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INSIDE THIS ISSUE!
Steve Reischman,
Oregon Bluegrass Inside and Out
Music From The True Vine & more.



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

STEVE REISCHMAN

From first OBA president to newest member of the Oregon Music Hall of Fame

By Claire Levine

Steve Reischman has produced shows for more fantastic musicians than most of us have ever heard of. As one of the best-respected live music producers on the West Coast and a prominent contributor to Oregon's vital music scene, Steve was inducted into the Oregon Music Hall of Fame in fall of 2024.

Yet many of the people he has worked with for years have no idea that Steve is also a talented musician and performer with a love for bluegrass. He was a founding member of the Oregon Bluegrass Association.

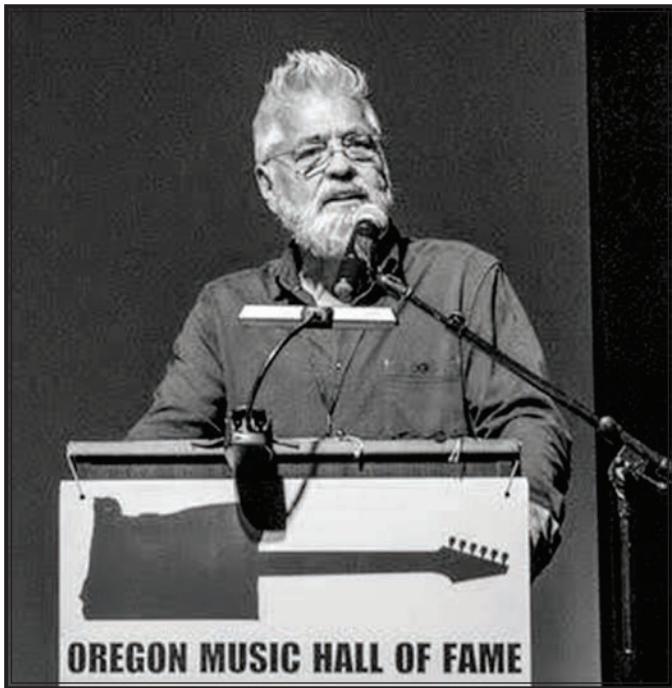
Steve graciously shared with the Express his experiences with bluegrass, with Oregon, with brother John and with the world of music production.

The Ukiah/Bay Area Years

Steve grew up in Ukiah, California, a small community north of the Bay Area. He was the only boy in a family with three girls – until his baby brother, John, was born. Soon after, their father died, leaving their mother to raise five children, and creating an unbreakable bond between the brothers. For a small town, there was a lot of music in the air. Holly Near, a folk singer known

later for her peace activism, was one of Steve's classmates and "was a big deal in Ukiah," even then. Guitar hero Robben Ford was "a precocious talent," focusing on blues at the time, so for a while, Steve said,

Steve's early influences and band experiences reflected the merging of musical styles taking place in the '60s and early '70s. He moved to the Bay Area in 1967, where "the acoustic instruments stood out in that whole San Francisco rock scene. I was into The Grateful Dead for a little bit, mainly because of Jerry Garcia's connection to (David) Grisman – that whole bluegrass world they were in."



Steve Reischman—Oregon Music Hall of Fame

"our whole scene was around blues. We went from folk right into blues, and then somehow we started hearing bluegrass. . . what really caught our attention was John Hartford's *Aereo-Plain*," the groundbreaking album that brought bluegrass and the hippie movement together.

Onward and Northward

Steve arrived in Oregon as an AmeriCorps VISTA volunteer, working with the Organization of Forgotten Americans to help the Klamath Indians regain their tribal rights. For years after that he worked in mental health, starting as a crisis counselor at a Eugene hospital.

In Eugene he made connections in the bluegrass world that would continue to this day. He joined John and Sue Averill in the much-loved band Good 'n Country, singing and playing guitar.

He also joined Greg Roberts – who is worth at least 2,000 words on his own – performing table to table at the Excelsior Cafe as Still Dreaming. Greg is a talented fiddler who may be best known for his unfiltered sense of humor. He always added current events to his stage performances,

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OBA Membership & Ad Information

Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the 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.

The OBA Board

www.oregonbluegrass.org

Clayton Knight - President
president@oregonbluegrass.org

Pat Connell - Vice President
vicepresident@oregonbluegrass.org

Ron Preston - Secretary
secretary@oregonbluegrass.org

Kerry Callahan - Treasurer & Development

Pam Brown - Director

Patrick Seafield - Director

Liz Crain

OBA Roseburg Chapter President
lizcrain42@gmail.com

Maggie Jackson

OBA Central Oregon Chapter President
musicmag@yahoo.com

Eric Herman - Webmaster
webmaster@oregonbluegrass.org

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AD RATES AND DIMENSIONS

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

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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2024 Industry Inductee



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KBOO Radio Hosts Josh Cole and
Chip Russell



Greg Mathews & his granddaughter
at Lost River Bluegrass Festival in
Merrill.



Vol. 45 No. 1

Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

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

Bluegrass Express Staff

EDITOR

To be named
expressnews@oregonbluegrass.org

COPY EDITOR

Nancy Christie
nancy.d.christie@gmail.com

GRAPHIC DESIGN & LAYOUT

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

WEBMASTER & WEB CONTENT

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

ONLINE CALENDAR

Donna Dunaif
calendar@oregonbluegrass.org



OREGON ARTS
COMMISSION



President's Message

Happy New Year!

We're wishing you and yours all the very best in 2025. We've got big changes ahead!

I am sorry to announce that you are holding the last print issue of the Bluegrass Express, at least for the foreseeable future.

We have begun our transition to an online newsletter, the first issue of which will be in your email in March. Of necessity, it will be small in scale at first, but we hope it will grow as we adjust to the new format and develop ways to best use the new platform.

This may come as a surprise to most of our readers, but the difficulties that led us to make this decision have been brewing for a long time.

The costs of printing, layout, and mailing the Bluegrass Express have been substantial —even with uncounted hours of volunteer editorial labor. The print version of our newsletter, which was meant to be funded through advertising, was financially sustainable only briefly over its history. The cost of producing it on an annual basis is approximately equivalent to the amount we receive in membership dues. We were able to keep it in print through generous grants from the Oregon Cultural Trust, The Oregon Arts Council, and the Oregon Community Foundation, for which we are profoundly grateful.

As we move forward, we offer our thanks, as well, to the longtime editorial staff: Nancy Christie, John Snowdy, and especially Editor Linda Leavitt, who made the Express the thoroughly outstanding publication that it was.

So, what can you do? I'm glad you asked. First, if your membership is nearing expiration, please renew. When you do, make sure we have your email address.

If you have been receiving emails from president@oregonbluegrass.org about our upcoming activities and your membership is current, then no action is required.

If you haven't received our emails, it means that we don't have an email address on file for you or the one we have is outdated. In either case, send an email to membership@oregonbluegrass.org with ADDRESS in the subject line. We don't want to lose a single subscriber, but we need your help to keep the news flowing.

Meanwhile, the Board of Directors is working to convert those dollars-not-spent into programs and initiatives that directly benefit the membership. Send me your good ideas!

I hope we'll see you at this year's Sonny Hammond Memorial Gospel Show, Saturday, February 15 at Joyful Servant Lutheran Church, 1716 Villa Road, Newberg, Oregon from 6:30-9:30 pm. It will be a big night!

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 - KMUZ 88.5 & 100.7
"Smokin' Jamgrass" 1st & 3rd Sundays,
2-3pm
"Ken 'til 10" 6-8am M-F
Simulcast with KYAC.
kmuz.org, all bluegrass

including The Ballad of Rajneesh, and he was a rhyming wizard ("I got what I was wishin'; a key in the ignition.")

"We were a good combination," Steve said, "because I could reel him in a little."

The OBA Begins

A number of talented and accomplished Oregon bluegrass bands were performing in the early 1980s. In addition to Good 'n Country they included Dr. Corn's Bluegrass Remedy, Sunny South, the Sawtooth Mountain Boys and the Muddy Bottom Boys.

Reflecting on his bluegrass days before the OBA, Steve remembers, "I had the heart of a player, but I had a head telling me it (the bluegrass scene) wasn't working quite right. And that was the spirit behind the OBA: Get us together, throw our expertise out there, find ways to get promoted so that people would come to concerts and we could reach them afterwards."

Some of the principal players, such as Sawtooth's Steve Waller and Sonny Hammond of Sunny South, plus Meg Larson, Fred and Sue Langner and other musicians started meeting to discuss ways to promote and professionalize bluegrass music in Oregon.

"We wanted to get bluegrass on the map, creating marketing opportunities," Steve said.

And in 1982, the Oregon Bluegrass Association incorporated and established a board – with Steve as the first president.

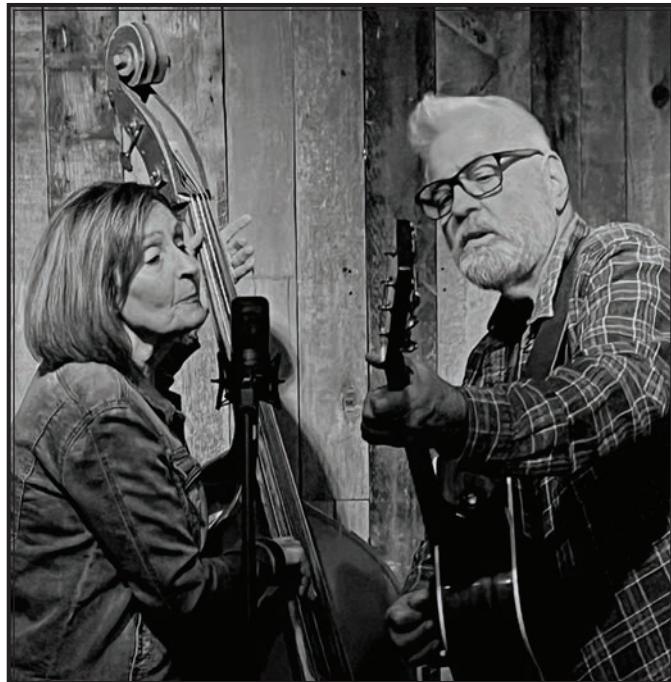
The OBA carries on traditions established more than 40 years, including the Sonny Hammond Memorial Gospel Show, named after the OBA member who loved to sing and promote gospel music.

"The wolf exhibit was behind the stage at that time, and I could be there by myself and listen to the wolves howling as I was walking out in the pitch black."

From Artichoke to the Zoo

When Steve moved to Portland in the 1980s, he began booking shows with the original owner of Artichoke Music, featuring touring groups like the Chieftains and the Battlefield Band.

Soon, fiddler and sound man Stew Dodge connected Steve with the Oregon Zoo to start a regular music series. Wednesday evening Zoograss was a tremendous hit, attracting music lovers who enjoyed sitting on the lawn of a summer's evening, eating a picnic dinner and listening to elephants in the background.



Dee Johnson and Steve Reischman. Photo By Sarah Lord

"Zoograss became a stop on the West Coast for touring bands. I met a lot of people, like J.D. Crow and Alison Krauss," Steve said. "I remember the first time I booked Del McCoury, and the two boys came in. They were in their late teens," he said, and they were wearing heavy metal t-shirts, "maybe Black Sabbath. . . and they sang this tremendous straight-ahead bluegrass harmony."

One of his favorite memories, Steve said, was being the last person out of the zoo after a concert. "The wolf exhibit was behind the stage at that time, and I could be there by myself and listen to the wolves howling as I was walking out in the pitch black" toward the parking lot.

After starting Zoograss, Steve worked with Portland State's Haystack Rock summer program to establish Bluegrass Week, a popular addition to its visual arts and writing weeks. Steve remembers Jerry Douglas surrounded by a class of beginning dobro students trying to make their instruments sound like wounded cats.

Steve quickly gained a reputation in the Northwest as a great producer. He was invited to organize a small festival, called Bluegrass First Class, at Chateau Ste. Michelle Winery in Washington, working closely with Sue Fawver of the Ballard Chamber of Commerce. He organized what became a Seattle July Fourth tradition featuring the Preservation Hall Jazz Band.

Zoograss blossomed into weekend shows featuring top musicians in nearly every genre. And he partnered with McMenamins and Monqui Productions to establish the tremendously popular Edgefield concerts.

As his contacts and connections grew, musicians and their agents knew Steve to be a reliable partner and excellent promoter. Steve helped establish Portland on the

Steve Reischman

national map for high-quality music presentations.

The Aladdin

Steve, operating as Showman Productions, was hosting shows wherever he found an acceptable venue. But when the opportunity to put on music at The Aladdin came up, he knew he had found what he had been looking for.

In 1991, Paul Schuback bought a building on Powell and Milwaukie Ave. for his violin shop. Later he and Mo Unis bought and renovated the Aladdin Theater. The theater, built in 1927 as a vaudeville house, was known for years as holding the record for the longest continuous run of the movie Deep Throat (if you're too young to know about that movie, look it up).

The two business owners offered the building to Steve, who leased it and ran its music business.

"I knew I'd found a home. I didn't want bar noises. I didn't want cigarettes," he said. He just wanted a comfortable, quiet place to showcase national talent.

"Kelly Joe Phelps told me that I made the Aladdin into a music church for the musicians. They loved playing there, because people listened there," Steve said.

And Still More

Steve continued producing shows in remarkable venues throughout Oregon: The Portland Rose Garden Concert Series, Champoeg State Park Concerts, Rippling River Resort, Pioneer Courthouse Square, The Mt. Hood Jazz Festival; Sokol Blosser Winery concert series, Oaks Park concerts, Revolution Hall – and many more.

The list of musicians whose shows Steve put on is far too long to mention. He brought icons like Doc Watson and B.B. King. But he also introduced Portland audiences to emerging talents who soon would

"Kelly Joe Phelps told me that I made the Aladdin into a music church for the musicians."

become stars, like Norah Jones and Diana Krall.

In 2017, Steve retired, selling what had become Showman/Bear Productions to his business partner.

Back to the Fold

Aside from organizing and performing in Ranch Dressing, a Western swing band that played throughout the Northwest in the early 1990s, Steve's business and family commitments left him little time to make his own music.

So he has been delighted to reconnect to the music that led him to his career, as well as with the people who formed his community more than 40 years ago. He has joined the Sunny South Bluegrass Band – one of the earliest OBA groups.

Beloved singer and founding member Sonny Hammond died in 1999. But original bandmates Dave Elliott and Mike Stahlman were happy to have their old friend join them in pursuing the traditions

Steve eagerly accepted Sunny South's invitation to sing and play guitar. There was just one condition – that he didn't have to do any of the booking or business tasks. Ever.

of original bluegrass. Aaron Stoeck, Dee Johnson and Nancy Padilla are also Sunny South members.

Steve eagerly accepted the band's invitation to sing and play guitar. There was just one condition – that he didn't have to do any of the booking or business tasks. Ever.

Sunny South will be performing at the 2025 Sonny Hammond Memorial Gospel Show, can often be heard at Sunday gospel shows at regional festivals, and are regulars at The Muddy Rudder in Southeast Portland as well as other local venues.

The Oregon Music Hall of Fame

Since 2004, The Oregon Music Hall of Fame has been acknowledging individuals and organizations that keep the music alive and inspire Oregon's artistic vitality. In 2024, the Hall of Fame inducted Steve Reischman, recognizing how much he has meant to musicians, fans, Oregon's vitality and its economy. The event highlighted the wide range of musicians, venues and events Steve made possible during his career.

Here's what Terry Currier, owner of Music Millennium and himself an icon of the Portland music scene, said at Steve's induction ceremony:

"Steve is a music fan and musician who saw some holes in the live music scene for folk, bluegrass, world music and Americana. He started the Oregon Zoo concerts, which featured both local and nationally known artists and branched into all genres of music. With him taking over the Aladdin Theater, Portland got a first class music venue as well as an amazing smorgasbord of music . . .

"The Aladdin is still my favorite place to see live music."

The induction ceremony was held at the Aladdin Theater.

Steve – so proud that his shy brother is

Steve Reischman

now fronting a band using skill, grace and humor – told of a time the two brothers were moving through a restaurant playing at each table. A customer pointed at John and said, “This one has the talent,” then pointed at Steve and said, “and this one has the personality.”

Big brother Steve was more than happy to be shown wrong.

Steve said, “My relationship with John is the most important relationship in my life. It takes precedence over everything else.”

When John, about seven years younger, was old enough, Steve actually did teach him basic guitar chords. An avid listener, he was attracted to bluegrass and particularly to the mandolin. A watchful neighbor learned of John’s interest – and one day presented John with a mandolin.

In his late teens, Steve said, “I was more into the San Francisco scene, but John was up in Ukiah getting more into bluegrass. So whenever he and I were together, he would be pushing toward bluegrass.” They started performing as brothers when they were in the same city.

It wasn’t long before John’s mandolin playing got noticed by some of the Bay Area’s most pivotal musicians. Having moved to the area, John’s roommate was Todd Phillips,

an original member of the David Grisman Quintet, who introduced him to Tony Rice. That kick-started John’s professional music career.

John’s progression – from one of the beloved Good Ol’

Persons band through his esteemed solo recording history and as the leader of The Jaybirds – is well known.

There aren’t enough accolades to describe his musicality and his mandolin magic. But if you want more details, ask Steve. He

never tires of bragging on his little brother.

If you are lucky, you can catch Steve and John in their rare joint appearances on an Oregon stage.



Dave Elliott, Steve Reischman, Mike Stahlman

A founding member’s thoughts on the OBA

As the music world stabilizes from COVID-19 disruptions and with changing board membership, Steve sees opportunities for the Oregon Bluegrass Association. He was impressed and encouraged by the recent Jaybirds show at the Multnomah Art Center, and he is optimistic about the OBA’s ability to draw audiences and membership. And he offered some ideas based on his years of production and promotion experience with the nonprofit world.

Approach the art center’s board of directors about a partnership. Ask the center for reduced rental fees in exchange for guaranteeing a number of shows at the center; collectively invest in an upgrade of the stage backdrop; use each other’s membership to promote both OBA events and the art center’s other activities.

Investigate other partnerships, such as with KBOO, for sponsorships and promotion.

Continue the gospel show, and promote it extensively through church networks throughout the region.

Consider venues and tools to introduce younger audiences to bluegrass and to the OBA.

Behind The Scenes At Music From The True Vine: Part 2

By Melissa Tanguay

Welcome back! This article is a continuation of interviews with Music from the True Vine hosts started in the Fall 2024 Bluegrass Express. Music from the True Vine is the weekly bluegrass show that airs every Saturday from 9 am - noon on KBOO Portland 90.7 FM. In the last issue we spent some time with Justin Auld, Dave Elliott and Gareth Jenkins. In this issue you'll get to meet Chip Russell, Josh Cole, Chuck Holloway, Donna Dunaif and me, Melissa Tanguay.

Fourth Saturday - Chip Russell & Josh Cole



Chip Russell (aka Uncle Chippy):

How long have you been a host with Music from the True Vine and how did you get your start with the program?

Before hosting, I used to come down to the station on Saturday mornings during the broadcast, sometimes to bring a live recording or two to that week's host. I started as the substitute host in 2006, and brought in my good friend, Josh Cole, to be my compadre in the studio. I took over for Ian Joel as the regular fourth Saturday host in February 2021.

How did your interest in bluegrass music develop and/or what is your first bluegrass memory?

I grew up in the Washington, DC area, which has long been a hotbed of bluegrass music. There was always lots of live music

in the area. And we had WAMU, a radio station out of American University, which had bluegrass music programs from noon to 3 pm every day, and 9 am to noon on Saturdays, and Sundays (when they played all gospel tunes). I volunteered at the station, and participated in their annual fundraisers.

What are some things you think about when selecting music for your show?

My "thing" in setting up my program is presenting live recordings from my vast collection. I have hit upon a formula of making each of my 3 hours a little different. The first hour, I like to visit one particular festival or another, and give the listeners a taste of what it was like. I pick three artists or bands from that festival, and play a short set of their performances. The 2nd hour, I use bluegrass birthdays from that month as the criteria for choosing the recordings. The 3rd hour, I pick one artist or group, and dedicate the entire hour to one of their performances.

How close is what you play on the air to what you listen to on your own at home?
I listen to a LOT of music at home. I would say that my listening habits are split 50/50 between bluegrass, and classic rock. I am, after all, an old-time Deadhead!

What bluegrass artist, past or present, would you most like to have dinner with and/or play music with and why?

I have been a Stanley Brothers fan almost as long as I can remember, so I would choose Carter Stanley. I think that his vocal style epitomizes traditional bluegrass. And maybe John Hartford, because it always seemed like he had so much fun playing.

If you could only listen to 5 bluegrass albums for the rest of your life, what would they be?

This is going to be a hard one for me...in no particular order
Seldom Scene – At The Cellar Door
Longview – Deep In The Mountains
Kenny Baker – Plays Bill Monroe
Johnson Mountain Boys – Live At The Birchmere
Stanley Brothers – The Complete Mercury Recordings

What is the last non-bluegrass album you listened to or show you went to?
Little Feat – Waiting For Columbus

Tell us three non-bluegrass things that people might be interested or surprised to learn about you.

I grew up (or at least got older) in Virginia. Most people seem to think I am a native Oregonian. I moved to Oregon in 1998.

I attended 103 Grateful Dead shows between 1974 and 1995. First show was Roanoke, VA 07-27-74

I am a history buff, and read extensively about American history



Josh Cole:

How long have you been a host with Music from the True Vine and how did you get your start with the program?

About 16 years. I started filling in with Chip Russell, a.k.a. Uncle Chippy, doing an odd fifth Saturday, or if one of the regular DJs needed a day off. Eventually we were doing that so frequently, we were sometimes on as often, if not more often, than the core DJs. And eventually, we moved into the fourth Saturday slot.

How did your interest in bluegrass music develop and/or what is your first bluegrass memory?

It was Old & In The Way that converted me. I remember distinctly when I heard Midnight Moonlight, and deciding I was gonna just do that for the rest of my life.

Behind The Scenes At Music From The True Vine: Part 2

What are some things you think about when selecting music for your show?
Chip makes all the musical selections for our show.

How close is what you play on the air to what you listen to on your own at home?
Thankfully, Chip and I have pretty similar taste, so the stuff he puts in the show is stuff I would also listen to at home.

What bluegrass artist, past or present, would you most like to have dinner with and/or play music with and why?

The Kody Norris Show, both for who I'd want to play music with and have dinner with. Music because their band is so tight, I really want to play with Josiah Tyree the banjo player. And dinner because they seem like they enjoy good southern food as much as I do.

If you could only listen to 5 bluegrass albums for the rest of your life, what would they be?

Second Generation from Keith Whitley and Ricky Skaggs, that would take up three of the five album slots. And Home Is Where The Heart Is by David Grisman, and that's a double album. So there's five.

What is the last non-bluegrass album you listened to or show you went to?

The last non-bluegrass album I listened to was a Louis Armstrong collection. Last show was Garcia Birthday Band, they're amazing!

Tell us three non-bluegrass things that people might be interested or surprised to learn about you.

I'm a serious Star Trek fan and have seen all the different series multiple times (that's a ton of material!)

My best friend is a 17-lb rat terrier named Jake.

I love the sport of skateboarding and wish I could do it without hurting myself every time I touch one (lots of broken bones as a young man)

Fifth Saturday / Fill in - Chuck Holloway, Donna Dunaif, Melissa Tanguay

Chuck Holloway:



How long have you been a host with Music from the True Vine and how did you get your start with the program?

I've been a guest host about 5 times in the last 10 years, but just started on the fifth Saturday rotation this year. I got my start with the program by invitation and encouragement from bluegrass folks in the community that were aware of my past radio experience at another public radio station in Eugene.

How did your interest in bluegrass music develop and/or what is your first bluegrass memory?

I'd have to take my memories back to about 1952. We lived in Conway Springs, Kansas. My dad would come home from work in the evenings, and tune in WSM and the Grand Ol' Opry. I remember hearing Bill Monroe and his Bluegrass Boys. The song, "Uncle Pen," set me off on my journey after hearing the big guitar G-run that is dominant in the chorus.

What are some things you think about when selecting music for your show?

I like to find gems that either aren't heard often enough, or that are totally obscure. I also like to find selections that I might have a connection with, or a story about, the performing musician in one respect or another.

How close is what you play on the air to what you listen to on your own at home?

Really close. I rarely listen to new music. The only new bluegrass music I hear is from other KBOO disc jockeys, or BluegrassCountry.org. I find new music to be EXTREMELY sterile; I prefer something with a little more edge.

What bluegrass artist, past or present, would you most like to have dinner with and/or play music with and why?

Gosh, that's a tough question. I'd have to think about maybe Carter Stanley. I love to hear him talk in interviews; he's got such a relaxed delivery to his thoughts.

If you could only listen to 5 bluegrass albums for the rest of your life, what would they be?

There for sure would have to be a compilation in there.

Hand-Picked - 25 Years of Rounder Bluegrass - Compilation

Sounds from the Ozarks by Vern and Ray Delia Bell and Bill Grant - Classic Bluegrass, Today and Yesterday

J.D. Crowe - Bluegrass Holiday

The Stanley Brothers and the Clinch

Mountain Boys - Mountain Song Favorites

What is the last non-bluegrass album you listened to or show you went to?

I don't go to shows that aren't bluegrass; life is too short. The last non-bluegrass album that I listened to was "The Unreleased Recordings - Hank Williams"

Behind The Scenes At Music From The True Vine: Part 2

Tell us three non-bluegrass things that people might be interested or surprised to learn about you.

I drove a semi-truck for 18 years which included owning for 4 years. I was a truck driving instructor and a truck driving school recruiter.

I was a machinist at McDonnell Douglas Aircraft Company in Torrance, California before getting drafted back in the 1900s.

I was an assistant manager for two Kinney Shoe Stores in California back in the '70s.

Donna Dunaif:



How long have you been a host with Music from the True Vine and how did you get your start with the program?

Since November 2023. My first segment was a collaboration with Claire Levine highlighting Wilma Lee Cooper. After that I got my start with the program when Dave Elliot put out a call for new hosts; Dave was interested in adding some newer voices to the already fine lineup of long-time hosts.

How did your interest in bluegrass music develop and/or what is your first bluegrass memory?

My serious interest in bluegrass began in July 2010. At that time, I had a sudden flash of inspiration to learn to play banjo and I was more drawn to bluegrass style than to

clawhammer style (which I also love to listen to, even though I don't play). Oddly enough, my earliest bluegrass memory goes back to the 1970s when I heard The Deadly Nightshade Band's version of "Keep on the Sunny Side." I was captivated by the song (even though I don't think the playing was all that great).

What are some things you think about when selecting music for your show?

I choose music that I like to listen to and/or that I would like to play. I like to include women artists and artists who perhaps aren't as well-known beyond the mainstream. Folks like Sam Gleaves, Brandon Godman and Cathy Fink and Marcy Marxer come to mind. I also am drawn to featuring the music of songwriters, especially more local ones such as Jim Faddis.

How close is what you play on the air to what you listen to on your own at home?

Very close!

What bluegrass artist, past or present, would you most like to have dinner with and/or play music with and why?

Gosh, there could be so many. I'm a sucker for vocal harmony and I'd love to sing a duet with Greg Blake. What a voice, and he's such a kind human being. I always enjoy seeing him at festivals or shows and saying hi. I think it would also be a peak experience to jam with Della Mae and/or Sister Sadie!

If you could only listen to 5 bluegrass albums for the rest of your life, what would they be?

Another tough choice. I tend to think in terms of songs rather than albums, but here goes:

Jeff Scroggins & Colorado – Over the Line
The Downtown Mountain Boys – Hey John
The Kathy Kallick Band – Foxhounds O' Sister! – compilation
Fink, Marxer & Gleaves – Shout and Shine

What is the last non-bluegrass album you listened to or show you went to?

I don't remember, probably one by Nanci Griffith or Mary Chapin-Carpenter.

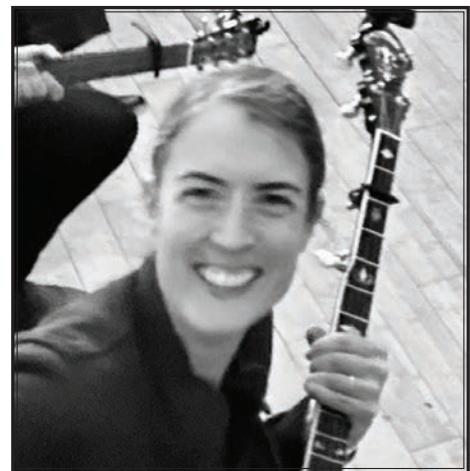
Tell us three non-bluegrass things that people might be interested or surprised to learn about you.

I retired in 2020 from 18 years of employment as a staff nurse in a juvenile detention facility.

For my first year and a half of high school, I attended a specialized arts school (music program, studying classical violin).

For a time, I had a small side business doing pet portrait photography.

Melissa Tanguay:



How long have you been a host with Music from the True Vine and how did you get your start with the program?

Only since early 2024. There was a post on the Oregon Women's Bluegrass Facebook page that KBOO was looking for a new fifth Saturday host. Chuck had been recruited by the time I responded, but Dave invited me to come down to the studio and help with the calendar. He then asked me to pick out a few songs and a few songs became the last hour of the show with training on the board. I then co-hosted

Behind The Scenes At Music From The True Vine: Part 2

the International Women's Day bluegrass show with Donna Dunaif and eventually this led to filling in on a few Saturdays with Donna.

How did your interest in bluegrass music develop and/or what is your first bluegrass memory?

I picked up the banjo before even learning about bluegrass. It was my banjo teacher, BB Bowness, who introduced me to the genre. In one of our first lessons she asked what bluegrass I listened to, and I think my answer was basically "What's bluegrass?" It is not a genre of music that anyone in my family listened to. Little did I know where I would end up! I started exploring and eventually found Flatt and Scruggs. The song that really hooked me was Down the Road, and like many banjo players, once I discovered Earl Scruggs, the rest is history.

What are some things you think about when selecting music for your show?

I put a lot of consideration into how the transition from one song to the next feels.

And I constantly hear Dave Elliott's voice in my head saying "Just play what you love." That is what I try to do.

How close is what you play on the air to what you listen to on your own at home?

I'd say there is a 75% overlap. I tend to gravitate towards classic, more traditional bluegrass when listening on my own at home. But I do like to explore newer artists for the show, which I'm grateful that the show pushes me to do because I have found some artists that I really love.

What bluegrass artist, past or present, would you most like to have dinner with and/or play music with and why?

It would have to be JD Crowe. I love ALL his playing, but what captures me the most is his back-up - no one does banjo back-up quite like JD Crowe. What he plays, regardless of how simple or complicated, always fits so perfectly with the rest of the song and I'd love to dig into his thought process and have him show me a few of his favorite licks.

If you could only listen to 5 bluegrass albums for the rest of your life, what would they be?

Flatt & Scruggs – Foggy Mountain Banjo
Tony Rice – Tony Rice Plays and Sings

Bluegrass

The Osborne Brothers – The Osborne Brothers' Bluegrass Collection
The Bluegrass Album Band – The Bluegrass Compact Disc

The Del McCoury Band – Blue Side of Town

What is the last non-bluegrass album you listened to or show you went to?

Warpaint

Tell us three non-bluegrass things that people might be interested or surprised to learn about you.

I am a New England native and lived there all my adult life before moving to Portland in 2019.

There are forty-eight 4000+ foot mountains in New Hampshire (not big by PNW standards, I know, but big for New England) and I've climbed all of them.

I once was a finalist in a hot pepper eating contest.



Whiskey Deaf band, Nov. 9, 2024 for Portland Folkmusic Society's Westside Concert Series, photo by Clayton Knight.

Looking At Oregon Bluegrass From The Inside Out: Part 2

By Linda Leavitt

The Regional Musicians

Joe Schulte, Skillethead (Bend)

I got my first guitar when I was 14 years old and pretty much never put it down, although I didn't really start the trajectory of learning until I was 18. I've only had one teacher, Bernard Gladsbeek, a good friend of David Grisman and Frank Solivan. Guitar was my main instrument until I started the Moon Mountain Ramblers, and we needed a mandolin in the band.

I was and still am a rocker. I like the Seattle Grunge scene. I'm a huge Nirvana and Alice in Chains fan, along with metal and classic '90s Gangster Rap. Always on top for me though are the Grateful Dead and Neil Young. When I found David Grisman, his "Dawg" music became huge in my life and I have probably listened to more of his music than any other.

Learning Dawg music from Bernard and a handful of my best friends shaped everything for me. Learning the same jam-friendly music with friends so we could learn and play the same things together, was mega huge for us all. We all still play and have made music a big part of our lives.

I've listened to a lot more hip hop, metal, hard rock and other wild music while always keeping my actual musicianship rooted in Dawg music and bluegrass. In Oregon for most of us, we aren't surrounded by talent and pushed as hard as musicians in other states. A lot of friends who live elsewhere are surrounded by much more talent. I often feel a lot of us here are self-taught in a way.

Bob Evonovick, 33 String Drive (Southern Oregon)

I can't remember when I didn't pay attention to music in one form another. When I was young I used to go to my dad's church choir practice. Somewhere around age 5, I started piano lessons which helped me understand a bit of theory which has carried over into my current musical landscape.

My first teacher was a nun at the Catholic School where I started piano lessons - don't remember her name. Within a year or two my

parents bought a Hammond organ. Somewhere around 12 I was lured away from keyboards to guitar like all my other buddies. I didn't take lessons but would hang around with my friends trying to figure out the chords to songs like Gloria, Louie Louie, all the cool rock and roll tunes we were hearing on AM radio.

My parents helped me purchase my first decent instrument when I was 13 - a 1965 Fender Mustang. A few years later I added a Yamaha FG300, my first decent acoustic guitar. Wish I still had them both!

When I was young, all the music I listened to was on AM radio. The format included everything in one big mix: Soul, rock 'n roll, torch, folk, even some country. I remember listening to and loving Johnny Cash's Ring of Fire which may have been followed by the Beatles playing Love Me Do, followed by Frank Sinatra. My scope of interest, and that of pretty much every other kid I knew, began to fine-tune with the "British Invasion"—The Beatles, The Rolling Stones, The Kinks, etc. The British bands opened the door for American kids, including myself, to step out a bit, resulting in a plethora of great bands from the West Coast including The Grateful Dead, The Doors, Janis Joplin, Jefferson Airplane, Moby Grape, Quicksilver Messenger Service, and many others. A notable thread for all the American bands of the '60s was that most of them could trace their roots to American folk music. That influence would occasionally surface (think Friend of the Devil) and when it did, it would hit a sweet spot somewhere deep in my musical subconscious. A line can be drawn from the music of the Dead, New Riders of the Purple Sage, and others to my early interest in the music of Johnny Cash and Patsy Cline. The late '60s was a particularly rich time for me in terms

of wood-shedding on guitar, learning to sing and learning how to play with my friends in our first garage bands.

I grew up in Northern Virginia outside Washington, DC, which was rich with bluegrass culture. Many families migrated from the Southeast to places like the DC area, Ohio and Pennsylvania looking for better job opportunities and they brought their music with them. As a teenager my friends and I would venture from the suburbs to Georgetown where the drinking age was 18 and with the help of a fake ID, a good time was guaranteed. Amongst the hip, cool rock and roll clubs there was a little workingman's bar called the Shamrock that featured bluegrass music and was frequented by regional bluegrass bands including the original Country Gentlemen. Feeling a little too "long hair" and not "blue collar" enough I would stand out on the sidewalk and listen, transfixed by the drive and the harmonies. Shortly after, I attended my first bluegrass festival in rural Maryland and was introduced to this new band that was covering contemporary music on bluegrass instruments with a good dose of humor and a relatable stage presence. Great players and singers, they were called The Seldom Scene.

That was the Big Bang for me; I walked through the door and never looked back. From then on my efforts around playing guitar and singing were tilted towards bluegrass and the emerging convergence of rock and country music - artists like Emmylou Harris, The Flying Burrito Brothers, The Byrds, Linda Ronstadt, The Dillards, etc. As the years unfolded my interest in bluegrass and Americana introduced me to my main instrument, the Dobro, as well as countless luminaries in the music business with Jerry Douglas being at the top of that list. Playing with bands like Foxfire, Siskiyou Summit, Borderline (with Emry Phelps), One Horse Shy and others was a result of walking through that door. My immersion in the

Looking At Oregon Bluegrass From The Inside Out: Part 2

NW bluegrass scene these past 40 years has been enriching beyond words, especially my involvement with Wintergrass since its inception.

There were so many “experiences” that collectively shaped me as an artist but probably one (or two) of the most profound were attending two week-long workshops with Jerry Douglas back in 1986 and 1987 in Cannon Beach, Oregon. The (Haystack) program also included all the members of Hot Rize as well as Peter Rowan. The experience put me on a learning curve that I’m still on around playing Dobro/lap steel/singing and being able to effectively collaborate musically with others.

My experiences with Wintergrass and other events as well as the contacts I’ve benefited from meeting, playing with, and learning from - countless high-level musicians - are unique to me in terms of my background compared to most of my colleagues. I’ve also had a string of uncanny luck through the years, being in the right place at the right time and not knowing what I was witnessing until later: Being aware of this great singer named Peter Rowan who, at the time, was singing with a rock-fusion band called Seatrail; stumbling into Old and in the Way at a small festival in the early ‘70s and realizing the singer was the same guy from Seatrail, not to mention who the other guys in the band were; being at Lisner Auditorium when Little Feat performed and recorded part of their landmark album, Waiting for Columbus; seeing John Hartford, Tut Taylor and Norman Blake at another small festival in Virginia shortly before the release of Hartford’s Aereo-Plain album. Many of these experiences impacted me retroactively as the years rolled by and I gradually learned about what I had witnessed.

The bluegrass scene in Southern Oregon is rich considering the lack of huge population centers. Even though there is a reverent nod to the traditions of the music honoring Bill Monroe and other bluegrass pioneers, the scene is definitely more progressive and “West Coast” as in other parts of the country. All the musicians I know love the music but do not rely on gigging

to make a living - which, at least for me, keeps it fun and not a “job”. Considering the relatively small population of this area of the state, the level of expertise is high with bands like 33 String Drive, The Rosa Lees, Chasing Ceridwyn, Mountain Top Sound and 8 Dollar Mountain performing regularly around the region. Most of the members of the above bands all know each other and readily get together to jam whenever possible - no egos, just a lot of mutual respect and support.

Bekkah McAlvage, The Rosa Lees (Southern Oregon)

I’ve always been interested in music and can remember being little and trying to pick out melodies on whatever random piano I would come across. As I got older, I’d sing in church musicals and choirs at school, so those were probably the first places that I started to get any formal training around singing and blending voices together with harmony. I didn’t learn how to play the guitar until I was around 21. Funny enough, I’ve never taken any formal guitar lessons. My friends have shown me things here and there, but I’m mostly self-taught - which probably explains why I have a lot of weird habits. The person that really set me on my path to making music was my friend Sage. She was the first person that taught me how to tune my guitar, make chord shapes, accompany myself on an instrument while singing, and even transpose keys. A whole, big beautiful world opened up to me. The guitar is the first and only instrument I play on a regular basis.

Musically speaking, I was pretty limited as a kid - that is, until I could use my babysitting money to start buying cassette singles for my Walkman. Growing up we pretty much only listened to music when we were driving around in the car and it was four cassettes: the Beach Boys Greatest Hits, Simon and Garfunkel’s Bridge Over Troubled Water, a Golden Oldies mix, and Madonna’s True Blue album. These are still some of my favorite albums. When I was a teen I fully took advantage of Columbia House’s 12 albums for a penny deal. Those were the days of listening to anything that seemed important or interesting - from

Led Zeppelin and Jethro Tull to Cat Stevens and the Grateful Dead. Once I started playing music in my 20s, all my friends were playing country and honky tonk music, so that turned some pages for me musically.

One of the most pivotal experiences for me happened when I was living and working up in Alaska. I started to go to weekly bluegrass jams at this little harbor bar called Hole in the Wall outside of Ketchikan. It’s a tiny place that sits above the docks right in Herring Cove with dollar bills stuck all over the walls and a pot-bellied stove in the corner. Folks would get together every Friday night during the summer and play until the wee hours of the morning. Occasionally someone would come into the dock with a big salmon they’d just caught and there would be a potluck. Ketchikan also has variety shows called The Monthly Grind in the local clan house in Saxman during the off season. I got to experience and play at a few of those. That was really special. These shows had themes each month and it was just folks making music or performing skits for each other to enjoy and to connect with each other as a community. There was also a lot of pie involved. That was my first taste of being a part of a supportive music community and it helped propel my love of making music and interest in bluegrass music.

I feel pretty lucky that in The Rosa Lees we all have diverse musical backgrounds and interests. We continue to evolve separately as well as together as a band. For instance, Rachel (our banjo player) also has a second musical life studying and playing Irish fiddle, which is super cool. Jessie (our fiddle player) grew up playing Scottish fiddle so that can inform a lot of her playing and song choice. Holly (our bass player) grew up playing the saxophone in the school band, so she has a bit more of a traditional musical background. At the same time, I’m pretty sure that Holly is the only one who actually went to any bluegrass festivals with her family as a kid, so she definitely had more exposure to that world early on than the rest of us did. There is a real

continued on page 15



WINTER MUSIC FESTIVAL

2025

Florence, Oregon

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KRISTEN GRAINGER & TRUE NORTH

DELLA MAE

CRYING UNCLE BLUEGRASS BAND

TONY FURTADO WITH LUKE PRICE

WHISKEY DEAF THUNDER AND RAIN

**OREGON BLUEGRASS ASSOCIATION &
NECHVILLE BANJOS IN GALLERY FIVE**

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**TICKETS AT
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Looking At Oregon Bluegrass From The Inside Out: Part 2

cont. from pg. 13

mix of musical knowledge and interest in the band, so it's interesting when we are making song choices or arranging a song, because there are a lot of different ideas that we can pull from.

It seems like bluegrass musicians, wherever you go, tend to come together to share music in a way that you don't see in other genres of music. It is a real community oriented music and people want to share it and experience it together through song swapping and jamming either in formal situations like weekly jams out in public or just hanging around the kitchen. I feel like Oregon has this in common with other areas around the country, which is neat to see. One thing that I'd love to see—not just in Oregon, but everywhere—is more women feeling included and represented in jams, bands, and booking at venues and festivals.

Ryan Hansen, Tuesday String Band (Monmouth)

I first took up the saxophone in the school band in 4th grade. When I took up guitar at 15 I became infatuated with the guitar heroes of Classic Rock and Heavy Metal, listening to bands like Metallica, Led Zeppelin, Boston, Jimi Hendrix, and Pink Floyd. I also developed an intense love for the band Phish after being introduced to them by my cool older cousin, Travis.

I can't forget my introduction to bluegrass mandolin, when I was working at Breedlove Guitars in Bend and heard my friend Andy tearing it up on mandolin during breaks. I was fascinated and it planted a seed that I brought to fruition several years later when I bought an old Kentucky mandolin and a fiddle tune book at an antique store. Eventually I became obsessed and did my Capstone Project at Western Oregon University on the history of bluegrass music and started Tuesday String Band.

My bandmates in Tuesday String Band and I were all active in our school music programs from a young age and pursued our own musical endeavors outside of school. Our differences lie in our spe-

cific areas of study; I have a bit more vocal experience than my bandmates from having sung in collegiate choirs and a capella groups, Mason has a great deal of percussion ensemble experience and Gage has spent more time busking on the streets than any of us. I'd say that I'm different in that I discovered the bluegrass tradition fairly late in my musical career. The lucky ones grew up around bluegrass and learned by going to jams and clinics at festivals, but I was completely unaware of this whole world until just a few years ago. I often ache thinking about how much better I could be had I grown up in the tradition, but this just makes me practice harder. Perhaps my experiences will make my voice in bluegrass unique. That's what I'm hoping for!

Being a bluegrass musician in Oregon is surely different than it is in the states that are well-known for bluegrass music (Kentucky, Tennessee, the South in general). I feel that the scene is less saturated with bands here, which is a good thing in my opinion. It makes a bluegrass show more of a unique treat for audiences, and I think it results in a more tight-knit community of players and fans. West Coast bluegrass in general seems to be a bit more open-minded as well, allowing for progressive bluegrass and jamgrass groups to join in the community and share the spaces. We're definitely enjoying a surge in the popularity of bluegrass music at the national level right now (Billy Strings is packing arenas), and young people are getting on board. Colorado has been a hub for fresh and highly creative bluegrass music for quite some time now with their Telluride Festival (and many others) attracting thousands each year, but I think that the Pacific Northwest is starting to forge its own identity as a hub for great bluegrass music.

The Festival Producers

In Oregon, there are a handful of small bluegrass-focused festivals, along with several larger festivals that sometimes include bluegrass acts: Winter Music Festival (Florence), Bridgetown Bluegrass Festival (Portland), Wheeler County Bluegrass Festival (Fossil), Lost River Bluegrass Festival (Merrill), Farewell Festival (Redmond), Big

Ponderoo (Sisters), Bluegrass & Butterflies (Elkton), Tygh Valley Jamboree (Tygh Valley) and Sisters Folk Festival (Sisters).

Oregon's festival producers are the unsung heroes of the bluegrass community. They start planning events far in advance and work tirelessly, often behind the scenes, to bring bluegrass music to audiences.

I reached out to a few festival directors to ask about their musical background, how they started producing festivals, what their challenges are and what their thoughts are about the future of the festivals they produce.

Suzanne Adkins, Wheeler County Bluegrass Festival (Fossil)

I grew up in the Tidewater area of Southeast Virginia and had a classical music background starting with piano lessons when I was about 6, and then in high school band where I played flute. It was a fantastic foundation in music, but it was completely on paper, with no improvising at all. When I was in high school, I got a guitar, an old Yamaha FG-15 (I think it was), and thus started my flirtation with folk music. I remember the first song I learned on the guitar was Puff the Magic Dragon. When I went to college in Charlottesville, my interest in traditional American music took off—there were so many great artists I had the chance to see in those days including Tony Rice, Norman Blake, Doc Watson, Bill Monroe, just to name a few. I flirted with attending old time jams back then as well. Once I was in graduate school and working on a career, music took a back seat until I moved to Eugene and then in 1992 when I went to Puget Sound Guitar Workshop. When I discovered the Oregon bluegrass music scene, thanks to folks like Chuck Holloway, I was off and running in the bluegrass community.

I've been on the Board of Acoustic Sound (the 501(c)3 non-profit organization that produces the Wintergrass festival) since about 2007. And while being on the Board doesn't involve the nuts and bolts of production, it does give an excellent behind-

OBA Steve Waller Memorial Fund

History

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

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

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

Scope

Steve Waller Memorial Fund grants will be awarded annually to individuals or groups with involvement in the Oregon Bluegrass community. The OBA Waller Fund Committee will consider all requests received through completion of the Waller Grant Application Form by the annual due date of March 1.



Criteria

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

Use Of Funds

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

**Apply using the form
on page 18.
The Annual deadline is
March 1.**

Nora Candey Memorial Songwriting Grant

The Nora Candey Memorial Songwriting Grant exists to encourage songwriters of all levels. Distributed funds are intended for in-person or online classes, lessons, workshops, books, etc., to develop your music or lyric writing.

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

Music assimilates the experience of its audience if it is to remain vital and evolve. Some will never warm to the high lonesome sound but will buy a Billy Strings or Gillian Welch record the day it comes out. New music illuminates new perspectives. It keeps the timeless themes relatable even as the symbols and sensibilities that gave rise to the music fall further away from our daily lives.

Songwriting breaks hearts, builds worlds, empowers, and seeks the truth. If you have tried it, want to but aren't sure where to start, or are

already creating songs, this grant is for you. To create something that would never have existed if not for you is something to take pride in, even if no one ever knows. Kurt Vonnegut, one of Nora's favorite writers, puts it this way...

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

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

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



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

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

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

**Apply using the form
on page 18.
The Annual deadline is
March 1.**

Grant Award Information and Application

Date: _____

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

Applicant Name: _____

Mailing Address: _____

City, State, Zip Code: _____

Phone: _____ Email: _____

Best Time to Contact _____

Are you an OBA Board Member or Relative? _____

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

Describe your involvement in the Oregon Bluegrass Community.

Describe the Use of Grant Funds _____

For What Time Period Will Funds Be Used _____

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

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

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

Thank You and Good Luck!

Looking At Oregon Bluegrass From The Inside Out: Part 2

cont. from pg. 15

the-scenes look into the inner workings of a large indoor festival. I don't remember when I first met Jay Bowerman, but I had been going to the Wheeler County Festival in Fossil, Oregon more or less since it first started. That festival was the brainchild of Jay Bowerman and also Carol Harley from the band Misty River. For the first years of that festival, Carol was the artistic director, and Jay was the producer, together with the City of Fossil and Wheeler County, which are active participants in putting on the festival. Eventually, Carol moved from Vancouver to Baker City, and decided it was time to hand over the reins to somebody else. They asked me to do it, and so far they haven't kicked me off the team!

I think the challenges that face production of bluegrass festivals haven't changed over the years – it always boils down to selling enough tickets to pay the bills! There also seems to be an inherent burn-out that some of the best producers face doing a festival year after year. Wintergrass did a fantastic job of weathering COVID-19 with the help of an amazing federal grant designed to help events survive being cancelled. The Wheeler County Bluegrass Festival is fortunate that it is primarily funded by an annual grant from the Oregon Community Foundation that has enabled the festival to remain free to the public since it started. Granted, it is a small festival compared to events like Wintergrass or the Sisters Folk Festival. Even so, production costs of putting on festivals have skyrocketed since the pandemic, which has us looking for more creative ideas to raise funds for the Wheeler County Festival so we don't have to start selling tickets.

Based on what I am seeing with the upcoming generation of young bluegrass players, I'd say the future of bluegrass is in good hands, and as long as people are looking for places to jam and are willing to purchase tickets, bluegrass festivals should continue to thrive.

Rachel Pearson, Winter Music Festival (Florence)

I learned to sing and to appreciate good

music from a young age -- at home, at church, at school and from listening to a wide variety of radio stations and live music offerings. I began producing the Kids Concerts in 2002, along with two other volunteers. The Winter Music Festival began in 2003 and joined forces with the Kids Concerts to create a great big wonderful festival weekend. In 2018 Kirk Mlinek joined the Florence Arts, Culture, and Entertainment (FACE) festival team and set the Winter Music Festival on a positive trajectory of predominantly bluegrass, roots, and Americana which continues successfully today.

Two of the challenges we face are finding top-quality groups willing to travel to our beautiful but relatively remote venue on the Oregon Coast in late January, and convincing new audiences to give bluegrass a chance. The artistry of modern bluegrass musicians at the festival is astounding. Often just one great live concert is enough to convert a new listener.

In the future, we will continue the successful combination of great bands, dedicated volunteers, eager audiences and community involvement that make the FACE Florence Winter Music Festival a vibrant bluegrass destination every January.

Greg Mathews, Lost River Bluegrass Festival (Merrill)

I've been attempting to play guitar, harmonica and fiddle for about fifty years and you would think I would have learned something by now! I have always loved bluegrass and old country. We have a trio known as the Stukel Mountain Stranglers and what we lack in talent, we make up for with enthusiasm!

I think "producer" is a pretty big title for what I do. In 2018 my co-partner Joyce Furlong and I decided to try our hand at putting on a festival and we were shocked at how successful it was. We reached out to some folks that played music and they graciously came in for little more than gas money and we could not have imagined it being such a success.

Of course, financing is always the biggest challenge for a festival. Fire season is a concern with some festivals having to be cancelled. The Lost River Bluegrass Festival is unique in that the whole community is involved. The Parks Department lets us have the grounds and Civic Center gratis, the City supports us with financing and labor and the volunteers and sponsors have been incredible. Local businesses, farmers, ranchers and organizations such as Roundhouse Foundation have been overly generous because they see what it does for our community.



Greg Mathews & his granddaughter at Lost River Bluegrass Festival in Merrill.

We are just going to build on the success we have had. People from out of the area are overwhelmed by what a welcoming community we are. The talent is as good as you are going to see at any festival. The campground is filled with friends from all the neighboring states and local families. We still only charge \$25 for all three days with kids twelve and under free. And if you can't afford that, come and see me and I will make sure you are able to attend. People ask me what it is that has made our festival successful and I honestly don't know what to tell them! It sounds corny but it is the small town, welcoming atmosphere and I guess we figure that all festivals are like this, and most are!"

Marty Tomaselli, Bluegrass & Butterflies Festival (Elkton)

I was brought up in a musical family, meaning that when the extended family would get together, aunts, uncles, cousins, there would always be time for singalongs,

Looking At Oregon Bluegrass From The Inside Out

mostly old standards that they had been singing for years. I spent 50 years in the food business and singing is how I would manage the stress of working in busy kitchens from Los Angeles to Lake Tahoe and then Elkton. I recall a customer saying that when they walked in and could hear me singing they knew everything was going to be all right. I have an acoustic bass and a couple of guitars but just have not put the time in.

So a couple of years ago the Bay Area Bluegrass Boys, as I call them, (consisting of 3 doctors, and a judge) whom I knew from my cafe, called and said, "You better be standing on the corner with a sleeping bag on Friday because we are kidnapping you to go to the Northwest Stringfest." I have been hooked ever since. I think it might have been standing in front of the stage to see Del McCoury and the whole family pickin' away. But it was Molly Tuttle that first caught my interest. I revered guitar greats like Johnny Winter, Eric Clapton, Duane Allman, Jimmy Page, and others, but when I was introduced to Billy Strings and Molly, I was so impressed by their finger pickin' and I can't seem to get enough.

Then one of the guys, whose father has a place on the river in Elkton, started talking about bringing some bands there to put on a show and asked me what I thought about it. I told him if he was serious that we should approach ECEC (Elkton Community Education Center) with the plan of a fundraising project for them. I had put on

three other shows there doing the same for fundraising. Just one band at a time, but they seemed to work out.

For me and the guys it is all about the music in our own little town. We don't want to take anything out of it, just the joy of putting on a show, having fun, raising money for the facility, and not having to pay for it ourselves. Then by the grace of God, Selena (Roleson) showed up in town just in the nick of time last year to organize it all. So I am not really a producer. I am just one part of a group that gathers all the pieces and hands them to her to put the puzzle together.

The biggest challenge for us is the location. It is hard to get the bands to commit to coming to such a remote place. There are so many festivals nowadays that you make your offer and wait to see if they will accept it or will they get a better offer from somewhere else? That is why we take such care to make sure the bands are happy when they get here. Everyone so far says we are really killing it in the hospitality side of it. "So nice to have real food in the green room" is what they all have said. That, and everyone is so nice and easygoing that we put them at ease or, as we like to say, Music is Medicine.

Fundraising is another big challenge. Easy to hit all the big businesses in a large city. But when we are a town of less than a mile square and less than 300 people we have had to reach out to all the bigger cities

around us. We do have some great donors from our little community but we could not make it happen without the generous support of our businesses of our neighboring cities and friends.

The responses from the bands and the attendees have been so positive that it gets us excited to keep pushing forward. As one band put it this year, when the String Summit closed down, that left a big hole in the Northwest bluegrass scene and what we are building here could be the answer to filling that hole. We still have a lot to learn about marketing, total logistics, and setting up jams and workshops, which I hear is a big important part of festival success. The best way to learn is through experience, they say, and now we have another year of that.

Linda Leavitt recently retired from the OBA Bluegrass Express after many years as the Editor. Part 1 of this article appeared in the Fall 2024 issue.



Many of us in Portland remember watching a very young Ellie Hakanson playing in a family band with her dad, Rob, mom, Kathy Fetty, sister Amy and brother Henry. Since the family band days, Ellie has earned national recognition both for her singing and her fiddling. Most recently, Missy Raines, many-times winner of the IBMA Bass Player of the Year award, invited Ellie to perform in her band, Allegheny.

In September 2024, Allegheny played at The Old Church in Portland. Ellie invited her earliest singing partner —Rob— to join the band on stage. That was when Rob told us that he and Kathy had been married in that church. Not a dry eye in the house!

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Laurie Lewis, Sully Tuttle headline 35th annual Winterfolk benefit Feb. 1 at Portland's Alberta Rose Theater

By Claire Levine

In 1988, singer-songwriter Tom May was invited to host a mini folk festival to celebrate a fan's birthday. She asked friends who attended to donate to an important organization – Sisters of The Road Café.

The birthday party, soon dubbed Winterfolk, became a tradition, raising nearly one million dollars for organizations benefiting Portland's homeless population. For the 2025 festival, Laurie Lewis, accompanied by Sully Tuttle, will join Tom as the featured artists at Winterfolk: Saturday, February 1 at Portland's Alberta Rose Theater.

In addition, this year you can hear other artists much loved by the bluegrass and folk community: Kristen Grainger and Dan Wetzel; Mary Flower and the BBQ Boys; Kate Power and Steve Einhorn; and the remarkable guitarist Terry Robb. Winterfolk also proudly welcomes Oregon's Poet Laureate Emeritus Kim Stafford.

Linda Ronstadt said of Laurie Lewis, "Her voice is a rare combination of grit and grace, strength and delicacy. Her stories always ring true." Laurie is a stunning songwriter, a terrific arranger, a dynamite fiddler and a mentor to many young musicians who now receive their own accolades.

She is well known to Oregon audiences – from her many shows here and at Wintergrass with her partner, Tom Rozum, and with bluegrass bands like The Right Hands. Many of us have learned from her at Bluegrass at the Beach in Nehalem and at the Bluegrass in the Gorge camp at the Menucha Retreat Center.

Sully Tuttle, Molly's brother, is a regular member of AJ Lee and Blue Summit and placed second at the Winfield National Flatpicking competition in 2024. He has been honored elsewhere for both his singing and guitar playing.

Music Notes: Temperance Reel

Tab edited by Greg Stone

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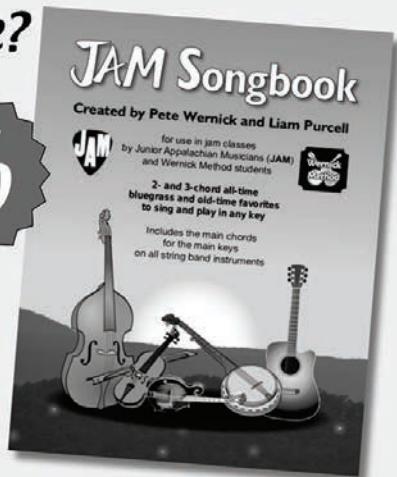


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OBA Supporting Performer Directory

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

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!

33stringdrive.com

Contact Jeffery Jones jrjones@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

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 Sydoriak (mandolin). thehotcopperkettle@gmail.com

Chicken S#!t Gamblers

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

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

Corral Creek

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

Contact Ron Taylor

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

The County Fools

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

Dogwood String Band

Contemporary bluegrass-fueled Americana.

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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/
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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
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Keith Little

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Contact Lana Dishner
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The Lois & Clark Expedition

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**Contact lleavittmusic@icloud.com or
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Lost Creek Bluegrass Band

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www.lostcreekmusic.com
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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

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info@midshelfstringband.com,
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The Miller Twins

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

www.themillertwinsmusic.com

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

OBA Supporting Performer Directory

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.roguemoon.net

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.therosalleeps.com

email: therosalleeps@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

Sawtooth and Sons

Two original members of Sawtooth Mountain Boys with their sons. Strong family harmonies, and driving instrumentals. Band members are Hal Spence (guitar/banjo/bass) and his son Andrew Spence (guitar/banjo); and Rollie Champe (bass/guitar/mandolin) and his son Brett Champe (mandolin/banjo/guitar/bass), with all members singing lead or harmony.

Contact: Andrew Spence andspence@gmail.com

Phone 1-909-913-3668

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

www.SteveBlanchardMusic.com

503-730-0005

Steve@SteveBlanchardMusic.com

Sunfish Duo

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

https://soundcloud.com/sunfishduo

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

Sunny South

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

Dave Elliot at davescapos@yahoo.com

Syco Billy's Sting Band

Honey dripping harmonies combined with a completely in sync toe tapping string band and you have Western Oregon's Syco 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:

thunderridgebluegrass@gmail.com

Drew Tucker: 971-300-2455

Chuck Holloway, 541-461-4867

Patrick Connell, 541-261-3609

Timothy Jenkins Band

Timothy Jenkins

tjenkins@uoregon.edu

Booking: themillertwinsmusic@gmail.com

True North

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

truenorthband@comcast.net

www.truenorthband.com

Tuesday String Band

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

https://tuesdaystringband.com/

Instagram: @tuesdaystringband

Ryan Hanson: 217-653-2980

tuesdaystringband@gmail.com

Wailing Willows

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

Contact: 909-913-3668

andspence@gmail.com

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Nat O'Neal, Patrick Connell, Zach Banks. Three- and four- part vocal harmonies, exciting instrumentation and contagious fun are part of the Rufusarian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.

www.whistlinrufus.com

Pat Connell

whistlinrufus@comcast.net

971-207-5933

Scheduled Jams: Oregon and SW Washington

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

Sunday

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

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

Phone library, 503-783-3456.

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

A friendly jam for beginning and intermediate players. Meet at a private residence.

For information and directions: Call Christine Robins (541) 738-2610

PORLAND: Bluegrass Jam – Every Sunday 1 - 4 PM.

Alternating locations. 1st and 3rd Sundays at Rogue Eastside Pub, 928 SE 9th Ave, Portland. 2nd and 4th Sundays at Artichoke Music, 2007 SE Powell, Portland. For the jams at Artichoke there is a \$5 cover which goes to Artichoke. 5th Sundays, who knows. *For information: Contact via email gary.hilbers@gmail.com or text 503 730-9628*

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

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

PORLTAND: 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.

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.

Scheduled Jams: Oregon and SW Washington

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 7-8 pm
1403 SE Stark, Portland

Hosted by Josh Cole. joshcole145@gmail.com

COOS BAY: Bluegrass Jam Every Thursday, 6 pm until closing

Coos Bay Eagles Aerie 536, 568 S. 2nd St., Coos Bay, Oregon. Hosted by Willie & The South Coast Bluegrass Band (Please stay home if you have a sore throat, cough, or any other cold/flu symptoms.)

Contact: enkidu444@aol.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

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

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

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

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

*Jay Moeller
jaymoeller1@gmail.com*

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

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

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

LONG BEACH, WA: Beach Grass Slow Jam, every Friday, 3:30-5:00 pm.

Instruction and a jam, \$10. Peninsula Performing Arts Center, 504 Pacific Ave. North, Long Beach, WA.

Janet Clark, 928-899-1123

Saturday

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, second Saturday from October to May

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

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

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

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

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

If you have jam updates or additions for the Bluegrass Express, Email your content to editor@oregonbluegrass.org.

2025 Festivals, Camps, Workshops, & More

Please check websites 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. Some festivals are not listed because we could not confirm the 2025 dates yet. We will update this list when new information is available.

January 9-12

Great 48
Marriott Hotel
Bakersfield, California
californiabluegrass.org

January 16-19

Portland Old-Time Music Gathering
Multiple locations
Portland, Oregon
bubbaville.org/gathering/

January 23-25

Winter Music Festival
Florence Events Center
Florence, Oregon
wintermusicfestival.org

March 15

Newgrass Festival
LaJoie Theater
Chehalem Cultural Center
Newberg, Oregon
Instagram: @newgrassfest

April 25-28

Walker Creek Music Camp
Santa Rosa, California
walkercreekmusiccamp.org

April 25-27

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

May 7-11

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

May 24 Annual Meeting

Oregon Bluegrass Association
Shaniko Hotel, Shaniko, Oregon

May 23-26

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

May 29-June 1

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

June 5-8

Goldendale Pickers Festival
\$10/weekend, Ekone Park
Goldendale, Washington
facebook.com/goldendalepickersfest/

June 5-8

Idaho Bluegrass Camp
Weiser, Idaho
Idahobluegrasscamp.org

June 8-11

California Bluegrass Association
Summer Music Camp
MusicCamp@CaliforniaBluegrass.net
followed by June 12-15
Father's Day Festival
+ Youth Academy
Nevada County Fairgrounds
Grass Valley, California
californiabluegrass.org

June 13-15

Wilson Creek Bluegrass Jamfest
Wilson Creek City Park
Wilson Creek, Washington
wilsoncreekbluegrassjam.com

June 13-15

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

June 16-21

National Oldtime Fiddlers' Contest & Festival, Weiser High School
690 Indianhead Road
Weiser, Idaho
facebook.com/@notfc/

June 20-22

Wenatchee River Bluegrass Fest.
Chelan County Expo Fairgrounds
Cashmere, Washington
wenatcheeriverbluegrass.com

June 28-29

Big Ponderoo
Village Green Park
Sisters, Oregon
bigponderoo.com
sffpresents.org

July 4-6

Wheeler Country Bluegrass Festival
Free (registration recommended)
Fossil, Oregon (at the courthouse)
wheelercountybluegrass.org

July 4-6

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

July 6-18

NimbleFingers Bluegrass & Old Time Workshops & Festival
Sorrento Center
1159 Passchendaele Road
Sorrento, British Columbia, Canada

July 12-14

Bluegrass From The Forest
South Mason Youth Soccer Park
Shelton, Washington
Bluegrassfromtheforest.com

July 18-20

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

July 21-24

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

2025 Festivals, Camps, Workshops, & More

July 24-27

Columbia Gorge Bluegrass Festival
Skamania County Fairgrounds
Stevenson, Washington
Facebook.com/CGBLuegrassF/

July 28-August 1

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

August 1-3

Winlock Pickers Fest
Oakview Grange
2715 North Pearl St.
Centralia, Washington
wamapickersfest.org

August 8-10

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

August 8-10

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

August 9-17

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

August 21-24

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

August 22-24

Rainier Pickin' Party
Wilkowski Park
Rainier, Washington

August 30-31

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

September 4-7

American Banjo Camp
(includes other instruments)
Pilgrim Firs Conference Center
Port Orchard, Washington
americanbanjocamp.com

September 13

Bluegrass & Butterflies
Elkton Community Education Center
Elkton, Oregon
bluegrassandbutterflies.com

September 22-25

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

September 26-28

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

September 26-28

Sisters Folk Festival
Multiple locations
Sisters, Oregon
sfpresents.org

October

(dates to be announced)
Fall Campout
Lodi Grape Festival Grounds
Lodi, California
californiabluegrass.org

November

(dates to be announced)
South State 48
Carlsbad by the Sea Hotel
Carlsbad, California
californiabluegrass.org



Nicole Dills-Mt. St Helens Bluegrass Festival



Hot Copper Kettle-Siskiyou Folk & Bluegrass Festival



The Central Valley Boys-Lost River Bluegrass Festival



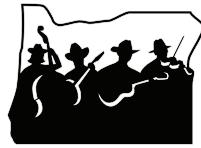
Happy New Year from the
Oregon Bluegrass Association
and all the officers,
board members,
newsletter staff, and
the many other
OBA volunteers!

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



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www.oregonbluegrass.org

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or visit www.oregonbluegrass.org*



Name _____

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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!

- \$30 Individual Membership
- \$75 Individual Three-Year Membership
- \$50 Supporting Performer Membership
- \$125 Contributing Business Sponsor
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Check/Cash/CC: _____
Received by: _____
Event: _____

THE OBA NEEDS YOU!

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