roll On" Prairie Flyer album called Alhambra. I remember this biology teacher at Fresno State University—her name was Irene. So I wrote this song for her... and the Fresno blues again.

Songs keep evolving too. I did a songwriting/harmony workshop in Edmonton, Alberta and a song called "Steerin' Wheel" from the "Just an Old Dog" album came up. That song originated in Spokane while I sat in my car in a left turn lane waiting for the light to change. There was this woman nearby that looked like she had all her possessions in her car and she was resting her head on the steering wheel. That moment developed into a song I wrote, imagining her life story with the lines:

*They'd been with each other for quite a few years
They both shared the laughter, they both shed a few tears*

After recording the song, the words "quite a few years" changed to "so many years" when we played live. I think album versions of songs are kind of just snapshots in time anyway. Then one time I forgot the words and sang "too many years" and that phrasing stuck. It just sat in the flow of the song the best and is a good example of continuing to work on the song as we performed it more. I recall that Guy Clark had at least one song like that. He was giving a concert one night and said "If anyone has a better idea, come up after the show..." I believe someone did and he changed the song lyric.

RM: What was your earlier musical period with the Barley Brothers like?

JF: I was living in Spokane and became involved with the Inland Northwest Bluegrass Association, now called the Inland Northwest Bluegrass Music Association.

Continued on page 10

21ST ANNUAL
**SACAJAWEA
BLUEGRASS
FESTIVAL** 2024

Sacajawea State Park, Pasco WA

**JUNE 6-9
2024**

Camping:

Camping starts June 6, 10am.

Cost: \$13 per night per vehicle,
plus a one time \$15 registration fee
per adult for those staying overnight.
Kids 15 and under are free.

Youth Workshop:

Saturday, June 8, 2pm - 6pm.

Ages 4 and up welcome & free.

Instruments provided with prior
arrangement. The kids will be on
stage for a presentation at 5:45pm.

Free Entertainment:

Saturday, June 8

For schedule and further information,
visit our website.

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**FaceBook: Sacajawea Bluegrass
Festival**

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**Mid-Columbia
Traditional Arts &
Music Association**



bluegrass

ROCK RIDGE



old-time

THE HORSENECKS



bluegrass

MONROE BRIDGE

Master Songsmith At Work

cont. from page 8

Our Barley Brothers band formed in 1997 and we re-recorded our first CD in 1998 in Conner, Montana ("Incident at Hangman Creek"). The nucleus was Richard Doble (guitar), and Nikki Young (now Nikki Young Clevenger, bass), Ru Searson (banjo), and me (guitar). All were Spokane-area folks. Andre Vachon (dobro and mandolin) joined later. Also Clyde Clevenger played mandolin and Andre played dobro on tracks for the album "Goin' to Town." And we had a fiddle player for Coeur d'Alene. We played local places, open mics, monthly events as a start. Nikki moved to Salem by then and Dave Hackwith joined the band to play bass. That combination eventually became Prairie Flyer. Jason Stewart later joined on banjo. Jason had been in the Air Force in Spokane and knew Andre. I told him he had more talent in his little fingers than I had in my whole body! He was brilliant on the banjo and a great vocalist.

After we recorded our first CD we got hired to play a festival in Hamilton, Montana. There's a song from our first CD called "Pilgrim," by Steve Earle that Richard sang. This woman came up to me and asked if we were going to play it. This was before I became aware that in putting on a show, there are some songs that you kind of have to play like "The Rocket." Anyway, I said "Well, we already played it once and we'd like to play something else for a whole different show." She told me that we had to play it, and I said "Well, no, we don't!" Then she said that she bought our CD and told me that she owned me! I told her that she didn't own us or anything else, but it was kind of an eye-opener for me, like you have this responsibility to the crowd to play what they want to hear. People go to see the group "Journey" — they want to hear "Don't Stop Believing" just the way it was on the record. I think people go to those kinds of shows because, you know, they're reliving a memory.

RM: Maybe put their request on the back of a \$50 bill!

JF: That's what we tell people, we take requests but we're more likely to play them if they put it on a \$20 bill or something.

But there was a group on Salt Spring Island just off Vancouver Island in British Columbia who also called themselves the Barley Brothers. I didn't know about them at first and we called ourselves the Barley Brothers because of the barley grown in Eastern Washington, kind of an alcohol inuendo. We did three CDs, the last one being "Goin' to Town." Then I got an email one day from one of the B.C. Barley Brothers who basically said cease and desist. I remember very well the title of the email was "Nice Name, Eh?" So, the guy went on to basically say that you're in Eastern Washington and we're over here on Salt Spring

was together for about 15 years and had such great chemistry. How did you help the band achieve its full potential?

JF: I think two of my strengths as far as a band goes is first having the right personnel, then being able to take songs from different genres and turning them into whatever we wanted them to be. With Prairie Flyer most of what I was writing was for the band. When I wrote a song, I would hear Jason doing this, Andre doing this, Steve [Blanchard, guitar] doing that. That kind of thing. On the "Just an Old Dog" album I wrote nine of the twelve songs.

I also think there was a time with Prairie Flyer when we thought we could go beyond what we were doing. Whether we could have made it nationally, I don't know but we could have stepped up to the next tier and expanded our territory. I went back to the International Bluegrass Music Association in Nashville in 2006 or 2007 and it was kind of like the old Lovin' Spoonful song "Nashville Cats":

Yeah, there's thirteen hundred and fifty-two guitar cases in Nashville.

And anyone that unpacks his guitar could play twice as better than I will.

That was a real eye opener that we just didn't have the collective drive to step up to that next level. A lot of it was that people were working, doing this and that. You can only devote so much time and everybody's got to be on the same page. The band had its quirks too and sometimes it was less than predictable when we walked on stage.

We recorded the first [eponymous] Prairie Flyer CD in 2002 at this place called Black Coffee Recording in Spokane that was part of a coffee house arts performance space. We recorded after hours at the coffee shop. It was cold and we would turn the heat off so that wouldn't screw up the recording, all done live. I think when people think



Jim Faddis and Dale Adkins
(photo courtesy of Dale Adkins)

Island and we were ok letting everything kind of coexist. But then he said we had made this CD called "Goin' to Town" right after they had released a CD called "Go to Town!" He said that was too many coincidences. I told him, "Believe me I have no knowledge of your "Go to Town" CD, it just happened." He went on to tell me they actually played at the very first Wintergrass festival. That was probably eight or nine years before our Barley Brothers, so they were already an established band. So I said to him jokingly, "Why don't we meet at the border and the last guy standing gets to take the name?" There were three of them and four or five of us. But they were obviously in existence before we were so that's when we changed our name to Prairie Flyer. I also have a limited supply of Barley Brothers CDs, but they are available!

RM: Jim, you're known as a collaborator and are very good at bringing people together and creating cohesion. Prairie Flyer

Continued on page 12

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Oct 16 - Syco Billy's String Band

Nov 6 - Filthy Skilletts

Nov 20 - Rogue Moon

Dec 4 - Sunny South

Dec 18 - Syco Billy's String Band

Happy Holidays!

Master Songsmith At Work

cont. from page 10

of Prairie Flyer, that's one of the CDs that comes to mind. Then came the "Selkirk Serenade" CD and the others that followed.

One of the most memorable moments was when we played at the Wenatchee River Bluegrass Festival [Cashmere, Washington] and there was a big thunderstorm. We were scheduled to play outside but ended up inside one of the fairgrounds buildings. I'll never forget when we finished up with the last song. I was putting my guitar in the case and turned back around to a standing ovation, what I felt to be a sincere standing ovation! The crowd was really with us, and I just floated off the stage. It was such an incredible feeling. Another memorable moment was playing on the main stage at Wintergrass in Tacoma around 2005. I really enjoyed those experiences.

There's another story from when we had been hired to play a festival in Beausejour, Manitoba, about 30 miles east of Winnipeg. We started out that trip at the Wenatchee River Festival, then drove to Vancouver, then we did a house concert at a church over in Nelson, B.C. From there it was two days of hard driving in two pickup trucks to get to the festival. We pulled into this city park and campground in Medicine Hat, Alberta. We set up camp, ate dinner, and decided to go play a song for the woman in the campground office. We played a John Hiatt song called "Something Broken" (In My Heart) that we had recorded. She was closing down and we only played that song. So, we hiked back to camp and saw headlights coming down the road and it was her. She got out and was just bawling. She said no one had ever done anything nice like that for her.

RM: Wow, what a moment!

JF: It was! I love doing that kind of stuff. And at Wintergrass one year, there was an older guy that loved to hear the Lucinda Williams song "Lake Charles" from the "One More Ride" album I did. He had a friend that he said would love to hear that song. So, I called up Dan Wetzel, Kristen Grainger, and Dale Adkins and we went down to the lobby and played it for him. I'm really touched hearing other people

doing songs I've written. That's one the greatest feelings, to know that somebody liked your song well enough to learn it. I was at a festival in Olalla, Washington one time and a friend of mine started playing a song where the words caught my attention. I asked him where he learned the song and he says, "Are you joking? You wrote that!" I said "I wrote that? I'd forgotten!" It was called "October Day" from the Prairie Flyer album "Selkirk Serenade."

RM: When was that "next level" transition in your musical experience?



JF: When we started recording with Dale Adkins in Salem, Oregon for the 2004 Prairie Flyer album, "Just and Old Dog." Dale is a great guy to have as an engineer because he's such a great musician. Dale's process was organic, like you have to breathe when you're singing, for example. If you get that natural breath sound in the recording, that's okay, you don't have to go back and take it out. There's a natural pause to it.

RM: Your solo albums produced by Dale Adkins and Dan Wetzel are models for professional recording. There's an organic vibe and rawer feel like keeping in the guitar string noise that give the music real authenticity.

JF: It's interesting that when we recorded the "One More Ride" CD, they stuck me in a room upstairs inside this box, like a baffle. They just wanted me to sing and

play the guitar. I got to the end of the first verse and couldn't remember the second verse. So, there's an extra measure in there and it actually works out because Alex Hargreaves is playing fiddle and he uses that second measure to introduce the fiddle into the mix. When FarmStrong or Dale and I play it for our shows now, we take that extra measure out of the song and just play it straight. But when Caridwen was playing fiddle on that song she said we need to keep that extra measure in because that's how she learned it, just part of the song!

You're always second-guessing yourself but if I had to do it over I would have left off the songs "When You Wake Up" (In the Morning) and "All I Ever Wanted." I love both of them but they were just too similar. We sometimes struggle with the order of songs but it matters.

RM: Alex Hargreaves' playing on the "One More Ride" CD is a perfect counterpoint to your lyrical conversation. When did you meet him and the other musicians?

JF: I think meeting Alex was mostly through Dale and Dan and from The Columbia Gorge Bluegrass Festival in Stevenson. One of those kids that played excellent music. He was 17 years old when he played on "One More Ride." We did a cover of the Rolling Stones' song "Connection." We said, "Alex, imagine yourself just stumbling out of the bar at three in the morning, and you've been turned down by every woman inside there. Be in that frame of mind and give us a little feedback on that that fiddle." He just nailed it! I tell people that if you buy that CD I hope you like fiddle music.

RM: And we do!

JF: As for the rest of the players, I had known Suzanne Pearce [Adkins] since 1996. That's when the first Gillian Welch album [Revival] came out. Richard and I went to Stevenson and knew eight of the songs on that album. Dale was there too. We met up one night there was this instant connection, it was like the Gillian Welch hour. I knew Clyde and Steve for a long

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time too, and also had known of Jeff Smith who played on “One More Ride.”

I’ve always written for the band for the most part. The solo CDs were different, although FarmStrong and Prairie Flyer played some of those songs. There was one year when we did a short-lived project as Jim Faddis and One More Ride. We had Steve, Dave, Greg (mandolin), and Caridwen. And Linda Grez was singing.

RM: Yes! Linda Grez’s high harmony singing on your albums is stunning, maybe somewhat reminiscent of Nicolette Larson with Neil Young. Almost ethereal but not distracting.

JF: Linda and I have been singing together for a long time. I met her at the Northwest Folklife Festival in Seattle back in the 1990s. We were playing out on “Bluegrass Hill” on a Sunday morning. We wound up standing next to each other, but I didn’t know her and she didn’t know me. I’ll never forget this, she’s younger than me but turned to me and said “You sure know a lot of songs, mister!” I just kind of laughed. I would go to Wintergrass and she would be singing someplace and I was just enthralled by her voice. She was singing lead but had a natural ear for harmony. I was shy about talking to her but at some point or another we started singing together at festivals. Sometimes it would just be us doing duets.

RM: How did FarmStrong form when you moved from Spokane to Sequim, Washington? Your harmony buzz is so locked-in and the musicianship is fabulous. It almost feels like mid-1960s Nashville. Chet Atkins would approve!

JF: Cort Armstrong (guitar) and I met at an open mic at a place called “The Buzz” in Sequim [now closed]. It was a coffee shop with a great atmosphere. A friend said I should meet Cort so I went down and listened to him play. He did this version of “Good Morning Little School Girl,” which I knew from Johnny Winter. So, the first thing I said was “You left a verse out, right?” I have a bad habit of doing stuff like that. And he says, “Which verse are you talking about?” And I said the verse where

the guy says something about eating my jelly roll. So he says, “Well, I didn’t want to put that one in!” Anyway, we started playing together, and in fact, FarmStrong was originally just the two of us [combining their names].

Then Rick Meade (dobro and banjo) moved to Sequim and we invited him to sit in. That first night we played the Crosby, Stills & Nash song, “You Don’t Have to Cry,” which is not harmonically easy because the singing is moving all over the place. We thought the blend sounded pretty good. Our voices just fit that way from the beginning, and Rick and Cort



were totally together on the harmonies. Rick is a natural baritone and Cort and I can do both tenor and baritone. I either sing lead or tenor. We got together a couple more times and thought if we were going to do this, we needed a bass player. We knew John Pyles who lived in Poulsbo and asked him to come up to play.

As far as taking songs from different genres, I have loved doing that over the years. With FarmStrong we do the song “Drive” from the group “The Cars.” People just can’t place that song at first but they know they’ve heard it somewhere. Then about halfway through the song they realize it’s from The Cars! The Cars syncopated it, but FarmStrong couldn’t consistently do that in the same way so we adapted it. But that’s why I enjoy doing some of the old stuff.

RM: Your schedule has been pretty busy

with your tours with Faddis & Adkins and FarmStrong. How are you developing material and approach for those gigs? How’s life on the road?

JF: For the gigs that Dale and I did in Canada this winter sponsored by “Home Routes, Chemin Chez Nous” [a non-profit performance artist series, <https://homeroutes.ca/concerts/>], we started out by doing similar sets that we did in Oregon last year. Then we introduced some new songs and variations too. Like I’ve always wanted to do “Just the Way She Goes” with a tenor part in the chorus. In fact, when Linda and I do that now she puts a tenor part in there, and to me it makes the song that much better. Like everything else, things evolve. With two guys it’s different because you have different dynamics.

Then at the last show we did in Canmore, Alberta we finished the last song, but the audience wanted one more. It seemed odd to just walk off and then come back for an encore, so we just dispensed with all that and stayed on stage. A woman requested “In My Dreams,” which we had already played to open our second set but we did it again anyway. I had never had really done that except one time when this guy, who had been drinking requested a repeat, so we gave him a choice to do an old George Jones song or something else we played, but I’m not sure what we ended up doing.

On the road it was basically the same in Canada as we did down in Oregon, staying with people and doing some house concerts. We did twelve shows in a fourteen-day period, but there’s no intensive driving. All these gigs are maybe an hour apart. You do the show the night before, get up at eight o’clock the next morning, then you’ve got eight hours to get to the next gig which is an hour away. So how do you fill that time? It’s January! If you’re up there in June, you can take off, drive around, do some hiking. It was also different than what we’ve done down here, playing for friends and more people we knew, a following. I don’t think we ever played a show where we didn’t have

Master Songsmith At Work

somebody we knew except over in Great Falls. It was fun playing for some new folks though.

Dale and I have even talked about going to Ireland and Scotland. I went to Scotland in 2022 but have not played over there. Or go over there with the Rock Ridge Bluegrass Band [of which Dale is a member] and make it a vacation. Faddis & Adkins could open, something like that! Dale and I also have more playing dates in Washington and Oregon in May.

RM: Will your music stay fairly traditional, or do you have some other ideas?

JF: If you come to see me, you're going to hear the songs and listen to the stories. If you come to see Dale and me, you get to hear the songs and the stories, but you also get this phenomenal guitar playing. But I'm encouraged to do some more stuff by myself, still mulling that over to see how it goes. Artistically I'm to the point where I feel like making another solo album with material and instrumentation different than what fits the FarmStrong motif, and I'm not sure it really fits the Faddis & Adkins motif either. I wouldn't just do it entirely on my own. I would probably have Linda singing on it again to keep that familiarity.

FarmStrong is going to continue but we've been together for 10 years now and the music business has changed so much. I got a feeling that we're in the same boat that a lot of musicians are in. I can remember the first album where we actually made cassette tapes in addition to CDs. Then we went exclusively to CDs. A lot of the people listening to our genre of music still have CD players but a lot of them don't! So, if you want to hear the music digitally it's on Spotify or Apple Music, or whatever. With FarmStrong we also might vary the three-part harmonies by trying some other vocal variations in the future.

RM: What venue would be at the top of your bucket list if you could do a solo gig anywhere?

JM: I don't think I've really thought about

that! It would probably be the Bluebird Café [renowned Nashville listening room also featured on the television show "Nashville"]. That's the pinnacle for songwriters. I'll go there if I get back to Nashville whether I play or not. My ideal is to do what Steve Earle does — do an acoustic set, and then come back out with a band. I just love that, feeling like I got this little bit of rebel in me, maybe write some edgier songs.

RM: If you could go back in time and play with anybody, who would it be?

JF: Hands down if I could sing with Lowell George—he's one of my heroes. I love the way he sang, I love the way he played. He made some poor lifestyle choices but sitting down and playing "Roll 'Em Easy," with him on guitars, I can't think of anything better. I kind of put Lowell George and George Jones in a similar light. Different music certainly, but the way they bend notes, they go places that most people can't go and you can't imitate it. Of course, Emmylou Harris comes in there pretty high too

RM: You had a long career in law enforcement in Spokane. Are songs like "Baby Boy" ("One More Ride" album) and "Another Mother's Son" ("In My Dreams" album) from those experiences?

JF: Oh yeah. "Just a Mother's Son" is based on a hotel in Spokane. In the song it's called the Madison Hotel. That's not the real name but the three syllables just flowed more and sometimes you don't want to be too specific. There was a hotel downtown by the old bus station that was the model. That was a real-life situation that we'd come across, but it actually happened out in Hillyard at a tavern. You get out of the patrol car and there's people laying on the sidewalk, it's that "old familiar smell..." This guy was laying there with a bullet wound and probably wasn't going to make it. But we felt it was kind of a double entendre, he was a mother's son. There's also a little of that experience in the song "Baby Boy" that ties in, but not too literally.

I also wrote this song with the Barley

Brothers on "Going to Town" called "Emily Faces the Future Alone" that was kind of based on a composite of a couple of different calls. In my version she shoots a guy, speaking of imagery. It starts off that you're in love, then the next thing you're face down on the deck, then you're standing in your kitchen and hear the window break or whatever. Then the guy comes in and boom, she shoots him! The person that I wrote about actually stabbed the man, but he lived. I've really never sat down with that theme in mind, but it kind of develops as you go along. Just something that comes to your mind, like okay, I'll put that in there.

RM: Jim, what a pleasure to sit down with you and hear all the stories about your songs and life experiences! Thanks so much for sharing this amazing music! We will look forward to your upcoming shows and future projects. And I think your dogs are happy!

Upcoming shows for Faddis & Atkins are listed on <https://www.daleadkins.com/faschedule.html>, including performances at the Peninsula Arts Center in Long Beach, Washington on May 8, and house concerts in Portland, Oregon on May 9 and in Salem on May 10. FarmStrong will be playing at the North Cascades Bluegrass Festival in Bellingham, Washington on August 31 and September 1. Additional FarmStrong show dates will be posted on <https://farmstrong-music.com/>. Check back on these websites for additional performance and venue details. Also check out Jim's Facebook page (Jim Faddis Music), for more band and bio information along with some great videos of Jim's recent and past performances.



Rick Moore lives in Sisters with spouse and musical partner Susan and their cat. They like to hang out with friends, jam, and play out as the duo Doublewide.



Susan and Rick Moore

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Five Days In Nashville

By Linda Leavitt

The International Bluegrass Music Association (IBMA) invited me to participate in their annual Leadership Bluegrass Program in Nashville during the first week of March, 2024. Here is a brief summary of my adventure in Music City, “the Athens of the South.”

Saturday: I packed my Collings in its new Hoffee case and said a prayer. We flew to Nashville from the Redmond, Oregon airport, where we met Jeff Westerinen (Leadership Bluegrass Class 2015), a veteran of several Northwest bluegrass bands. As it turns out, Jeff was traveling to Nashville to facilitate our Leadership class. Jeff gave us the lowdown on things to do during our stay in Nashville. (P.S. My guitar survived the flight just fine.)

Sunday: We awoke to raucous birdsong outside our tiny Airbnb in the 12th Avenue South area, a made-over garage that Banjo-Man Tom Nechville (Leadership Bluegrass Class 2011) named “the Hillbilly Pyramid” for the interesting pyramid-shaped ceiling built from rough-hewn reclaimed barn wood. We walked to breakfast at the historic Brown’s Diner, a “favorite watering hole for platinum-selling recording artists and construction workers, home of Nashville’s oldest beer license.”

In the evening, we drove downtown to The Station Inn for the Sunday night bluegrass jam. We reconnected with Gangstagrass’s Dan Whitener, a Nechville player who was also in Nashville to attend the Leadership program. We also reconnected with 9-year-old banjo phenom Alex Davis and his father at the jam, whom we’d met last year at Béla Fleck’s Blue Ridge Banjo Camp. What struck us both about the Station Inn jam was the full house of folks

there just to listen. Standing room only and a line outside the door to get in, just to listen. Tom whispered in my ear, “I think we’re on to something with this bluegrass thing.”



The 2024 IBMA Leadership Bluegrass Class

Tom said, “Hey! Let’s go to The Parthenon!” I assumed that was the name of a venue, but it turned out to be a full-scale replica of the Greek Parthenon in Athens. Lovely and surprising, built originally for the Tennessee 1897 Centennial Exposition.

Monday: The IBMA Leadership Bluegrass program was held several blocks from the swanky Hillbilly Pyramid at Belmont University, ranked by Architectural Digest as one of the 50 Most Beautiful Colleges in America, home of the antebellum Belmont Mansion.

My classmates and I were greeted by Leadership Bluegrass alumni who have worked hard all year to plan and produce the current class event, including Greg Blake, Maria Nadauld and Casey Campbell. Greg gave me a big bear hug and I felt right at home.

The morning session set the tone by covering communication, mental health and addiction.

Our first task was to introduce the classmate who sat beside us to the rest of the class. I had the privilege of introducing mandolinist, fiddler, and Berklee senior Tashi Litch, whom I’d first met when he was a child at Voiceworks, and again a few years later at Brian Oberlin’s River of the West Mandolin Camp. What an amazing person!

In the afternoon, Allison Brown spoke to the class about the challenges facing the music industry. Brown presented each of us with a box of Black Wing pencils. Jeff Westerinen presented a set of helpful business analysis tools, which we used in breakout groups to work through an issue and present to the class. I asked my group if we could analyze OBA’s continued participation at Wintergrass. My group included

Kody Norris, Dan Whitener and Seth Mulder. Lots of useful

ideas emerged from that brainstorming session. I can’t wait to share our group’s presentation with the OBA board.

Monday evening, we had tacos and a fun pick at The Violin Shop.

Tuesday: Sessions covered challenges in presenting live music, a panel by John McEuen and his artist’s team, a session on artificial intelligence (AI), bluegrass education, and a talk by Béla Fleck about his career. We had a classic southern dinner topped off by pecan pie and music by the fabulous Down River Collective, whose lead singer Ali Vance pretty much blew the doors off the place.

Wednesday: The final day of Leadership Bluegrass class. We heard from Leadership Bluegrass Alumni Committee representative, Laurie Greenberg (LBG 2015), about staying connected with classmates and about opportunities for service going forward. Jerry Salley presented an interesting and eye-opening panel about songwriting and music publishing, followed by sessions

Five Days In Nashville



Tom and Linda with Bill Monroe outside The Ryman Auditorium.

about how to develop an online presence and how to be involved in IBMA.

We elected Kody Norris as our "Class President," and after much discussion we chose a topic to present at IBMA 2024. (You'll have to attend IBMA in September to find out about our topic!)

Later that evening, BanjoMan and I joined many of our classmates for more jamming at the American Legion Hall 82.

Thursday: Happy Birthday To Me! After a trip to ogle fine instruments at Carter Vintage, we decided to visit the Ryman. The last time I was in Nashville, it was 1976 and I was 15 years old. We were visiting Nashville for a school choir trip.

During that trip, we visited the Ryman Auditorium, which was at the time in danger of being torn down. We sang our all-state competition piece on the stage of the Ryman to a handful of our parents and chaperones.

Now, at age 63, I saw the Ryman in an entirely transformed setting, surrounded by skyscrapers, with a large gift store tacked onto the back. Tom took me across the street for a fancy cupcake, where he sang Happy Birthday to me. Later that evening, we went out to hear pianist and vocalist Will Barrow, a childhood friend of mine, who was backing the great country vocalist Teddy Thompson. Buddy Miller sat in on harmony vocals and guitar. Their set consisted of a bunch of my favorite classic country songs that ran the gamut from "Crying Time Again" to "She Thinks I Still Care."

Friday: We returned to The Parthenon to see the 43-foot-tall statue of Athena, the namesake of one of Tom's banjo designs, holding a six-foot statue of Nike in her right hand. After that, we drove north of Nashville to hang out with Tom's long-time friend, recording engineer and Nechville player Tim Carter, of the band "Damn the Banjos."

We said so long to the "Athens of the South" and caught the plane home. During the long plane ride back to Sisters, I reflected on my experience in the Leadership Bluegrass class and felt inspired by what I learned and grateful for the connections I made there. I am happy to report that

my guitar made the flights back home intact.

If you're interested in learning more about the IBMA Leadership Bluegrass program, email me at expressnews@oregonbluegrass.org.



Linda Leavitt is a musician, teacher and writer who loves banjo music. She doesn't play the banjo, but her best friend does. Linda lives in Sisters, where she hosts jams, workshops and also bakes pie in the Nechville Banjo Kitchen.



According to John Kael:

"We were flattered to find out that the kind Mr. Hiroyuki Momiyama wrote a nice piece about our recent visit to Japan, and we were featured on the cover of Moon Shiner magazine. Although we can't read it, we're going to assume it's nothing but glowing reviews."

Left: Annie Staninec and John Kael

Wintergrass Jam & Showcase Suite

The Oregon Bluegrass Association would like to thank everyone who donated and volunteered their time to produce our Band Showcase & Jam Suite - and to everyone who supported the Jam Street Associations by buying a VIP Passport!

Thanks to our member bands for bringing their music: Tuesday String Band, Doublewide, Skillethead, Kian Dye (2023 Waller Grant winner), Henry Strid, Lillian Sawyer & Patrick Gunning, The Muddy Souls, Rock Ridge, The Rosa Lees, Dennis & Sara Christensen, Mountaintop Sound, Jon Meek and our friends from Bluegrass From The Forest, Runaway Train. (Fog Holler couldn't make the show due to illness. We hope they're feeling better!)

Thank you to Patrick Connell and Tom Nechville for being great band showcase emcees.

Many thanks to our volunteers who did everything from leading jams to flipping pancakes: Donna Dunaif, Susan Moore, Rick Moore, Mitch Cline, Arthur Turlak, Gary Hilbers, Betsy Forrest Robb, Patrick Connell, Nate Hendrix, Tom Nechville, Jake Soto and Kerry Calahan.

Our heartfelt thanks go out to the following folks for their generous donations: Lee Stivers, Mitch Cline, Gary Hilbers, Margaret Conley, Tom Nechville, Clayton Knight and Marc Wexler.



Tom Nechville, Wendy Tyner, Linda Leavitt and unidentified happy woman!



Women's Jam, led by Donna Dunaif



Dennis & Sara Christensen



Henry Strid



Kian Dye & Joe Suskind



Lillian Sawyer, Patrick Connell, Jon Meek & Brian Alley



Skillethead



The Rosa Lees



Patrick Connell introducing Lillian Sawyer & Patrick Gunning



Kian Dye, Henry Strid & Hank



Bluegrass Kids with Jam Street Passports

Welcome New OBA Band



33 String Drive

33 String Drive is a six-piece Bluegrass/Americana band from Southern Oregon that includes fiddle, banjo, mandolin, guitar, Dobro and upright bass. Members are some of the most seasoned players in the area including Bob Evoniuk on Dobro and Jeffery Jones on mandolin, both founding members of Foxfire, Siskiyou Summit and of course, 33 SD. On banjo is Rick Nelson, also a founding member of Siskiyou Summit and of the Rogue Valley Bluegrass Boys. On fiddle is the amazing Jessie Watson who will delight you with her bluegrass style on fiddle and harmony singing. On the upright bass is Holly Hurley who has a voice that will give you chills. Finally, on guitar is Kevin Andras, who's a well-known fixture in the Northern California music scene. Kevin's guitar playing and singing adds the Drive in the 33 Strings arrangements. 33 String Drive's vocal harmony singing is second to none! This is no "jam band!" This is a professional group that focuses on tight vocal harmonies, intricate instrumental arrangements and most of all, entertainment!

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Concert Review : Syco Billy's String Band

By Devin Bodeen and Fritz Boyle

"Let's play something we know," echoed through the Artichoke music hall in Portland, a humble invitation from Syco Billy's String Band as they took the stage. This simple phrase encapsulated the essence of the evening—a celebration of music, friendship, and the power of coming together in harmony.

As the band members took their positions on stage, there was Glen Dame-wood on banjo/dojo, Luc Davin on fiddle, Tristan Thomas on mandolin, Josh Church on guitar, and standing in for bassist Bruce Carnine was Jamy Tipton. "We are fortunate to have each other. These guys are so gifted... there is never an argument, there's never any ego, there's never anything. We just like to have fun," remarked their founding member, Glen Dame-wood. Their camaraderie was evident in every note they played, each member complementing the others.

Playing at Artichoke Music in Portland, Oregon offered the band a unique opportunity to connect with their audience on a deeper level. "It seemed like the people here wanted to listen to the music, and at the other venues, the people were just having a good time. Already there drinking, and we are just background music," observed Luc Davin and guitarist Josh Church. They were able to share their music in its purest form, fostering a sense of community and connection.

What followed for the next 2 hours was a sonic journey of sounds and harmonies. From John Hartford's classic bluegrass tune, "Steam Powered Aero Plane," to the neo soul sounds of Gnarls Barkley's "Crazy," sprinkled with classic French-Canadian tunes such as "Ah Si Moine," along with original tunes such as the driving sounds of "Run" and their anthem to raising a glass and enjoying good company,

"Whiskey in the Bottle." Each song was a different chapter that revealed to the audience their unique vision of a string band.

For Syco Billy's String Band, performance is about more than recognition though



— it is a source of family and connection. "My son was diagnosed with ALS... I wanted him to see me and my grandsons play. We didn't know enough songs so we started calling in friends to join," contemplated Damewood on the origins of the band. "If we couldn't hang out and have fun, I don't think I would play," reflected fiddle player, Luc Davin.

The band's latest album, *I Hear Your Voice*, is a testament to their collaborative spirit and showcased their raw talent and innovative approach. "The new album was meant to just be a video to help us get into bigger festivals. We met this guy named Vince Clifton who works for McMenamins. He recorded our show at the Old Church in Wilsonville. Then during COVID my grandson and I built a studio out in my shop. In about 4 hours we recorded everything that is on that album. We asked him, Vince, and a videographer to come record," shared Glen.

The recording process itself illustrated

the band's innovative spirit. "We were all plugged into DI mics and then he, Vince, had live mics in front to capture the live sound and then outside was a kind of tin roof outside mic to pick up the natural reverb. He had every pallet covered," explained Josh Church. Their attention to detail ensured that every nuance of their performance was captured, resulting in an album that was as rich and dynamic as their live shows.

Syco Billy's String Band delivered a powerful conclusion to their performance, showcasing their dynamic range with the contrasting yet harmonious choices of their final two songs. The timeless gospel

tune, "I'll Fly Away," served as a spiritual catharsis, enveloping the audience in a collective sense of upliftment. Then in a sudden shift, the band unleashed the rowdy and rollicking energy of "Roll'n and Tumble'n," a raucous drunkard's anthem. This unexpected twist added a touch of revelry, concluding the evening on a high note and ensuring that the audience left not only moved by the soulful gospel but also invigorated by the infectious energy of a rowdy, spirited celebration.

Devin Bodeen (banjo) and Fritz Boyle (bass) perform with The Front Porch Swingers,
<https://frontporchswingermusic.com>

Banjo Licks From Featured Banjo Tunes

by Randy White

Randy White Banjo

YouTube https://www.youtube.com/channel/UCkfhsRacbTZHqz7mNBwKh_Q

"Doolin' Dalton" from the 1973 Eagles Desperado Album - Randy White Banjo

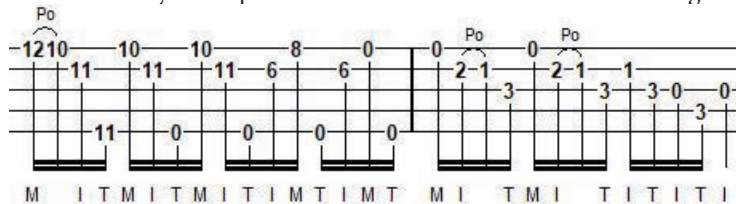
This is the raging bluegrass instrumental from the 1973 Eagles Desperado album, which was played by Bernie Leadon back in the early seventies as a banjo and guitar duet. I always loved the ending of this tune with the cool A-B-C-D-E modulation and fade out.
<https://youtu.be/vKyhNav9huk>

Salt Spring- Bluegrass 5 - string - Randy White Banjo

I heard this beautiful John Reichmann tune last year at Wintergrass 2023 a number of times, and I finally learned it in time for Wintergrass 2024. <https://youtu.be/Dw2xYMe-Fal>

Bluegrass Banjo Licks - Bobby Thompson Blues Chromatic Run

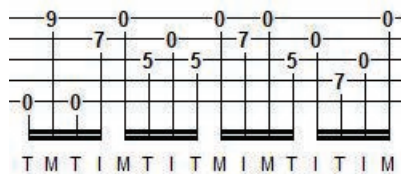
This is a Bobby Thompson Blues Chromatic Run with a little single-string tag at the end.



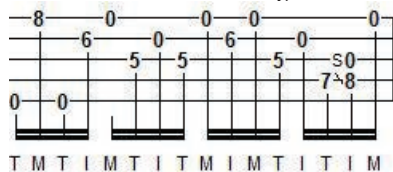
https://youtu.be/Qj5mB4U_uz8?si=sehkWfmQQZW57P8c

Bluegrass Banjo Licks - 2 melodic licks, early Trischka style. Key of G

This lick is nice when you want to fill some space with an open melodic sound. I first heard this on a Trischka record (mid -'70s). There are actually 2 licks, one with a major sound—



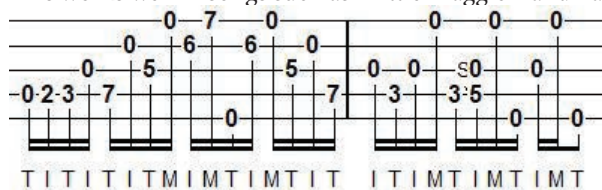
and the second with a slight blues Bobby Thompson feel.



<https://youtu.be/CrAMusVsk2g>

Bluegrass Banjo Licks - F Chord Shapes Melodic Lick

This F Chord Shapes Melodic Lick is fun to play. The G and the F chord combinations really sound great on 5-string banjo. This works well in songs such as “Little Maggie” “and Paddy on the Turnpike”.



Randy White is a multi-instrumental musician known for his talent and passion for bluegrass, rock, and country genres. With influences such as Tony Trischka, Alan Munde, John Hickman and many others, White has honed his skills over many decades, becoming a master of the banjo.

Women in Bluegrass on KBOO

On Saturday, March 9, 2024, KBOO's Music from the True Vine program celebrated Women In Bluegrass with a special show programmed by Donna Dunaif and Melissa Tanguay. If you missed the March 9 live show, go to <https://kboo.fm/media/120397-celebrating-women-bluegrass> to hear the archived program online. Here is the show's playlist. If you like what you've heard and would like to hear more from Donna and Melissa on Music from the True Vine, call the station office at 503-231-8032 to leave your comments.

Donna Dunaif's playlist:

(First 2 hours of the show)

River of Change - Blue Rose
Life's Too Short - Kathy Kallick with Bethany Raine
High Country - Sally Van Meter
Goodbye and So Long to You - The All Girl Boys
Little Liza Jane - Alison Krauss & Union Station
Sweetheart Darlin' of Mine - Claire Lynch
Going to the West - Laurie Lewis & Her Bluegrass Pals
The River - Lynn Morris
Girl's Breakdown - Alison Brown
Just Someone I Used to Know - Rhonda Vincent
You'll Never Leave Harlan Alive - Patty Loveless
I Can't Find Your Love Anymore - Hazel Dickens
Real Women Drive Trucks - Casey Henry
Cabin On a Mountain - Becky Buller
The Front Porch Light - Monica Taylor
I'll Stay Around - High Hills Bluegrass Band
Do I Ever Cross Your Mind - Red Molly
Tell Me Tomorrow - Sierra Hull
My Native Home - Kathy Barwick & Samantha Olson
The Road to Columbus - Augusta Bluegrass Women
(from Augusta Heritage Center - Bluegrass Week, 2014)
Shady Grove - Annie Staninec
My Montana Home - Kathy Kallick Band
Boston Town - Della Mae
Won't You Come and Sing For Me - Laurie Lewis &
The Right Hands
Mountain Banjo - Rhiannon Giddens
St. Anne's Reel - Deanie Richardson
Eyes Like Cherries - Haselden Ciaccio
Ripple - Dale Ann Bradley
All I Can Do - Sister Sadie
Keep the River on Your Right - Kristen Grainger & True North
Sally Goodin - Maddie Denton
Yosemite - Molly Tuttle & Golden Highway
Old Jim Crow - Alice Gerrard
Killing the Blues - AJ Lee & Blue Summit
I Can't Settle Down - Laura Orshaw, Brittany Haas & Jenee Fleenor

Melissa Tanguay's playlist:

(This was approximately the last hour of the show and not all may have been played, depending on the time left after fundraising announcements.)

Farewell Blues - Alison Brown
Not Gonna Cry Over You - AJ Lee & Blue Summit
Wrong Road Again - Lynn Morris
I'll Be Alright Tomorrow - Claire Lynch
Foggy Morning Breaking - Alison Brown (with Steve Martin)
Monobrow - Kathy Kallick Band
No Longer A Sweetheart of Mine - Katie Laur Band
Drivin' Nails In My Coffin - Rhonda Vincent
I'm Gonna Sleep With One Eye Open - Dolly Parton
Don't Pick Me Up - Sierra Hull
Will You Ever Be Mine - Bronwyn Keith-Hynes
Think Of What You've Done - Alecia Nugent
Twister - Lynn Morris



Donna Dunaif in the KBOO studio



Melissa Tanguay in Nashville at The Station Inn

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The Oregonian

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A Prairie Home Companion"**
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quietly building drama"**
Guitar Player Magazine

"Stunning improvisational performances"
Acoustic Guitar Magazine

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24707 Grange Hall Rd. Philomath

7-10 pm

\$7 Adults \$5 Youth

No alcohol – Listeners donate as desired



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OBA Bluegrass Express - Spring 2024



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All-day bluegrass jam-social-picnic

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Everyone Welcome!
Sunday, May 19, 2024
9:00 a.m. until 6:00 p.m.

\$10 suggested donation to help cover the rental of the park site.

Food on the grill is provided.
Bring a side dish for potluck.

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(\$3 per car--Clark County fee--to enter the park)

26411 NE Lewisville Hwy
Battle Ground, Washington 98604

Questions: Rich Powell, powellr1041@q.com

Bluegrass Jamming

Every Sunday

1 pm

Multnomah Grange #71

Make yourself a part of this musical experience, every Sunday at the Multnomah Grange #71. This is an acoustic bluegrass jam open to all.

Beginners welcomed.

We hope to encourage musicians young and old to have a chance to share music in our historic grange hall. Bring your instruments and/or your voices and become part of this delightful gathering.

Doors open at 1pm.

We ask for a donation to support more events.

Multnomah Grange #71

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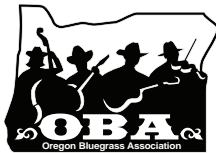
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2024 Festivals, Camps, Workshops & More

Please check web sites or Facebook pages before you go. Learn best directions, costs, camping and food arrangements, whether pets are allowed, what to bring, associated local events, and weather conditions.

April 11-14

Walker Creek Music Camp
Santa Rosa, California
walkercreekmusiccamp.org

April 16-21

Campout & Calif. State Old Time Fiddle & Pickin' Championships
Lodi Festival Grounds
Lodi, California
californiablugrass.org

April 17-May 22

Songwriting in Community
Bluegrass Workshop
Sisters Art Works
Sisters, Oregon
sffpresents.org

May 1-5

Julian Family Fiddle Camp
Camp Whispering Winds
Julian, California
californiablugrass.org

May 3-5

Preston Thompson
Northwest Flatpick Camp
Sisters, Oregon
christine@pktguitars.com

May 4, 10 am – 1 am

Bridgetown Bluegrass Festival
First Congregational Concert Hall
1126 SW Park Ave.
Portland, Oregon
www.bridgetownbluegrass.com

May 19, 9 am-6 pm

Steeplegrass Reunion Picnic
All-day jam, \$10 donation
Lewisville Park
Battle Ground, Washington
Rich Powell, powellr1041@q.com

→ May 25 ←

Annual Meeting
Oregon Bluegrass Association
Shaniko Hotel, 1:00-3:00 pm
Shaniko, Oregon

May 24-27

Hoot, Holler & Sing
Free Bluegrass Campout
Shaniko, Oregon
shanikomusicsanctuary.com/events

May 30-June 2

Bluegrass in The Gorge
Bluegrass Camp at Menucha
Corbett, Oregon
menucha.org/programs/bluegrass

May 30-June 2

Goldendale Pickers Festival
\$10/weekend, Ekone Park
Goldendale, Washington
See Facebook page

June 6-9

Sacajawea Bluegrass Festival
Sacajawea State Park
Pasco, Washington
contactmctama@gmail.com
June 7-9
Wilson Creek Bluegrass Jamfest
Wilson Creek City Park
Wilson Creek, Washington
wilsoncreekbluegrassjam.com

June 9-12

California Bluegrass Association
Summer Music Camp
MusicCamp@CaliforniaBluegrass.net
(followed by)

June 13-16

Father's Day Festival
+ Youth Academy
Nevada County Fairgrounds
Grass Valley, California
californiablugrass.org

June 14-16

Wenatchee River Bluegrass Fest.
Chelan County Expo Fairgrounds
Cashmere, Washington
(509) 421-0494
wenatcheeriverbluegrass.com

June 23-25

Big Ponderoo Music & Arts Festival, Village Green Park
Sisters, Oregon
sffpresents.org

June 14-16

Cowichan Valley Bluegrass Festival
Laketown Ranch Music & Rec. Park
Lake Cowichan, Vancouver Island, British Columbia, Canada
cowichanbluegrass.com/

June 17-22

National Oldtime Fiddlers' Contest & Festival
Weiser High School
690 Indianhead Road
Weiser, Idaho
(208) 414-0255
www.fiddlecontest.org

June 29, 10 am-6 pm

Siskiyou Folk and Bluegrass Festival
Lake Selmac, 24 mi. SW of Grants Pass, Oregon.
See Facebook page

July 5-7

Wheeler County Bluegrass Festival
Free (registration recommended)
Fossil, Oregon
wheelercountybluegrass.org

July 12-14

Lost River Bluegrass Festival
Merrill, Oregon
lostriverfestival.org

July 12-14

Bluegrass From The Forest
Shelton, Washington
Bluegrassfromtheforest.com

July 18-20

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

July 19-21

Darrington Bluegrass Festival
Darrington Bluegrass Music Park
Darrington, Washington
See Facebook page

2024 Festivals, Camps, Workshops & More

Please check web sites or Facebook pages before you go. Learn best directions, costs, camping and food arrangements, whether pets are allowed, what to bring, associated local events, and weather conditions.

July 22-25

West Cascades Fiddle Camp
And Workshops
(includes other instruments)
Emerald Christian Academy
Pleasant Hill, Oregon
fiddlecamp.net

July 25-28

Columbia Gorge Bluegrass Festival
Skamania County Fairgrounds
Stevenson, Washington
See Facebook page

July 29-August 2

Fiddle Camp
(includes other instruments)
Chelan County Expo Fairgrounds
Cashmere, Washington
fiddlecamp.wotfa.org

August 2-4

Winlock Pickers Fest
Winolequa Park
Winlock, Washington
winlockpickersfest.com

August 9-11

Mt. St. Helens Bluegrass Festival
Toledo High School
Toledo, Washington
washingtonbluegrass.com

August 9-11

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

August 10-18

The Centralia Campout
1300 K St.
Centralia, Washington
centraliacampout.com

August 22-25

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

August 22-25

Golden Old-Time Campout
Camp Russian River
Guerneville, California
californiabluegrass.org

August 31-September 1

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

September 5-8

American Banjo Camp
(includes other instruments)
Port Orchard, Washington
americanbanjocamp.com

September 12-15

Clatskanie Bluegrass Revival Festival
Clatskanie City Park
Clatskanie, Oregon
See Facebook page

September 13-14

Bluegrass & Butterflies
Elkton, Oregon
elktonbutterflies.com/event/bluegrassand-butterflies/

September 13-15

Eagleview Pickout
Eagleview Campground
12 miles west of Sutherlin, Oregon
Facebook: Umpqua Valley Bluegrass
rossjoe@hotmail.com

September 20-22

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

September 23-26

Americana Song Academy
Caldera Arts Camp
Sisters, Oregon
sffpresents.org

September 27-29

Sisters Folk Festival
7 stages in downtown Sisters
Sisters, Oregon
sffpresents.org

October 14-20

Fall Campout
Lodi Grape Festival Grounds
Lodi, California
californiabluegrass.org

November 1-3

South State 48
Carlsbad by the Sea Hotel
Carlsbad, California
californiabluegrass.org



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<https://musicportland.org/>



OBA Supporting Performer Directory

OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performer directory.

33 String Drive

Six-piece bluegrass/Americana band from southern Oregon. 33 String Drive's vocal harmony singing is second to none! This is no "jam band!" This is a group that focuses on tight vocal harmonies, intricate instrumental arrangements and most of all, entertainment!

33stringdive.com

Contact Jeffery Jones jjones@lithiawater.com
541-488-0178

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

Chasing Ceridwyn

Chasing Ceridwyn 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 Sydorik (mandolin).
thehotcopperkettle@gmail.com

Chicken \$#!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

Doublewide

Doublewide is a fun and folksy Americana duo based in Sisters, Oregon. Lots of trad and soulful harmonies. Sue plays guitar, bass, and fiddle. Rick plays mandolin, guitar, and mandola.

Contact Sue at

susanbmoore58@outlook.com or

206-779-4176

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

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.themillertwinmusic.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

Mountaintop Sound

Blending a mix of Americana, folk, and a hint of grass, Mountaintop Sound comprises an eclectic group of 2 to 5 musicians, depending on location. They draw influences from traditional bluegrass tunes, contemporary Americana, lyrical emotions often felt from singer-songwriter favorites, and the relaxed vibe found in jamgrass.
Contact blueswater @msn.com

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
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

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

Ross Island Ramblers

Mixing bluegrass, old-time, classic country tunes, and a few originals, the Ross Island Ramblers play a soulful and high-energy blend of the best in traditional American folk music. The band features the sweet harmonies of Richard Melling (lead guitar) and Karen McCracken (guitar and clawhammer banjo), the hot fiddle and mandolin of Genavie Thomas, and the rock-solid bass of Michelle Traver, all with fun and flare!
email: Richardwmelling@hotmail.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
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 Stocck, guitar, and Dave Elliot on mandolin.
Dave Elliot at davescapos@yahoo.com

Sycoby Billy's Sting Band

Honey dripping harmonies combined with a completely in sync toe tapping string band and you have Western Oregon's Sycoby Billy's. A huge crowd draw for your venue, party or festival. Book today!
Christy Cordova 541.786.1613
ChristyCordova13@gmail.com
https://www.sycobillys.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:
thunderidgebluegrass@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: themillertwinmusic@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

GRESHAM: Bluegrass Jam - Every Sunday 1 pm Multomah Grange #71

Acoustic bluegrass jam open to all. Beginners welcomed. Bring your instruments and/or voices and become a part of this delightful gathering. 30639 SE Bluff Road, Gresham, OR
For information: Dave Elliot (503) 633-3548 davescapos@yahoo.com

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 Monthly Bluegrass Jam

Nechville Banjos West, 3:00 - 5:30 PM. 411 East Main Avenue, Sisters, Oregon
Please contact us first to confirm the jam is on! Intermediate/Advanced Level. Traditional acoustic bluegrass instruments only: Guitar, banjo, mandolin, fiddle, dobro & upright bass. Bring traditional bluegrass and classic country songs and tunes you know by heart. No jam-busters, please. Leave sheet music, iPads, music stands, electric instruments or amplification at home! Free and open to the public. Listeners welcome! Jam indoors; outdoors when weather allows.
Sponsored by Nechville Banjos West & the Oregon Bluegrass Association.
Linda Leavitt, lleavittmusic@icloud.com Tom, 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: Bluegrass Jam Every Tuesday 6 - 8 pm

Hey, acoustic music lovers! Looking for some fun pickin' time when you're at the Oregon coast? We play traditional and contemporary bluegrass, as well as old-time Americana, folk, and country music. Bring your acoustic instrument to play and sing in the jam circle, or just come to listen. Everyone welcome! Please join us! Lincoln City Eagles Lodge, 737 SW 32nd Street, Lincoln City
For information: Linda Sickler, lindasickler12@gmail.com 541-994-4124

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

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

WALDPOR: 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: taborggrass@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 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

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.

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



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Oregon Bluegrass Association

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**OREGON
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ASSOCIATION

P.O. Box 1115
Portland, OR 97207

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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
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