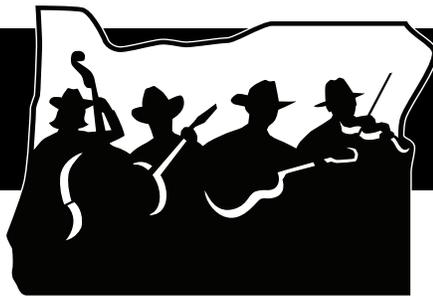


Vol. 36 No. 1
Jan, Feb, Mar.
2016



INSIDE THIS ISSUE!
Abbie Weisenbloom, The Late
Bloomer, Sound Advice, and
More....



\$5.00

Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

The Best Seat in the House

Abbie Weisenbloom provides an intimate venue for acoustic music

By Linda Levitt and Abbie Weisenbloom

Abbie Weisenbloom has made her mark on the Portland music scene by creating a thriving venue for bluegrass and other acoustic musicians in her Southeast Portland living room. With over 200 shows under her belt, Abbie's house concerts are well known, and a hot ticket among fans of acoustic music and the bluegrass, old-time, and other acoustic musicians who enjoy performing in an intimate setting to attentive audiences. With concert streaming now also available to fans across the state – or across the ocean, via Concert Window (concertwindow.com/abbiewpresents), Abbie continues to support musicians making a living with their craft and to make the concert experience accessible to more people.

Abbie recently took time between concert hosting and parenting duties to answer a few questions about the woman behind the wildly successful concert series and the house concert experience.

Where did you grow up?

I mainly grew up in the Santa Barbara area, although I lived for short periods in Hawaii and Nevada as a small child. A large part of my early childhood was spent living in the

mountains above Carpinteria, California. We spent several years there living in a trailer alongside the construction site where my parents were building their

time that afforded meant that my sister and I had ample time to run around in the brush with our dogs, get poison oak, draw, fight, play music, read, and develop our imaginations.



Abbie Weisenbloom has become well known for hosting bluegrass, old-time and acoustic house concerts in her Southeast Portland home.

dream house, in the style of an historic adobe. The isolation of the location, limitations on TV, and the open-ended

How did you end up in Portland?

My husband Harold and I were looking for a place – that we liked and could afford – to settle and raise a family. We married in 1997 and were living in a San Francisco walk-up with a roommate. Even at that time, we knew we could not afford to buy a place there, although we loved it, so we quit our jobs and hit the road for a year, searching for a place to settle down. We traveled to Mexico, all around the US, and Europe (mostly France). Our last stop was Portland, where we knew a couple. That first night, we stayed with them, walked to the Bagdad Theater, and had pizza and a beer. We were hooked!

Have you always been interested in music?

Ever since I had the opportunity to play an instrument in 4th grade and was given my father's flute to play, I was immediately drawn to playing. I also found the instrument itself to be intensely beautiful: the detailed sil-

Continued on Page 7



WINTERGRASS
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Trout Steak Revival ♣ The Bombadils ♣ The Hounds Tooth Boys
The Bumper Jacksons ♣ Petunia the Vipers
and more to come!



wintergrass.com

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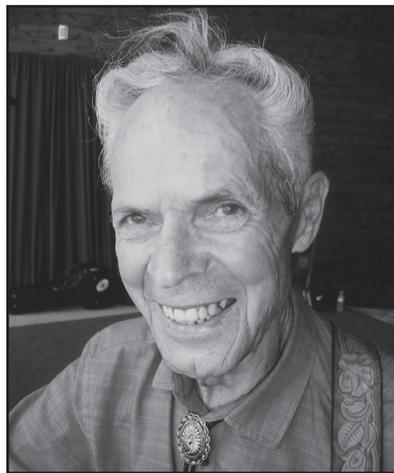
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OBA Roseburg Chapter Secretary Francis Stephenson



Make sure to stop by the OBA suite at Wintergrass!



Bluegrass tabs from Steve Kaufman



Vol. 36 No. 1

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www.oregonbluegrass.org

Bluegrass Express

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

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OBA Membership & Ad Information

The OBA Board

Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the quarterly Bluegrass Express, frequent mailings about events, and ticket discounts to Northwest bluegrass events. Annual membership dues are \$25 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, as well as other options. To join, complete the application on the back cover and mail with your check to:

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

Website

Features include an interactive calendar that allows you to post your own events, excerpts from past issues of the Bluegrass Express, and links for local bands. Come visit us online! Visit the OBA web page today!

www.oregonbluegrass.org

Article and Editorial Submissions

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

Please send submissions to:

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Advertise in the Express!

Your Express advertising will reach over 500 households of bluegrass enthusiasts, while helping the OBA to continue publishing this valuable resource. We appreciate your support of the Oregon Bluegrass Association. For information about placing an ad for your music-related business please contact Pat Connell via email at: obaexpressads@comcast.net or (971) 207-5933.

AD RATES AND DIMENSIONS

Published quarterly:

Winter (January, February, March)

Mailed on January 2

Reserve by Dec. 1, Copy deadline Dec. 15

Spring (April, May, June)

Mailed on April 1

Reserve by March 1, Copy deadline March 15

Summer (July, August, September)

Mailed on July 1

Reserve by June 1, Copy deadline June 15

Fall (October, November, December)

Mailed October 1

Reserve by September 1, Copy deadline September 15

SIZE	DIMENSION	COST	TWO 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 4.50"	\$60.00	\$50.00
Eighth page	3.75 x 2.25 (2 1/4)"	\$40.00	\$30.00

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 send a check payable to The Oregon Bluegrass Association and mail to PO Box 1115, Portland, OR 97207.

When submitting an advertisement to the OBA, please be sure the file is black and white, 300 dpi and in either PDF, TIFF, or JPEG. If you have questions about your file please email Christine Weinmeister at cjuliawein@gmail.com.

Founded in 1982, the Oregon Bluegrass Association (OBA), is a volunteer-run, 501(c) (3), non-profit arts organization consisting consists of both individual and band memberships. Based in Portland, Oregon, the OBA has chapters in both Salem and 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.

President's Message

Greetings!

We're in what could be perceived as the dormancy of music during the winter months. But in reality, it's just moved indoors. There are still plenty of weekly jams and this winter, quite a few live performances of all types.

Kicking the year off was the New Year's Eve bash at the Alberta Rose Theater with Jerry Douglas and Peter Rowan. On a smaller scale, on the evening of January 30th, the OBA presents the 34th Annual Sonny Hammond Memorial Gospel Show. The show takes place at the Freedom Foursquare Church with two great gospel bluegrass bands, Highway Home and EOScene. The evening begins at 5:30 with a jam and the gospel show starts at 7pm.

The Eastside Concert series continues to overflow with great local artists. Mason Smith works hard to produce these concerts and they are excellent places to see the best regional bands plus the occasional national band coming through town. Nu-Blu, as an example, is coming back to Eastside, playing on Saturday, February 13.

Banjo players Bela Fleck and Abigail Washburn are coming to downtown Portland's Newmark Theater on February 9. The OBA is holding a contest, with two lucky winners receiving a pair of tickets for their best photos taken of Bela at previous concerts. Winners will be selected on January 29. To enter, post your photo(s) on the OBA Facebook page. Following that is Laurie Lewis and The Right Hands, an OBA-sponsored concert on February 20 at St. David of Wales Episcopal Church in Portland. For information, check out the website.

That takes us to within a week of Wintergrass, everybody's favorite winter blowout and the chance to see the best bands in bluegrass. This year's lineup includes Jerry Douglas and the Earls of Leicester, the Seldom Scene, Doyle Lawson and Quicksilver, Helen Highwater plus Farmstrong, the Downtown Mountain Boys and The Misty Mamas. You'll find the rest of the lineup in this issue. The OBA, one of the Wintergrass sponsors, will again host a suite this year with showcase bands and jams during most hours. Vice President Tony McCormick and Viking Twang host Randy Black will be there to pour beer and keep things organized. Many thanks to our sponsor, Lagunitas Brewery.

On April 10th, the OBA's Annual Meeting will take place at Trexler Farm in Stayton. This is a fun, free day with food, picking, prizes, seeing friends, plus a short meeting. We hope you'll come. It's one of the few times that this many members are in one place. And again, as a member, it costs you nothing.

Before we know it, many of us will be in Shelton, Washington for Bluegrass from the Forest, representing the official start of the festival season. In this issue, you can check out this year's lineup. We're looking forward to seeing you at one of the concerts, festivals, or jams.

Chris Palmer

President, Oregon Bluegrass Association



OBA Bluegrass Express - Winter 2016

What's Playing on the Radio?

Local Radio Bluegrass and Country Listings

Albany/Corvallis - KBOO

Broadcast from Portland, can be heard at 100.7 FM. See under Portland, below

Astoria - KMUN 91.9 FM

Some syndicated programming
503-325-0010

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Tuesdays 9-11pm, Bluegrass/Old Timey
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CafeVaquera@hotmail.com

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Regular folk program

Monday thru Friday 10am - noon
with bluegrass included

Columbia Gorge - KBOO

broadcast from Portland. Can be heard at 92.7 FM. See under Portland below

Corvallis - KOAC 550 AM

Syndicated public radio with some bluegrass included in regular programming
541-737-4311

Eugene - KLCC 89.7 FM

Local broadcast 541-726-2224
Mixed format "Saturday Cafe"
Saturdays 11am - noon
"The Backporch"
9 - 10pm Saturdays

Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays
"Acoustic Junction" 5 - 7pm Saturdays
"Miles of Bluegrass" 7 - 9pm Mondays
www.krvm.org 541-687-3370

Pendleton - KWHT 104.5 FM

"Bushels of Bluegrass" 9 - 11pm Sundays
contact Phil Hodgen 541-276-2476

Portland - KBOO 90.7 FM

"Music from the True Vine"
9am - noon Saturdays

Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F
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February 13th

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March 12th

Fellow Travelers
Slipshod

April 9th

Rose City Bluegrass
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May 14th

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www.CashmereConcerts.com



ver mechanism, the sound it made. I enjoyed the physical sensation of blowing across the embouchure. In grade school there was “the band bus” that would drive around to the schools. When it pulled into the parking lot we’d board it and learn our instrument. In middle and high school there was marching band. As I mentioned earlier, we lived in the hills, a big commute from most activities, so I often played alone in my room, with the tape recorder playing a duet part. I remember my budgie loved it and would run back and forth along my flute squawking with excitement while I played, and how scratchy his claws were. After high school I stopped playing the flute regularly, but have picked it up again in the past few years, along with starting to learn the violin and piano.

What led you to host concerts?

In hindsight, I see that there were a variety of catalysts that led us to host concerts: relocating to a new city, becoming a parent, leaving the workplace, feeling lonely and isolated professionally and socially, missing travel and the wide variety of people you meet on the road, rediscovering music as an adult, and simply wanting to get my groove back. However, I can say that hosting house concerts is not something that I ever anticipated doing!

The move and parenthood.

When Harold and I moved to Portland, we quickly got full-time jobs, bought a house, and got pregnant all in the first year. We had no family in town. For people who have raised kids, you know this is where the picnic ends! The friends we knew when we first arrived had divorced and moved away and another close friend, who wanted to move here, died of cancer. I knew I wanted to stay at home to raise the kids, but I had no idea how that would feel. Although I had many experiences and many jobs by the time I had my first child at 31, nothing prepared me for how I was going to react to becoming a stay-at-home parent.

Rediscovering music.

I had put my flute away for many years. At some point when I was pregnant with



The Tutttles performing on Abbie Weisenbloom;s living room stage in July, 2015

my first child Max, I dusted off a mandolin that I had inherited from my Grandmother Marie. I had never seen her play it, but like the flute, I was smitten and intrigued by the beauty and promise of the instrument and started to take lessons. As my belly swelled, so did my fingers, and once our first child Max was born I stopped taking lessons. I turned to the flute again because as my first instrument, it was easier to play and learn with a baby around. I also started attending jams, played music with friends (classical & traditional), and joined the Portland Megaband.

Kids start to play.

By the time Zach and Max were 3 and 6 years old, a friend suggested I check out Suzuki violin lessons for them at the Community Music Center. Growing up I had never seen a violin and always thought they were exotic and out of reach. Still, I was intrigued, so the kids and I started learning the violin together. In addition, we had purchased a piano and the kids and I started taking piano lessons. As a family, we also started going to an endless stream of shows offered by the Portland Folk Music Society, Artichoke Music, the Oregon Symphony, etc. Eventually, the kids and I played with a



Hosting house concerts is a family affair for Abbie, Harold and their sons Max and Zach.



Martin Stevens, Dan Crary, Bill Evans and Steve Spurgin in August, 2015

band for farmers' markets.

How did you get started with house concerts? Who was the first musician to play in your living room?

We started to actively bring people into our home by hosting students from France. Not long afterward, we began hosting music jams, recitals, rehearsals and ultimately house concerts.

In 2005 I met a musician new to town, Jamie Laval, and took fiddle lessons from him. He moved away but would tour back through town with his different projects, so I offered to have him to play at our place. Mind you, at that time our living room was full of lots of stuff, so I can imagine how he might have hesitated before finally taking me up on my offer. Once he did, in 2009, we commissioned Brecher Design to build what was then the first part of the stage. I wanted it to look nice and not just be a pallet with a piece of plywood on top!

How many house concerts do you host in an average month?

We have hosted concerts for 6½ years and over 250 shows to date. In November 2015 we had 11 shows, but that is much more than average. We have 4 to 7 shows each month, but fewer in the summer.

How would you describe a typical house concert flow?

All day I keep up on emails and social media, posters, etc., then go for a swim or ride my bike to calm the nerves. Around 3-4 p.m. I clean the house in the fastest most efficient way possible and call the kids into action, setting up the correct number of chairs, setting up the green room, turning on all of the lights, etc. At 5 p.m. I get dressed. Harold barbecues the chicken and bakes the cookies. If people have signed up to help, they come at this time. Around 6 p.m. the musicians arrive for a sound check and Concert Window framing. At 6:30 the potluck starts and the guests arrive. Max or Zach takes donations at the door. At 7 p.m. I start the Concert Window stream, and at 7:30 PM the show begins. At intermission there is visiting and merchandise sales. Unless the artists spend the night, the last guests have usually headed home before midnight!

Why potluck and food at a house concert?

We have 5 senses. If we can feed all of those in an evening, it is a better experience. The potluck is a nice way for the audience to transition into the concert experience. It makes the house smell great too! We visit with old friends and meet new ones. The audience also enjoys contributing to the creative energy of the evening in this way. This ultimately widens the circle of people who come and

enjoy the music, and who enjoy food and socializing on their own terms. For example, although my husband doesn't play or actively search out music, he enjoys contributing to concerts by making the chicken, cookies, hosting, and being an integral part of the evening. He has also come to appreciate music he had never been exposed to before.

Over the years you've hosted a lot of acoustic music, including some great bluegrass and old-time artists. Who have been some of your favorites?

One of my favorite bluegrass shows recently has been Mr. Sun featuring Darol Anger, Joe Walsh, Grant Gordy, and Ethan Jodziewicz. Other fantastic shows include John Reischman and his projects; Billy Strings & Don Julin; Laurie Lewis & Tom Rozum; The Bee Eaters and their various projects; Dan Crary, Bill Evans, Steve Spurgin, Martin Stevens; True North; Front Country; Barefoot Movement; Scott Law & Peter Rowan, Jeff Scroggins & Colorado; The Tuttles. You can see that this is really an impossible choice!

Some favorite old-time shows include Foghorn Stringband and Frank Fairfield.

Where do all of the donations go?

As a house concert, all donations at the door go to the artists. Since a house concert is legally a party, and we do so many parties, we are careful stick to the rules. Also, it feels great to contribute to the artists in this way! We are now an official Folk Alliance house concert series, and as members they cover all of the ASCAP/BMI fees.

How does Concert Window work?

Concert Window is a streaming platform that allows us to share our shows with anyone who wants to tune in and watch the show live on the internet. Usually, the folks who tune in are fans of the artist, or people who follow my channel. We have been streaming with this service for the last two years. Traditional musicians started the company and still run it with the goal of supporting the artists. Also





Don Julian and Billy Strings in March 2015

as a venue in the online context, we are legally allowed to be compensated for our work, so I see this as a win-win situation. My channel is www.concertwindow.com/abbiewpresents. Usually people pay \$1 (or more if they like) to watch a show and then they tip during the show and comment on the live feed if they want. I keep the technical equipment off to the side so that it does not diminish or distract from the live audience experience. The artists and I split 70% of the proceeds.

How do people find out about your concerts or reserve a seat?



John Reischman, Scott Nygaard, and Sharon Gilchrist Trio, October 2015

I have a website with my full concert calendar – www.froggie.com. To reserve a seat and get the directions to our house in SE Portland, anyone can email abbiew@froggie.com or use the Reserve Seats button next to each show. Donations are paid at the door.

What are some of the challenges you've faced in hosting house concerts?

Anxiety!

Especially in the early years, I had episodes of anxiety and uncertainty about what I am doing. As with many things, it is only in hindsight that anything seems to make sense. Swimming and biking help to keep these things at bay. I also spent several years in therapy navigating the early years of shows with

someone who is familiar with the music world.

Financing the series.

In the short term, I have added a donate button to the website, but I need to figure that piece out.

Energy management.

It can be exhausting, especially if you have 4 in one week.

Managing last minute cancellations.

I have learned to be kind of Zen about this. As a parent and audience member, I know how unpredictable life can be, so

I completely support folks if they are unable to get themselves here as long as they can tell me in advance, even the day of is much appreciated. That is also why I *always* plan on overbooking

shows. So far I have not regretted doing that because usually for 10% of the audience, something legitimate comes up where they simply cannot attend. When they do show up, I recognize the commitment it takes to do that and am genuinely appreciative.

What have been some of your favorite house concert moments?

Specifically?

When Rushad Eggleston did 30 air jumps in a row and the audience was in stitches. When Jerron Paxton played the piano. When one audience member for the Crow Quill Night Owls show walked in the door with all of the ingredients to make Chai from scratch.

Generally?

When a musician leads a sing-a-long and hears how powerful the audience resounds in the room. When there's a real back-and-forth dialogue between the performer and audience. When time stands still for a roomful of people during a show and you are all on the same page. When the potluck is out of sight! When you realize that new friends are becoming old friends. When kids are really into the music. After a show, there's a special feeling that lingers. I'd like to capture that in a bottle.

What keeps you motivated to continue hosting concerts?

A community has grown around it. Some audience members step away for a few years and come back to it, and musicians from all over the world continue to discover it for the first time. I enjoy the continuity and also enjoy not knowing what might happen. Portland is changing a lot right now. I feel there's value in doing my best to keep a good thing going for the artists and community, and it also helps to anchor our family in that context.

Thanks!

A big Thank You to every person who has contributed to this project, attended shows, helped out, performed, and sent supportive words along the way. As a



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For Tickets or more info:

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The Late Bloomer: May The Circle Be Unbroken

By Chuck McConnell

As told at Portland Story Theater's Urban Tellers show

When I was a kid, there was always music in the house. My father played piano – stride and big band tunes – by ear, mostly. My sister, eleven years older, played violin and piano – classical music. My brother, nine years older, played reeds and some percussion – marching band music. And my mama was into church music. Needless to say, the family did not play together.

That left me, the odd man out. Odd because of age – I was much younger than my siblings – but also because everybody assumed I would never play anything. Instead, I was the designated listener, and well trained in that role. Not many five-year-olds know not to clap between the movements of a symphony, but I did.

The family had some money at that time so my sister, by far the most talented member of the family and the bearer of my father's frustrated musical ambitions, played a fine, nearly 200-year-old Cremona violin. And when she wasn't playing that, she played a Steinway concert grand piano. It dominated the house.

That piano also provided a special safe place for me. I was the only one small enough to crawl under the piano and when I was there, I felt safe. I could see the feet of all the big people but they couldn't see me. I'd sit on the floor, with my back against the third leg of the piano, and my sister's music would surround me. I could feel it in my backbone.

My sister and brother went away to university. The violin went with my sister. To my father's chagrin, she became not a professional musician but a social worker, keeping the violin for recreation. The piano stayed.

It became the center of a ritual that held our little family of now three together through my teenage years.



My father would come home from work and go straight to the piano. He'd plunk his way through whatever tune he'd heard on the car radio on his way home. He'd figure it out and mess around with it a little, play a few other tunes he knew, and then – always – he'd settle on his all-time favorite: Fats Waller's HONEYSUCKLE ROSE. He'd play that through once or twice, and it was time for dinner.

My teenage years were no better than anybody else's and that ritual set a safe perimeter around the dinner table.

Fast forward to 2011. I've settled in Portland and I'm meeting people, trying to build a circle of friends. I met this interesting lady. Interesting, despite the fact that she's a banjo player.

Sometime after we met, she called me up and said, "There's going to be a house concert. Want to go?"

"Of course!" (Remember, I'm the designated listener.)

We went to the concert. It was a bluegrass band from Spokane.

My southern accent doesn't show in

text, but if you heard me speak – you'd know I'm from the south. So there I was, listening to folks who'd never been east of the Mississippi singing about how much they miss West Virginia. If they'd ever been to West Virginia, they wouldn't miss it.

The band included a fiddle player and she was absolutely amazing. I was transfixed listening to her play. They took a set break and I said to my friend, "The fiddle player is INCREDIBLE!!"

My friend said, "Well then, you should learn to play." She didn't know that for 60+ years I had been the designated listener, not destined to play anything and that was too complicated to explain. So I just said, "Nah. Ain't happenin'. I'm much too old."

With a smirk, she said, "I learned to play the banjo at 46. What's wrong with you?"

The band played their second set and the fiddle player was even better. I wanted those other band members to go home, and just let her play. And I was thinking.

They wrapped up and I turned to my friend and said, "OK. Maybe if I started with piano, I could work my way up to fiddle."

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FEBRUARY 26

May The Circle Be Unbroken

By Chuck McConnell

Another smirk, with a touch of impatience this time, “You don’t have enough time! If you’re going to play the fiddle, play the fiddle!”

Soon after that, I was traveling in the east and whenever I go east, I go to see my sister. About ten years ago, she was in a hellacious car crash. Damn near killed her. For a time, she lost motion, speech. Good therapy brought them back, but chronic medical problems remain. Telephones are OK, but I like to actually see how she is. And this time, I had a second reason to visit: I wanted fiddle advice.

As soon as I opened the subject, she lit up and said, “Oh, you should have my instruments!”

Instruments. Yeah. Two. Turns out that somewhere along the line, when our Aunt Margaret died, my sister inherited a second violin. And now she was offering both to me.

What? Why?

“After the wreck,” she said, “stuff came back – motion, speech. But not the music. Can’t hear it, can’t play it. So you should have my instruments.”

Wow!

“One condition . . .” she continued. “You must take both to the best luthier you can find, have them put into playing condition, get written appraisals and have them insured.”

I brought both fiddles back to Portland and took them to the best luthier in town, David Kerr down on Holgate Avenue. You can’t imagine how far out of my comfort zone I was when I walked into his shop with those two fiddles. I felt like I was walking into a gynecologist’s office. I handed them over and was told, “Come back in a week.”

When I went back, Kerr himself took both instruments out of the safe and set them on the counter. He opened the cases, set down his written appraisals, and began to tell me about the fiddles. It was as if he were talking about children! When and where they were made, repairs they’d enjoyed (or suffered) over the years, etc., etc. It turns out that my sister’s violin really is quite a fine, and valuable, instrument. Aunt Margaret’s . . . not so much.

Kerr came to the end of his recitations about the instruments and stepped back slightly from the counter. He’s a little guy, with great big glasses. He

looked up at me over the glasses.

“So you are a beginner?” he asked.

“Yeah.” He takes a brief pause.

“And you will play bluegrass?”

“Yeah.”

Without breaking eye contact with me, he closed the case with my sister’s violin and gestures to Aunt Margaret’s. Completely dead-pan, he says, “I think you’ll enjoy this instrument.”

And I do enjoy that instrument.

Soon after that, I signed up for a class at PCC, taught by the incredibly patient Eileen Walter. On the first night, she started by saying, “This is how you open the case.”

From there, I encountered a chain of gifted teachers: The matriarch of Oregon old-time fiddle, Linda Danielson. The patient Donna Wynn. The incredibly effective teacher, Jenny Humphrey. The player who has all the licks and is eager to share them, Chris Kokes. The kick-back Roland White who wants to make everybody a star. And the inheritor of Job’s patience, Greg Stone, who – through his every-Saturday Taborggrass lessons and jams – welcomes novitiates to the sacred order of bluegrass.

These, and other people, have given me what my father had: music, not for performance but for the sheer joy of the making.

I’ve settled into a pattern. Almost every day, at the end of the day, I get out my fiddle. I work on whatever new tunes I’m trying to learn. I play a few of the tunes I know. And, inevitably, I settle on my all-time favorite, MAY THE CIRCLE BE UNBROKEN.

I play it through once or twice, and it’s time for dinner.

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The Late Bloomer is a series curated by Linda Leavitt, devoted to the stories of musicians who have returned to or found the bluegrass community as adults.

I Come from a Long Tradition of Singers. My mother sang to me, songs from musicals of the thirties and forties. As soon as we were old enough to do so, my brother and I joined in, singing songs of Fred Astaire, Ginger Rogers, Judy Garland, Ruby Keeler and Dick Powell. Like the people in the musicals, my family members would burst into song on the slightest pretext. I still do that and people look at me as if I must be crazy.

Grandmother de Tarr played ragtime as a teenager, which was risqué at the time. Grandmother Morgan played a more classical repertoire. She gave me a piano and encouraged me to read music when I was in elementary school. I was never much for practicing as a child. The piano got left behind in one of our many moves. But thanks to her, I learned to read music.

I played the glockenspiel in middle school and kept playing it through my adulthood; I marched with *The Fighting Instruments of Karma Marching Band/Chamber Orchestra* at the Oregon Country Fair for decades. I took up the cello in high school. That's when I finally learned how to practice and really get somewhere with an instrument. I gave it up, though, when I moved to London to go to college and couldn't afford to ship it there.

The Front Porch of Heaven

When I was eight years old, my best friend asked me what my religion was and I told her that my family were Unitarians. She seemed puzzled; she was Catholic. The next day, after consulting with her mother, she told me with great sadness that I could never enter heaven because I hadn't been baptized. Then she brightened slightly and told me that I could sit on the front porch of heaven.

I decided then and there that if I was going to spend eternity on a front porch, I should learn how to play the banjo ... *some day.*

I didn't own a banjo until I was in my twenties, and even then I didn't play it much. I learned some chords, enough to write some songs with it. I helped write and produce a few musicals for Stage Left at the Oregon Country Fair. But I didn't have time to practice the banjo. Working and raising a family, my dance card was full, and I figured that I had all of eternity to get good. *Hmm ... all of eternity.*

Four years ago, I was looking at my neglected banjo and realized that my plan to play it after I was dead might be unrealistic. I went online to see if there was a place I might learn to play the banjo for real: I found the Taborgrass website. It was September and a new session was beginning soon. I didn't know a lot about bluegrass; I had been primarily playing clawhammer, not finger picking, but I decided to give it a try.

The first class was really fun. I kept coming back. I threw myself into learning bluegrass banjo. I didn't have a clue how to jam, but I tried my best. Three-finger picking with those strange picks did not come naturally. I was a little embarrassed at how poorly I played, but no one seemed to care, and I received a lot of encouragement. I remember one day I had packed up after trying to jam, feeling really frustrated. Greg Stone caught me in the hall and persuaded me to come back to the jam and try again. I was grateful that he did that – that he noticed and cared enough to bring me back and help me out when I was feeling in over my head. Greg says he has had banjo players leave in tears in the



past. I have noticed that banjo players (including myself) do not progress as fast as other players. Playing a lead on the banjo is not particularly easy, since one is playing twice as many notes as the other instruments, and trying to pick out a melody while keeping a roll pattern going. While beginning fiddle and mandolin players can pick up speed pretty quickly, banjo players take a lot of time to build speed and accuracy.

Greg had MP3s on the website that I could play with to learn backup and leads. I took some lessons. I worked with a metronome. Keeping accurate time is important, and it is crucial to building speed. Mike Stahlman, one of my banjo heroes, says that speed is a function of precision. Problem is, I haven't yet found a metronome that doesn't speed up and slow down.

I participated in the first-year class in the morning and observed the second-year class in the afternoon. When the summer rolled around and Taborgrass was on break, I made it my goal to learn all the second-year tunes and songs so I would be prepared and able to play in the afternoon class. I listened to a lot of bluegrass music. I went to some beginning jams. By the time Taborgrass began the next September, I could kind



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of keep up with the second-year class. The next year I felt even more comfortable. I'm told that when one plays music with others, oxytocin, a hormone that encourages bonding, is released in the brain. When I see people that I play music with regularly, I feel a deep bond of friendship. Stepping into one of my regular jams or into the Taborgrass class feels like entering a warm embrace.

I quit my job a while back. I'm a lot happier, especially since I have more time and can attend more bluegrass events, including bluegrass festivals. I had a wonderful summer, camping out with friends, jamming, and getting to see a lot of my favorite bands. I will go back to work eventually, but I can't do the full time job thing again. Life is too short and I want to spend more time playing and listening to great bands.

New Challenges

I bought an upright bass last April. I am happy to play it if there isn't another bass. I like to jam with the first-year students. It is a way of serving and encouraging Taborgrass beginners. The jam instantly sounds better when the bass arrives. And the bass is a very forgiving instrument. For one thing, one is playing half as many notes as the fiddles and mandolins and a quarter as many notes as the banjo. If the intonation is off, it's not a tragedy, as long as one keeps the beat. The human ear cannot hear poor intonation well at the lower frequencies. And it gives me the chance to play at more advanced jams, too, since an imperfect bass player is better than no bass player at all (as long as I keep the beat).

Being able to play the bass comes in handy when I play in my little band, Porcupine Ridge. Yes, I'm a member of a band. I like to be able to take the time to really work on individual songs and get them to performance level. We do occasional gigs at coffee houses and retirement communities.

In September I embarked on my fifth year at Taborgrass with yet another instrument. Forty-five years ago I

inherited a fiddle that my great uncle made, but I hadn't ever played it. I was pleasantly surprised that I could play "Whiskey Before Breakfast" the first time I picked it up – not beautifully, but I could play it! It took me years to get that tune up to speed on the banjo and I still struggle with it. The fiddle is laid out much more logically than the banjo so it is easier to play leads

I'm hoping to negotiate with the Jam Master in the Great Beyond to set it up so that next time I will be born into a family that already plays bluegrass.

However, unlike the bass, the fiddle is *not* a forgiving instrument. When I play it in the mornings, it can be a form of torment. The fiddle is hard to play in tune and requires attention to many things: posture, bow placement on the strings, keeping the wrist loose, elbow dropped, fingers close to the fretboard. And after playing it for a few months it still doesn't sound great. But it is a form of obsession. *I just love playing it.*

Onward and Upward

I found having a place to play with other people made all the difference for me. It was so much fun that I really wanted to get better. I made it a goal to play the banjo at least ten hours a week. On the theory that it takes 10,000 hours to master an instrument, I figured in twenty years I would be pretty good. I would also be eighty years old. I am now a lot more humble. I realize it will probably take at least another lifetime after my late start, especially now that my fiddle obsession is cutting into my banjo time.

I'm hoping to negotiate with the Jam Master in the Great Beyond to set it up

so that next lifetime I will be born into a family that already plays bluegrass. That is, if the Jam Master ever steps out onto the front porch of heaven to pick and chat with me. I want to be one of those people who can say that they have been playing the fiddle since they were two. I see how readily young people pick it up and I envy them. Sigh. But I love playing with them.

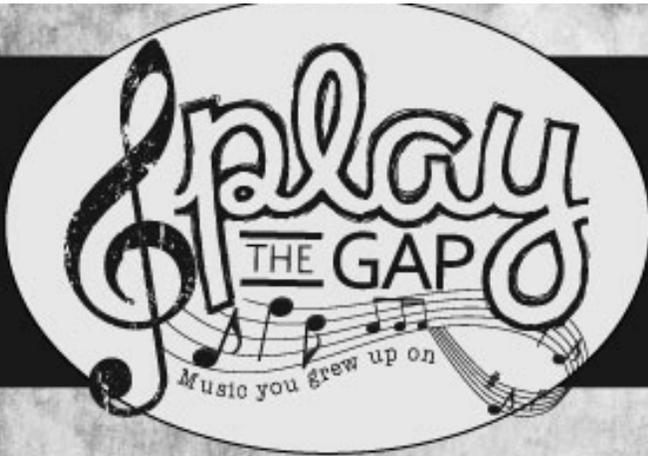
This journey into bluegrass has brought me much joy and great friendships. It also cost me my marriage. My now ex-husband, who is a professional musician, regarded my playing with great disdain. He let it be known that he did not appreciate my banjo playing and that it was an annoyance. He did not want my friends coming over to play music. We finally divorced this last year. (Turns out his girlfriend doesn't like me. Or my banjo.) I really appreciated having a supportive community to get me through a difficult time. And to play backup for the song I wrote about the divorce. My only regret is that I didn't take up the fiddle sooner, when I was still living with my ex-husband. If he thought listening to beginning banjo was painful, listening to beginning fiddle is *real* punishment.

And of course, I really enjoy singing with other people, and learning how to sing proper bluegrass harmony. (I'm still working on that. The baritone part is tricky, isn't it?). It is wonderful to be part of a community of people who play music, and being welcomed despite being a beginner.

The Tradition Continues

Both my children, who are now adults, sing in public. They both make a living from music. Jasper is a performer who emcees shows, juggles, dances, sings, and plays the accordion. My younger son, Gavriel, is a music teacher and works for Portland Public Schools. He plays multiple instruments, and plays in several bands. And we all write songs. I come from a long tradition of singers ... and that tradition continues.





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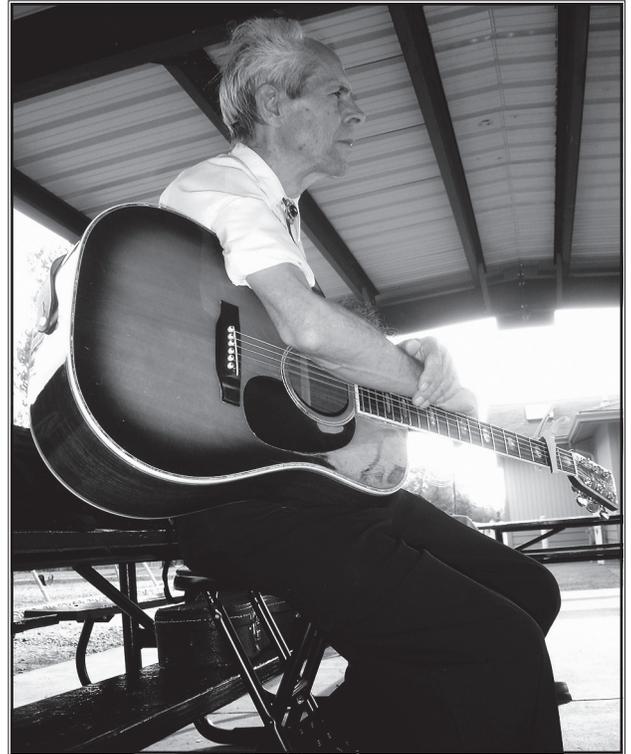


A few months back, I wrote about our indefatigable Roseburg Chapter Chairperson/Treasurer Liz Crain who is always the first to arrive and last to leave our Third Sunday Jam (1 – 4:30 p.m.). Beginning in January, the jam has relocated to the Sutherlin Senior Center (202 E. Central Ave.) Now, I'd like to introduce two other officers of the Roseburg Chapter, Vice-Chair Gene Hodson and Secretary Francis Stephenson.

Gene Hodson's interest in music has evolved from childhood. He played trombone while in junior high and high school. Born in Modesto, California, he moved to the San Francisco Bay area where he lived most of his life. There he started his own country band ("Country Fever") that played a variety of music from country standards and bluegrass to light rock. They were the same members for 25 years. Gene has been playing music

in the Roseburg area for ten years. He hooked up with the Colliding Rivers Band in 2005, but they disbanded a few years later. Gene plays upright bass for the Umpqua Valley Bluegrass Band (formed in 2010) and also bass guitar for Mountain Creek String Band, an acoustic variety trio formed in 2015. For years, Gene has also played doghouse bass with the Oregon Oldtime Fiddlers' Association.

Francis Stephenson was born in 1932 in New Brunswick, Canada, 100 miles north of the Maine border. He grew up loving and listening to Wilf



Roseburg Chapter Secretary Francis Stephenson



Roseburg Chapter Vice-Chair Gene Hodson

Carter and Hank Snow on the radio, who were Canada's two country heroes during the early '40s. But around 1941, Francis started pulling in a radio station hundreds of miles to the south, known as WWVA, in Wheeling, West Virginia. On their Saturday night jamboree, from 8 p.m. to midnight, they had great old-time artists like Hawkshaw Hawkins, Little Jimmie Dickens, and Cowboy Copas. But, the husband/wife duo Stoney Cooper and Wilma Lee compelled Francis to sing and play guitar. In 1946, at age 14, Francis got his first guitar, and started to play and sing. Francis

says, "Nobody else knew at that time, that Wilma Lee and Stoney Cooper's sound would be the closest sound to bluegrass this world would ever hear, until Bill Monroe announced in 1946, that he had invented a unique music and named it bluegrass." In 1955, at age 23, Francis moved to Ventura, California. In 1956, Francis heard authentic bluegrass for the first time. It was the Stanley Brothers' first Columbia LP. Before that LP finished playing, Francis' heart switched from country to bluegrass, forever. After living in Ventura for 12 years, and then Santa Barbara for 43 years, Francis moved to Roseburg in 2010. Even though Francis now has many favorite bluegrass artists, Ralph Stanley is still at the top of the list.

Now, a shout out to a band I just heard about in this neck of the woods called The Jerome Prairie Dogz with David James, Larry Deraedt, Bob Wilson and



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Jeff Clark. These hometown Grants Pass boys have been playing together for 12 years and look forward to a new year of music. David says, "It just gets better. We play a variety of classic bluegrass, country and Americana plus a variety of our own songs. We're Prairie Doggin." Get in touch with them at djames@oigp.net. They're also frequently at the Third Thursday Bluegrass Jam at the Wild River Pizza Pub in Grants Pass (533 NE F Street, from 6 - 8 p.m.). It's organized by The Antonucci Collective. On some evenings, there are over 100 people in attendance.



The Jerome Prairie Dogz: David James, Larry Deraedt, Bob Wilson and Jeff Clark

On the third Tuesday of the month, Siskiyou Summit performs at Wild River Pizza at 2684 N. Pacific Hwy. in Medford. There's no cover charge for the 7-9 p.m. show of traditional bluegrass, originals, and covers of popular songs. For more info, call (541) 773-7487 or visit wildriverbrewing.com. Fiddler Crystal Reeves recently had surgery on her shoulder. We wish her a speedy recovery. Mandolin player Jeffery Jones has released a solo CD of 12 original songs. "Way Beyond the Blue" includes folk, bluegrass and humorous novelty songs like "Side Effects" and

"Birthdays Suck." To get a copy, go to JefferyJonesMusic.com.

Dates have been set for The Tenth Eagleview Bluegrass Family Reunion Festival near Sutherlin. Instead of a Friday/Saturday, Eagleview will be Saturday/Sunday August 27-28, 2016 so we can have an expanded Gospel show and more Sunday performances. Hosted by the Umpqua Valley Bluegrass Band and sponsored

by the OBA, Roseburg Folklore Society and Lagunitas Brewing Co., the event features about ten groups and is always a blast. We'll again try to accommodate as many bands that can come to participate.

For more info, drop me a line: Rossjoe@hotmail.com



Gene Hodson, Francis Stephenson and Joe Ross

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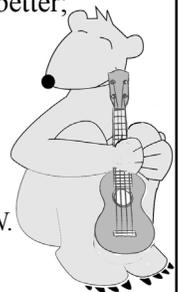
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Dear Aunt Pearl,

I am worried about my sweet husband, Mr. Loverboy Mastertone. You may have met him over in Stevenson, picking at Mr. Coates' open mic. My husband has played the banjo since he retired five years ago.

My problem is this: Ever since festival season ended and we tucked away the Airstream, old Loverboy hardly pays any attention to me. He is either off at a jam, pickin' on the porch or listening to classic bluegrass from the 1940s. At times, I am awfully lonely and I feel like a widow.

I get dizzy watching him pace the house round and round, lost in his precious banjo world, while Flatt & Scruggs at Carnegie Hall plays over and over on the stereo, turned up so loud the windows rattle and poor Salty Dog ends up hiding under the Barcalounger.

When Loverboy goes shopping with me at the Dollar Store, I have a nagging suspicion that he'd rather be back at the house listening to Earl.

The last straw for me happened Sunday evening at supper. "Foggy Mountain Breakdown" played on the stereo as usual while we ate our beans and cornbread. I had buttermilk pie on the counter, ready to serve. Suddenly, Loverboy looked passionately into my eyes, held up his hand and shouted "banjo break!" Then he started playing air banjo right there at the table. I was so upset, I had to go to bed.

During the last week, whether we're at the bank, up at the Pancake House or in the middle of the Piggly Wiggly, I never know when my dear husband will shout "banjo break!" He even mumbles it in his sleep.

I miss our times on the road in the Airstream, even though he makes me drive so he can practice. How do I bring back my Loverboy to me?

Sincerely,

Mrs. Ima Mastertone

Dear Mrs. Mastertone,

First off, I am not a doctor and I don't even have a master's degree, so I don't think I am the right person to dispense medical advice. That said, I recommend you relax about your husband's condition, which is not uncommon in our community.

The good news is that your dear Mr. Mastertone has the good taste to devote his golden years to Scruggs-style banjo. You could have ended up with him wandering your house in his underwear playing clawhammer. Count your blessings!

As for your marital loneliness, you are not alone in feeling this way, bless your heart! Fortunately, I have several tried-and-true methods that will improve your relationship in no time, but they do require a commitment on your part.

I'm sure your porch is real nice (in the summer) but after working so hard all of his life, don't you think he deserves to play inside the house? Warm his heart and welcome him in by the fire. I recommend having an extra-large package of earplugs on hand for yourself.

Your next step: Suggest that Loverboy host a weekly jam. His eyes will light up like a Christmas tree, I guarantee.

Now, most advice columnists would recommend you run up to the mall to buy Loverboy something special from Victoria's Secret. But you and I know

that's the easy way out. A better way to capture your man's attention is to bravely enter his banjo world. Give him a copy of Flatt & Scruggs: The Complete Mercury Recordings, and I swear he will look at you just like he looks at that lady on the mud flap.

My best advice to you is to listen to those recordings yourself, and then learn to play guitar and sing like Lester Flatt. I promise this will do wonders for your love life!

Now, would you give me your recipe for buttermilk pie?

Love,

Aunt Pearl

Dear Aunt Pearl,

I am new to town. I've played the bass for several years now. My problem is that every time I go to a jam, there is already a bass player. I feel left out.

There's this one guy who can play eight hours straight without having to rest his arms, blink, or even sit down for a minute.

I don't have that kind of stamina, but I would like to have a turn on the bass. What should I do?

Sincerely,

Audie M. Out

Dear Audie,

You could yell "fire!" but I would not recommend doing that.

Don't be shy! Just saunter up to that bass hog, tap him on the shoulder and ask if you can have a turn. If he refuses, bring him a beer. If you keep him well supplied with beverages, eventually he will need a different kind of "bass break," providing you and your empty bladder a chance to step in. That's all there is to it.

I hope this helps!

Love,

Aunt Pearl



Leather Britches

Arr. by Steve Kaufman

Key of G

Musical staff 1: Treble clef, 4/4 time signature, key signature of one sharp (F#). Chords: G, G, G, D, G. Measure 1 starts with a '1' below the staff.

Mandolin tablature for the first system, corresponding to the first staff.

Musical staff 2: Treble clef, 4/4 time signature, key signature of one sharp (F#). Chords: G, G, C, D, G. Measure 5 starts with a '5' below the staff.

Mandolin tablature for the second system, corresponding to the second staff.

Musical staff 3: Treble clef, 4/4 time signature, key signature of one sharp (F#). Chords: G, G, G, D, G. Measure 9 starts with a '9' below the staff.

Mandolin tablature for the third system, corresponding to the third staff.

Musical staff 4: Treble clef, 4/4 time signature, key signature of one sharp (F#). Chords: G, G, C, D, G. Measure 13 starts with a '13' below the staff.

Mandolin tablature for the fourth system, corresponding to the fourth staff.

Bluegrass Guitar Tab

Roanoke

Arr. by Steve Kaufman

Key of G

Tempo: Lightning Fast

Guitar Tab for "Roanoke" in G major, 4/4 time, "Lightning Fast" tempo. The piece consists of four systems of music, each with a treble clef staff and a guitar staff. Chord changes are indicated by letters G, D7, and C above the treble staff. Fingerings are indicated by numbers 1-4 on the treble staff and 0-7 on the guitar staff. The piece ends with a double bar line and repeat dots.

System 1 (Measures 1-4):
Chords: G, G, G, D7, G
Fingerings: 1, 2 1 2 1 2, 1 1 3 1 1, 2 1 2 1 2, 1 1

System 2 (Measures 5-8):
Chords: G, G, G, D7, G
Fingerings: 5, 2 1 2 1 2, 1 1 3 1, 4 2 3 1, 1 3

System 3 (Measures 9-12):
Chords: G, G, C, C
Fingerings: 3 2, 3 1, 3 3 1, 3 3 1

System 4 (Measures 13-16):
Chords: G, G, G, D7, G
Fingerings: 13, 7-7-7-7-7-7-7-5-3, 3 3 3 5 3 0 3 1, 0 0 2 4 0

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Bluegrass Guitar Tab

East Tennessee Blues

Arr. by Steve Kaufman

Key of C

C C F F

C A7 D7 G7

C C A7 D7 G7 C

C C C7 F C

A7 D7 G7 D7 G7 C

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Sound advice: Hints and tips on sounding your best with Mark Gensman, Ground Zero Sound

Hi again, everyone. Sitting here in the dead of winter after several studio projects, including remastering some cassettes of my 1978 show band, I have had some time to reflect on my time running sound. I thought it might be interesting to pass along “things I’ve learned” in 43 years of being the loose nut on the mixer.

One main thing I have learned is that everyone is different. Play the same song for ten people and you will get ten different answers to what they like about it. Or not. For example, it is common for a player’s spouse/partner to approach me and ask me to turn up the (insert instrument here). Other times, something in the mix will get in their way of enjoying a particular favorite instrument. Listening to a well-balanced mix doesn’t work for these folks since they are concentrating on one particular instrument to the exclusion of all others. I only smile and say thanks for the advice.

Another interesting thing is the acceptance of different forms of music. I remember playing an Alison Kraus CD at a festival and having a lady run all the way over from a camp site several blocks away to yell at me to take that CD out and play some bluegrass. “After all,” she exclaimed, “it’s a bluegrass festival.” She actually shouted in my face. I changed the CD.

Volume seems to be a constant issue regardless of my best efforts. People close to the main speakers may find it too loud, while those farther away will ask me to turn it up. If there are audience members or vendors who want it louder but are a couple hundred feet from the stage, I will frequently use a set of delay speakers a hundred feet from the stage to insure even coverage farther away. But again, some people get downright rude in their demands and all I can do is try to accommodate everyone. Suggesting they change seat location often won’t work or just makes them angry.

I had a national band on stage at a festival and the leader showed up drunk and yelled at me for over five minutes from the stage to turn it up. I know the capabilities of my system and I got it as loud as I could without doing damage to my speakers or the audience, but it still wasn’t loud enough for the drunken band leader. I can only hope I never have to run sound for him again, ever. Highly unprofessional.

There are times when the audience really can’t hear a particular instrument or vocal part and it can be interesting to field the complaints. One band had a great lead guitarist who didn’t seem to understand he needed to get much closer to the microphone to be heard. He always backed up during his leads and was lost in the mix. I could only turn his microphone up so much before feedback set in. Still, the audience members never thought to blame him; it was my fault and they let me know. One guy lying in the grass 15 feet from my sound tent rolled over and pointed up every time the guitar player did a lead. On the break I suggested

he talk to the guitar player and not make silly gestures at me since I could do nothing.

Audio feedback is anathema to the sound guy. I try to avoid it like the plague, but sometimes it raises its ugly head no matter what I do. Bands that play in bars are the worst offenders. They need to have their monitors up louder than everything else to hear themselves over the background noise at a typical bar. At a festival or concert, where the background noise isn’t an issue, they still want screaming monitor levels. Pointing a shiny flat profile guitar at a monitor that is cranked too loud is asking for disaster. All I can do is try to keep the monitor volume just below feedback level and hope for the best.

On the whole, most of the audience members and band members are polite and know that the sound man is actually part of the group. It is my job to make sure every instrument is heard, every lyric is clear and clean, harmonies are well balanced and the overall sound is akin to having the band perform in your living room. That’s always my goal. Having a polite discussion with someone who disagrees with my mix is never a problem and can be constructive. I don’t know everything, and learn every time I run sound.

However, insulting or yelling at the sound man accomplishes nothing. I tend to ignore suggestions or complaints when they are couched in anger or from a confrontational person. Nobody should ever be afraid to approach the sound man and make suggestions. Just remember that normally the sound man was the first one at the venue and will be the last to leave and spends hours working to get the best sound. Cut them a tiny bit of slack if you can.

If you have any questions about anything involving recording, mastering, audio software, duplicating, mics, speakers or sound reinforcement, please feel free to contact me at:

GZsound@hotmail.com

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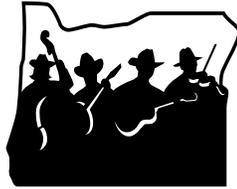
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Scheduled Jams:

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

Sunday

KLAMATH FALLS: Bluegrass Jam - Sunday after the first Friday of the month from 1 - 5 pm
Mia's and Pia's Pizzeria and Brewhouse, 3545 Summers Lane, Klamath Falls, OR 97603
For information: Ben Coker (541) 783-3478 ben-fcoker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October - April: 12:00 - 4:30PM
Portland Audubon Center, 5151 NW Cornell Road, Portland
All levels of bluegrass players are welcome. Bring an instrument, your voice, a song, and a friend. Come make music among the birds. Small donation of \$5.00 requested to help cover room rental.
For information: Rich Powell powellR5923@q.com

PORTLAND: Turn Key Bluegrass Jam
Every Sunday 2pm to 5pm
Biddy McGraw's Irish Pub, 6000 N.E. Glisan St.
Ready to go and everyone gets a turn. The Turn Key Jam (formally Off Key) is a welcoming jam that is attended by an established group of intermediate players. All levels of players are encouraged, including beginners and advanced players. It's a comfortable, safe place for all to play music together.
Great menu at Biddy's including a \$7 Irish breakfast brunch Sunday until 3 p.m. www.biddymcgraws.com.
For information: Contact Jeff at msglimbaugh@comcast.net or 360/256-8123. Feel free to leave a message.

CLACKAMAS/HAPPY VALLEY: String Along Jam
- 2nd and 4th Sundays 2:15 pm to 5 pm
Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located on circle beyond ACE Hardware, off Sunnyside Rd. at SE 147th.
For information: Charlie mels677@aol.com or LeaAnne Idenb@juno.com

ROSEBURG/SOUTHERLIN: OBA Roseburg Jam
3rd Sunday 1-5 pm year round
Southerlin Senior Center
202 E Central Avenue
Bluegrass Jam - all levels encouraged.
For information: (541) 679-0553 lizcra42@gmail.com

WILLIAMS: Pancakes & Jam
2nd Sunday of every month except July and August
Pancake Breakfast: 8:30-11am
Bluegrass Jam: 11 am- 1 pm.
Williams Grange, 20100 Williams Hwy.
For information: Steve Radcliffe (541) 479-3487 steveradcliffe@peak.org

Monday

Portland: Rambling Bluegrass Jam
Every Monday night all year. 6:00 to 9:00 PM
Open jam in semi-private banquet room with lively tempos and jammers eager to try new material.
Papa's Pizza Parlor 15700 Blueridge Dr. Beaverton, OR 97006
Phone: Pizza Parlor (503) 531-7220
email: rambling@ramblingbluegrass.org
http://ramblingbluegrass.org

Tuesday

ASHLAND: Bluegrass Jam - 2nd Tuesday - 7-11pm
Caldera Taproom, 31 Water Street, Ashland. For Information: Call Glenn Freese (541) 482-8984
For information: justapicker@charter.net

Jon Cooper DUNDEE Bluegrass Jam: 1st and 3rd Tuesday Each Month, 7-9 pm
Held at La Sierra Mexican Grill, 1179 Hwy 99W, Dundee, OR, 97115
Features bluegrass/old country music. All skill levels welcome.

For information: Steve Edward - stephene47@frontier.com, (503) 985-1945, Tracy Hankins - hankinstracy@gmail.com, (503) 720-6629, Ron Taylor - ron@taylorpaintingofportland.com, (503) 625-7254

EUGENE: Bluegrass Jam Every Tuesday 9:00 pm - 1:00 am.
Sam Bond's Garage, 407 Blair Blvd, Eugene - Call (541) 431-6603 for information
This year 'round jam offers good food and micro brews.
Jam Hosts: Sunday Sam and Sean Shanahan.

HILLSBORO: Rock Creek Bluegrass Jam
Every Tuesday 7-9pm
McMenamin's Rock Creek Tavern
10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124.
Established, open intermediate and advanced Bluegrass jam. Traditional bluegrass instruments only.
For information: timhowell74@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam
Every Wednesday 6:30-9:30 p.m.
Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217)
For information: janeromfo5@gmail.com

EUGENE: Jam
Each Wednesday from 7:00 pm to 9:00 pm
Music Masters Studios in South Eugene located at the shopping center at 40th & Donald
All skill levels are encouraged. Good players stop in frequently and sit right in with newbies. Some old time and old country tunes filter in with the bluegrass.
For information: Sean McGowan (541) 510-1241
http://www.musicmastersstudio.com/

Thursday

BEND: Bluegrass Jam
2nd and 4th Thursdays year round from 7- 9:00 pm
Held in the board room of the Bend - LaPine School District, downtown Bend, between Wall and Bond Streets, across from the Public Library.
For information: Becky Brown and Verda Hinkle (541) 318-7341 or hinklebrown@bendbroadband.com Call or email to confirm before you head out.

GRANTS PASS: Acoustic Bluegrass Jam - 3rd Thursday 6pm-8:30 pm
Wild River Pub meeting room NE F. Street
For information: Gary or Debbie Antonucci hugoants@msn.com

VANCOUVER: Bluegrass Slow Jam
Every Thursday from 6:30-9:30
Barberton Grange, 9400 NE 72nd Ave, Vancouver WA 98665
Please note this is a slow jam, with the belief that bluegrass is a non-competitive participation sport. All talent levels are invited to participate. No amplified instruments. Listeners welcome. No charge, but there is a donation jar for those who would like to support the Grange for allowing use of their facility.
For information: Chuck Rudkin pbr@comcast.net

Friday

DALLAS: Open Acoustic Jam
All levels welcome. Every Friday 7:00 - 10:00 pm
Guthrie Park in Dallas.
For information: Sally Clark (503) 623-0874 or email Jim dusterjim@hotmail.com

Saturday

PORTLAND: Taborggrass Bluegrass Class & Jam
- Every Saturday Through May. Starts up again September 12; 10-1 for the beginning class and jam; 1-4 for the intermediate class. The Sessions offers two small jams guided by professional musicians 1:00 - 2:30 every Saturday.
St. David of Wales Episcopal Church 2800 SE Harrison Street Portland, OR 97214
For all instruments. No registration required. Drop-ins welcome.
Cost is \$10 per session. Knowledge of basic chords and the ability to execute chord changes is required.
For Information: www.taborggrass.com Contact grgstone@gmail.com about The Sessions and put "The Sessions" in the subject line.

DALLAS: Acoustic Gospel Jam
All levels welcome.
Every Third Saturday 7:00 - 10:00 pm
Guthrie Park in Dallas.
For information: Sally Clark (503) 623-0874 or email Jim dusterjim@hotmail.com

WINLOCK, WA: Slow Jam
Second Saturday of the month beginning at 1 pm, October through May. Hosted by WAMA (Washington Acoustic Music Association) Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.
For Information: see website - wamamusic.com or email info@wamamusic.com

VANCOUVER, WA - Old Time Country Jam
Every 2nd and 4th Saturday 6:30-10:00 pm
2500 N.E. 78th Ave., Vancouver, WA. 98665 at the Vancouver Masonic Center
All are welcome to join the fun as a musician, singer, or to just listen and/or dance.
Contact info: Dean Roettger (360) 892-0769 or (360) 627-1228 email vip1x1@yahoo.com

If you have jam updates or additions, you may update your Jam listing via the public calendar at oregonbluegrass.org or email calendar@oregonbluegrass.org.



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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 performers directory

A Sudden Tradition

A Sudden Tradition is a five-member Portland-area Americana band, performing bluegrass, folk, old time, country, standards, contemporary, and original songs. Our mission is to bring musical joy to your gathering. Upbeat and family friendly-- light-hearted and just plain fun-- that's what you get with A Sudden Tradition!

www.ASuddenTradition.com
Dennis Zelmer 503-893-4569
info@ASuddenTradition.com

Back Porch Revival

Gene Greer – guitar/harmonica, Tony McCormick – banjo, Dan Anolik – mandolin/harmonica, Aron Racho – guitar and more, Bruce Peterson – bass and guitar.

Blues inspired folk, country, blues, honky-tonk and original songs. Back porch music that hits the ball out of the park!

www.backporchrevival.com
Gene Greer
info@backporchrevival.com
503-641-4946

Back Up and Push

Dan Kopecky --mandolin/vocals, Robert Brownscombe –bass, Susie Anderson – fiddle/vocals, Tom Gall -- guitar/vocals, Patrick McLaughlin – banjo.

5 piece bluegrass band from Welches, OR. We play a mix of traditional bluegrass, southern blues and a few cowboy tunes. Available for festivals, shows, parties, dances, barbecues or whatever!

backupandpush.tripod.com
Patrick McLaughlin
patrickmw@aol.com

Bethel Mountain Band

Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen (Front) - Jerry Schrock, Will Barnhart, Craig Ulrich

Hello bluegrass lovers of the Willamette Valley! Please visit our website to learn more about us, our music, our schedule, and the annual "Bluegrass in the Orchard Grass" event.

bethelmountainband.com
Jerry Stutzman
info@bethelmountainband.com

Steve Blanchard

Steve Blanchard is well known as an acoustic flatpicker guitarist, singer and songwriter with a career spanning over four decades. His musical style includes bluegrass, cowboy/western, folk, and Americana.

No matter what the style or venue, you're sure to feel Steve's love and passion for his music.

www.SteveBlanchardMusic.com
503-730-0005
Steve@SteveBlanchardMusic.com

Corral Creek

Corral Creek Bluegrass Band is a local band that formed 10 plus years ago and works to bring bluegrass style music to Oregon area folks. The programs presented by Corral Creek are family shows and include toe-tapping fiddle, banjo, mandolin, standup bass and guitar in the old style before instruments were plugged in.

Ron@taylorpaintingofportland.com
or find us on Facebook.

Eight Dollar Mountain

Darrin Campbell, Stuart Green, Phil Johnson, Peter Koelsch, Mark Lackey.

Eight Dollar Mountain rises from the Cascade-Siskiyou Mountain region of Southern Oregon and brings you fine string music from the long standing traditions of excellent bluegrass.

www.eightdollarmountain.net
Mark Lackey

Fadin' By 9

What happens when you bring together a bass-playing attorney, guitar-strumming bilingual reading specialist, fire-on-the-fiddle volcanologist, and a banjo-picking elementary school principal? Correct if you circled "c) Fadin' by 9". With hot pickin', tight harmonies, and a mix of "bluegrassified" rock, folk, and bluegrass covers & originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

www.fadinby9.com
Dave Irwin
dave-irwin@comcast.net
360-903-0131

Home Grown

HomeGrown has presented their music in a variety of settings ranging from Bluegrass festivals to concert halls. Their music ranges from intense Jug Band dance tunes to foot tapping porch tunes to sweet melodic waltzes.

www.homegrownoldtime.com/in
Bill Nix
billnix1@msn.com

Hudson Ridge

Mary Luther- lead vocal and bass, Jerene Shaffar-vocal, mandolin and bass, Shelley Freeman- bass and vocal, Kevin Freeman, lead guitar and vocal, Bob Shaffar-fiddle and dobro, Fred Grove-rhythm guitar.

Hudson Ridge has a sound all its own. Love of harmony and the desire and ability to "Ridgetize" their own blend of Americana, Bluegrass, and traditional Country music gives this band a truly unique sound.

www.hudsonridgeband.com
Mary Luther
mluther56@gmail.com
541-404-9281

Kathy Boyd & Phoenix Rising

Phoenix Rising appears fresh and new as the result of its members performing together in various combinations over the past 30 years. This particular combination has now gathered together in full force, bringing together the best of bluegrass, cowboy, folk, country, Americana and some incredibly talented songwriting to bring you a sound that is clean, hard driving and uniquely their own.

www.phoenixrisingband.org/
kathyboyd@phoenixrisingband.org
503-691-1177

The Loafers

Mike Stahlman, Dave Elliott, Aaron Stocek, Dee Johnson

The Loafers are an acoustic quartet based in the Portland Metro area, playing traditional bluegrass, specializing in exciting instrumentals and familiar vocals of bluegrass standards.

Dave Elliot
503-663-3548



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Long Mountain Revival

Long Mountain Revival's main emphasis in the group is sharing the Gospel through song. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where Gospel Bluegrass music is desired.

www.myspace.com/lmrevival
Jon Clement
jonmando@embarqmail.com
541-292-6907

Lost Creek

From Portland, Oregon, Lost Creek delivers a driving blend of bluegrass and old time standards with terrific vocal harmonies and tasteful instrumentation. For years they've delighted audiences at festivals, pubs, parks, dances, markets, and weddings throughout Oregon and Washington. Have a listen and see what's new ... thanks for stopping by.

For Information:
www.lostcreekmusic.com
Band@lostcreekmusic.com

Lucky Gap String Band

Chas Malarkey, Bob Llewellyn, Jerry Robbins, Mike Harrington, Linda Sickler

Good Old-Time Traditional Americana and Bluegrass on the Oregon Coast. High Energy, Tight Harmonies, and Fun-Loving Personalities compliment any Party, Dance, Wedding or Special Occasion.

Chaz Malarkey
Malarkey@charter.net
541-265-2677

Mischief

Based in the Pacific Northwest, Mischief is father/daughter duo Matt and Anna Snook with Jim Brockill. We've 70+ years of experience playing bluegrass and acoustic music. Be amazed: trio harmonies and instrumentals with banjo, Dobro, guitar, mandolin, octave mandolin, and fiddle.

Matt@greenbeard.us
541.805.5133

Misty Mamas

This band – together since 2005 – has made a real name for itself in the Vancouver/Portland acoustic music

scene. Collectively these women have decades of experience playing and singing in harmony. 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. Family friendly, the band can include interactive songs that engage the younger set.

Carol Harley
Carol@mistymamas.com
www.mistymamas.com

Money Creek Mining Co.

LuAnn Price, Michael Johnson, Steve Leming, Dave Toler and Steve Bickle

Money Creek plays stirring mountain ballads and burning banjo tunes. Known for their precise harmonies, rarely do you find a group of singers with their unique blend. Join Money Creek on a musical American journey of triumph, sorrow and just plain fun.

www.moneycreekbluegrass.com
LuAnn Price
moneycreekbluegrass@hotmail.com
425-346-6136

Mud Springs Gospel Band

We Play all gospel music with about a third of our songs being originals, since 1985. We have recorded five albums, including a Christmas Album last December. We love to share songs and stories about the amazing love our Lord has for all of us perplexing people.

www.mudspringsgospel.com
Don Mobley – donmobley@mac.com – 541-815-5079
George Klos – klos@crestviewcable.com – 541-475-6377

Puddletown Ramblers

Puddletown Ramblers is a regional bluegrass band that performs original songs, good old time traditional bluegrass, acoustic, old country and Americana music. We are based in Portland, Oregon and perform all over the Northwest. Our blend of harmonious voices will shake that tender chord in your heart and leave you wanting to hear more.



Dave Peterson, Tom Martin, Joe Martin, Walter Jacobson, Fred Schultz.

Dave Peterson
puddletownramblers.com
david@puddletownramblers.com

Rose City Bluegrass Band

Gretchen Amann, Charlie Williamson, Peter Schwimmer, Spud Siegel

The Rose City Bluegrass Band performs an eclectic blend of Bluegrass and Americana. Who doesn't love great banjo, fiddle, guitar, mandolin and bass backing up 3 part harmonies? We excel at playing and delighting folks at corporate and civic events, weddings, family gatherings, private parties, restaurants and taverns.

www.rosecitybluegrass.com/ind
Charlie Williamson
charlie3@nwlinc.com
503-206-4911

Roundhouse

Donn Whitten, Kim Jones, Ron Leavitt and Joe Denhof

Roundhouse was formed with the goal of providing a variety of musical genres to diverse audiences: something for everyone. Toward this end Roundhouse performs bluegrass, southern rock, doo-wop, gospel, country, blazing instrumentals and original compositions. Roundhouse instrumentation includes guitar, mandolin, banjo and bass.

www.roundhouse-band.com
Kim Jones
roundhouseband@qwestoffice.net
503-838-2838

Shasta Ray Band

The band's founder and leader is Shasta Ray, born in New England. His travels and experiences are reflected in his song writing. About 30% of what the band plays are Shasta Ray originals. The band is referred to as a truly "Community Band"...a "Bring a town together Band." The music played is a real slice of Americana including bluegrass, folk, country, sing-a-long gospel, and old time favorites.

Liz Crain
downhomeband@yahoo.com
541-537-1031

Go To www.oregonbluegrass.org For more info & links

Please contact membership@oregonbluegrass.org if you are interested in receiving a Supporting Performer Membership form.

Slipshod

Slipshod formed in 2012. These musicians enjoy entertaining audiences with both their humor and musical skills. 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. Their harmonies and unique vocal interpretations add to their precise instrumental talents.

If you're looking for a fun, energetic band for your next event, party or festival, consider Slipshod. Check out this dynamic duo on their web site, Facebook and YouTube.

Steve Blanchard, 503-730-0005
Steve@SteveBlanchardMusic.com
Matt Snook, 541-805-5133
BohemianBanjo@gmail.com

Sleepy Eyed Johns

Ian Joel - banjo; Mark Klassen- guitar;
John Melnichuk - fiddle; Chuck
Davidshofer - bass; Billy Wyatt -
mandolin.

Sleepy Eyed Johns – Stump-pulling
bluegrass, from the roots.

Ian Joel
se6bq5@teleport.com
503-281-7666

Steer Crazy

Rick King -- Guitar, Glenn Denison --
Mandolin, Tim Dawdy -- Steel-Guitar &
Dobro

A New Brand of Western & American
Music. Musical fun and close harmonies
that require no complicated explanation.
Nice guys singing and playing great
music.

[http://www.facebook.com/
Steercrazyband](http://www.facebook.com/Steercrazyband)
Tim Dawdy
beardvc@pacifier.com
360-904-0347

The Wild Wood

Coalescing from Portland's thriving
music scene, The Wild Wood is a
constellation of accomplished young

stars who have been attracted toward
one another as much by each other's
shine as by the affinity they share with
traditional Folk music. The Wild
Wood resonates with that part of us
which is rooted in a simpler way of
life while delighting us with dynamic
arrangements, emotional vocal
harmonies and virtuosic solos by two
national champions. Josiah Payne –
Mandolin, Belinda Underwood – Bass,
Michael Money – Guitar, Kian Dye –
Fiddle

<http://www.thewildwoodmusic.com/>

Wayward Vessel

Wayward Vessel is an adventurous
alternative acoustic ensemble exploring
the boundaries of bluegrass and folk
music. With superb musicianship and
lush, natural vocal harmonies, the band
creates a unique
palette to portray their rich library of
original and traditional music.

www.waywardvessel.com
info@waywardvessel.com

Whiskey Puppy

Rachel Gold (guitar), Justin Auld (banjo
and fiddle) and Gabe Adoff (Bass)

Whiskey Puppy plays boot-stomping,
mule-slapping traditional bluegrass
and old time music. The Portland, OR
trio brings energy, humor, and skillful
musicianship to little-known songs and
tunes searched out from the repertoires
of the early Southern string bands.

<http://www.whiskeypuppy.com/>
Rachel Gold
rachelgold145@gmail.com
503-227-0647

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Nat
O'Neal, Patrick Connell, Zach Banks.

Whistlin' Rufus has delighted family
audiences throughout the Pacific
Northwest for several years. 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

Betsy and Theron Yochelson

Stand-up bass / mandolin -- Lead
/ harmony vocals. We head up two
bluegrass / acoustic-country "all-event"
bands in the mid-Willamette Valley.

541-409-8248
Betsybyo@gmail.com
Red Diesel:
www.facebook.com/reddieseloregon
Prairie Dog Backfire:
[www.reverbnation.com/
prairiedogbackfire](http://www.reverbnation.com/prairiedogbackfire)

How do I get my band's information listed here?

1. **Sign up** for a band membership!
Go to Oregonbluegrass.org, fill out
the form on the back page of this
issue, or find us at a festival or event!
A band membership includes one
print subscription per membership.

2. **Email** your band's listing to
webmaster@oregonbluegrass.org.
Don't forget to include contact
information and a photo (and a link
or two if you have it.) Once we have
verified that your membership is
current, your listing will be posted to
the website. The Express is updated
quarterly *from the website*. We may
have to shorten your listing from the
website to fit allowable print space.



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Home Phone Work Phone

E-Mail Address



Membership

Check all that apply

- New Member
- General Member\$25 (1yr.)/\$65 (3yrs.)
- Supporting Performer\$50 (1yr.)
- Angel Sponsor\$60 (1yr.)
- Golden Sponsor\$100 (yr.)
- Contributing Business Sponsor....\$125 (1 yr.)/\$350 (3 yrs.)

Volunteering

Yes! I am interested in helping as a volunteer at OBA sanctioned events. Please add me to your list of volunteers.