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INSIDE THIS ISSUE!

A conversation with Ellie Hakanson,
Classical Vocal Techniques, Concert
Reviews and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

A Conversation With Ellie Hakanson

By Jeff Wold

When it comes to exports, Oregon is all over the map with a wide variety of incredible items we produce. Athletic shoes, multi-tools, rail cars, timber products, world-renowned wine, beer, whiskey and bluegrass musicians.

Wait ... bluegrass musicians?

Yep, especially fiddlers.

Alex Hargreaves and his sister Tatiana, Yonder Mountain mandolin whiz Jake Jolliff and the newest young performer to hit the ground running, Ellie Hakanson, who has become the regular fiddler with the bluegrass band “Jeff Scroggins and Colorado.”

It only took a planetary alignment, windows in touring schedules, a pinch of Divine Intervention and a promise of a gourmet Thai food takeout lunch to finally pin down the ebullient Ellie and ask her a few questions about her new life, living the bluegrass dream.

Jeff: One day you're a fresh college graduate working in your field of study (sustainable materials and chemistry) and the next you're on the road playing bluegrass? How did this all happen?

Ellie: I met Jeff Scroggins and Colorado two years ago at Wintergrass. One of my closest friends in bluegrass is Sam Weiss – I met him when I went to college. He

played in a band with Tristan Scroggins (Jeff's son) when Tristan was 14. So Sam was in Tristan's first band and we were just hanging out all weekend, the three of us and in larger groups. I jammed with the whole band for several hours and clicked really well. There's a video on YouTube¹ of us playing twin fiddles on Roanoke – me and Sam, with Jeff and Greg and all of those guys. Later that summer they asked me to play a few gigs, and then I played more with them until eventually I was playing full time.

Jeff: You left a regular job and career to go on the road, as I gather.

Ellie: I actually got laid off from the company that I was working for. I was the most recent hire and they were short on work, so I chose to do this instead.

Jeff: Tell me about some of these gigs that you - there was a gig at the Ryman Auditorium in Nashville?

Ellie: No, we played at the Station Inn in Nashville.

Jeff: How did that come about?

Ellie: We were on our way through Nashville to some other gig on the east



Ellie Hakanson

coast, right before the Red, White, and Bluegrass festival last summer around the Fourth of July. I had been hearing about the Station Inn for years. We had Mike Bubb with us there; he might have helped us get the gig at the Station Inn. I'm not sure who coordinated it, but we just played there, with Mike Bubb, at the Station Inn. It was super exciting!

Jeff: What's the best part of being on the road for you? Give me some highlights.

Ellie: Definitely the people that I've gotten to meet – that has been exciting.

Jeff: Other performers?

Ellie: Other performers and people in general. Meeting people all over the

¹ <https://www.youtube.com/watch?v=p0zg8wJZeLU>

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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 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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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 format. If you have questions about your file please email John Nice-Snowdy at nicetunz@gmail.com.

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 chapters in 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.



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OREGON ARTS
COMMISSION



The Hollerbodies



Mitch Cline cooks up another salty tale.



Tim Dawdy getting some pointers.



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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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President's Message

Hi, OBA Members:

Baby, it's cold out there! What a winter. It's hard to believe that it's already 2017. We hope that all of you are healthy and happy and looking forward to your next jam, concert, picking party, lesson or just playing all by yourself. For those who are struggling with some of life's challenges, we hope you are receiving love, support and distraction by being in the bluegrass community. Music definitely has its own rewards.

Thanks to a generous (and anonymous) donation to The Steve Waller Scholarship Fund, and some money from the OBA treasury, we have a good start on being able to award funds on an annual basis to support a variety of bluegrass-related efforts by Oregon Bluegrass Association members. The criteria will soon be approved by the OBA board, and then we'll be accepting applications. If you'd like to make a tax-deductible donation (for 2016 or 2017), please contact Treasurer Jim Miernyk, who will provide you with some hearty thanks and a tax receipt. We're so glad to be able to honor Steve Waller, a founding member of the OBA, by helping to fulfill the original mission. We take donations of any size and we do take credit cards. Jim can be reached at jmiernykoba@gmail.com.

The Annual Sonny Hammond Gospel Show is coming up on Saturday, January 28. This will be a really special year for this 34-year-old OBA show. Our headlining band will be a reunion of the original Sunny South Band: Mike Stahlman, Steve Reischman, Dave Elliot and Tygh Trachsel will be playing some of the same tunes from their 1983 Gospel Show. Also on the bill is the seven-member Bethel Mountain Band. With an active schedule of church performances, this band is the real deal, specializing entirely in gospel bluegrass. And our "tweener" features local favorites Annie Staninec and John Kael. Look for the ad in this edition for details and advance tickets. Tickets are also available at the door.

We are looking for an ad sales director for the Express. The Express comes out four times a year and most of our advertisers are repeaters, so it is not a position that takes many hours. Although we do contact music-related businesses looking for a targeted audience, this is not a hard sales job. And it's fun to reach out to the festivals and develop relationships. This is for a two-year term and also makes you a director, which means that we'd like you to come to the monthly board meetings, which are a lot of fun. Some are held via teleconference but others are in N.E. Portland. If you're interested, please contact Pat Connell at obaexpressads@comcast.net with questions.

Thank you for being a member of the Oregon Bluegrass Association. If you see that your membership has expired (check your address label), please fill out and return the form on the back page. We're offering more events every year (with reduced ticket prices for members). Plus we just love you! Hope to see you soon.



Chris Palmer
President, Oregon Bluegrass Association



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
"Cafe Vaquera"

Tuesdays 9-11pm, Bluegrass/Old Timey
Western/Folk with Calamity Jane
CafeVaquera@hotmail.com

"Shady Grove" Saturdays 7-9pm
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
Additional Bluegrass Programming
Streaming and Schedule: www.kyacfm.org



A Conversation With Ellie Hakanson *Cont. from pg. 1* By Jeff Wold

country, being able to connect with people who have different experiences than I've had, growing up in Portland. I've gotten to meet people in Ireland, The Netherlands, in other parts of the U.S. I've gotten to meet a lot of my musical heroes, spending time with them and being treated as a peer. .

Jeff: You played Merlefest?

Ellie: Merlefest was great. For most of us it was our first time at that festival. We knew we were booked and we were excited about it but then late in the game we all realized we would be playing on the main stage, and this was a bigger deal than we thought! The last time Jeff played there, he didn't play on the main stage, and we assumed that was what we were doing, but we were the first band on the main stage on Friday. We played two sets – one on the main stage and one on the second big stage. Then we got to play the “midnight jam” which was the best part for me.

Jeff: What's the midnight jam?

Ellie: They sell separate tickets for the midnight jam, and a lot of people from various bands that are performing there get together and ideally just jam backstage and come up with stuff, and then go out on stage and play it. Tony Rice started the midnight jam 25 years ago as an informal thing, and it turned into an institution at this festival. Sometimes performers will see that someone's playing and coordinate with them to do something during the midnight jam. That was really exciting and I got to see Peter Rowan, Dave Rawlins and Gillian Welch, Mike Mumford, Hunter Barry and Brian Sutton. I got to pick a lot with Brian Sutton. It was awesome to hang out backstage with

people I've admired all my life and to play music with them. Isaac Callender and I played a twin fiddle break and Peter Rowan called out, “Play that again!” So we did! Not gonna say no to Peter Rowan!

Jeff: Bluegrass music has a bit of a “good old boy” reputation, and other female performers in the past have had to fight

band. They wanted women in the band; they value that and they want to do something a little different and have different perspectives, but I haven't had many problems with them.

Jeff: Do you have to be their mom at times, “Keep the boys in line?”

Ellie: No. I'm not really a mom type of person. Sometimes I'll tell Tristan what to do, in fun.

Jeff: You seem like you do give him a bit of playful banter in concerts.

Ellie: Yes, and he makes fun of me a lot too. It's a “big sister-little brother” thing.

Jeff: Didn't you take some lessons with Bobby Hicks?

Ellie: I did one lesson with Bobby Hicks, which was pretty awesome. I paid him for an hour, and two and a half hours later the band was saying “We really, really have to leave!”

Jeff: “Ellie, let's get back on the bus!” What did he tell you?

Ellie: He just kept showing me tunes. He had some advice, such as: Make sure your pitches are right on to do this kind of thing, and he showed me some double-stop technique. But a lot of it was just him playing the tunes that I wanted to learn, and I was able to pick them up quickly. I could think quicker than he expected, so he just kept throwing more stuff at me to see what would stick. He just wanted to play tunes and share his cool little tricks that he plays.

Jeff: Do you have a lot of say in what the band does, or have you dropped any hints, like “Gee, I wish we could play this festival



Ellie with her band, Jeff Scroggins and Colorado

their way to be accepted. Have you gotten any flak about being a female performer, or experienced any chauvinism?

Ellie: Occasionally people will make jokes. They think it's funny to say things that might be slightly offensive. I'm often aware that I am the only girl in a jam, or one of a few. I definitely feel I have to prove myself sometimes.

Jeff: Do you also get that attitude being the only woman in your band? They had women in their band before (Annie Savage) but do you get that at all, that you have to measure up?

Ellie: Not really from the guys in the

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Classical Vocal Technique *for the Bluegrass Singer* By Suzanne Chimenti

I grew up in a musical family and my mother was my piano teacher. Highly valued music in my family was jazz or classical played on the one true instrument and that was the piano. I loved those music genres and adored playing piano, but held a deep, dark secret: When no one was looking I used to watch “Hee-Haw” on the black-and-white television. If I heard anyone coming I would quickly change the channel because my family laughed and made fun of “those hillbillies.” I joined in the laughter and slapped my hand on my knee, pinched my nose and imitated their sound, but the truth was I liked the sound of banjos and I liked those high and lonely harmonies.

My musical education and path to becoming a choral director took me to Portland State University where the music department valued one kind of solo singing and one kind only, and that was opera. I sang arias (and even grew to love them). I mastered that full and round sound that could fill an auditorium without the aid of a microphone and I developed a nice fat vibrato. I also grew a little arrogant as I joined my classmates in proclaiming that classical music and opera were the only kinds of music, and I stuffed my little “Hee-Haw” secret farther back into the closet.

It wasn't until I started listening to “Prairie Home Companion” that I realized a gifted intellect like Garrison Keillor could listen to opera, folk, old-time, and bluegrass music, and any other genre that he presented on a particular show, and I began to consider that I didn't need to pick a favorite. Maybe I could make whatever kind of music made my heart happy at that moment and not worry about what everyone else thought. To the amazement (and I truly believe envy) of my classical friends, I bought my first banjo, learned to play by ear, and the rest is history. Some weekends I can be found joyfully singing in a choir or playing piano and violin with an orchestra; other weekends I load up my banjo, call my violin a fiddle, and have the time of my life at festivals and jams, singing songs I adore.

However, my new lifestyle did present a problem because no one wants to hear an

operatic banjo player sing “Will the Circle Be Unbroken.” It reminds me of that time I heard an album by two wonderful artists: John Denver and Pavarotti. It was dreadful. I had to figure out how those hours spent in a voice studio could help me to be a singer who used good tone, healthy voice production and a pleasant sound without so much classical technique and vibrato that I would be laughed off the stage. I had to learn to take the vocal techniques that I learned and modify them. I still work on that, and sometimes when I am relaxed I catch myself sounding like an opera singer, and I have to (in the immortal words of Archie Bunker) “stifle it.” Still, I am happy that I learned to sing with good technique.

Perhaps you have never had a voice lesson and you are interested in what people learn in the voice studio. Perhaps you have studied voice intensively and had my dilemma of trying to modify your classical technique to sound appropriate for bluegrass music. I hope that this article can help. Let's look at the areas of focus that a classical voice student studies and see how those areas can translate to the needs of a bluegrass singer.

A word of warning: These techniques need to be practiced so they become automatic. They are not going to kick in at 1:30 a.m. with a beer in your hand and an instrument strapped to your back at a festival.

Support: Support is fundamental to proper singing. I hear well-intentioned jammers whose voice is so soft that it is difficult for them to be heard. They try to sing louder but that means that they are putting more stress on their vocal folds because they don't know how to support their tone. A good singer of any genre must breathe low and use their diaphragm. If you don't know what a singer's anatomy looks like, do a Google search and check it out. The diaphragm is a thin muscle (about the width of the rubber on a car tire) that is below your lungs. When you breathe correctly, your lungs fill with air and push down on your diaphragm, and your stomach comes forward. If your stomach is not coming out, you are not singing with support. A good place to



start is to lie on the floor and put a book on your stomach. When you breathe, your stomach should come out, not your chest. Your shoulders should remain in place. You don't have lungs in your shoulders, so if they are moving up and down, you may be trying your hardest but you are taking shallow breaths.

Take long slow breaths that go deep into your lungs. Try to get that pregnant (or beer belly) look. Relax and breathe but note how that feels in your body. Think of breathing low, all the way to your toes.

Of course, those long slow breaths can't always happen in real-life music making, so let's try some quick breaths. I tell my middle school choir students to imagine that it is Christmas morning and they just opened a package and it was a puppy! For adults, you might want to imagine your favorite new instrument or keys to your dream car. Take a quick, “surprised” breath in, but it has to be silent. The surprised breath will get a quick and deep shot of air that goes low into your lungs. Your trachea is about the width of a quarter so you can get a lot of air to your lungs quickly if you need it.

Stand about two feet from a wall. With your back straight, lean against the wall and try some vocal exercises. Start with singing the sound “ah” and sing the scale degrees 1,2,3,4,5,4,3,2,1. Does your voice sound better? That is because your abdominal muscles are working to keep your body supported. After doing this for a few minutes, push your arms out so that you are still standing up



Classical Vocal Technique *for the Bluegrass Singer* By Suzanne Chimenti

straight, but try to keep that same feeling in your muscles. That is what support feels like.

Sometimes I have my students lean forward and catch themselves on an imaginary wall. Once they are balanced I have them rock back to standing on flat feet but keep that same tension as if they are trying to catch themselves from a fall.

A practical exercise for bluegrass musicians could be to do some deep knee bends or bounce up on your toes while you are playing. This is going to engage your abdominal muscles. Do it for a few measures and then stop, but keep those muscles just as engaged as if you were continuing.

Open your mouth!

I have a poster hanging on the wall of my classroom that says, "The top three rules of good singing: Open your mouth. Open your mouth. Open your mouth." Yes, open your mouth, even in bluegrass. Of course, the vowels are modified in this

style of music but if you don't support your tone and open your mouth, you are never going to be heard over a banjo and all of the other instruments in a jam. I have a mirror in the room where I practice. When I have private students they have to look in the mirror when they warm up and sing. Open your mouth, open your mouth, open your mouth! I can't say it enough.

Now pick a note that is comfortable in your range and sing the vowels ah, eh, ee, oh, oo. Classical technique teaches us to use "tall vowels" with your voice open as far as possible. In a choir, it is essential that your voice blends and all singers must have matching vowel shapes. I'm not suggesting that you have that degree of open vowels in bluegrass singing, but do try to modify those vowel shapes and see how that affects the sound you want. Start with an "ah" and open your mouth as far as possible. One thing is certain: A lot of sound is going to come out. Now modify that shape until you find a sound that you

like. I'll bet that is going to be with more of an open mouth than you were using. Next sing eh, ee, oh and oo. Again, start with your mouth open as far as possible and then modify. Don't forget to use those support techniques that we talked about. This article will be continued, so look for more in the next issue. If you want to do some good vocal practice, concentrate on two things: support and opening your mouth. See if you can get that to be automatic and then check in next quarter.

Suzanne Chimenti is a multi-instrumentalist. She holds a Bachelor of Arts degree in music education from Portland State University and a Master of Arts in Teaching (MAT) from Pacific University. In 2012 she retired from full-time choir teaching in the Reynolds School District and is now semi-retired, teaching choir at Walt Morey Middle School, giving private lessons, and playing/studying her instruments. She lives in Damascus and raises alpacas.



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A Conversation With Ellie Hakanson *cont. from pg.5* By Jeff Wold

in Australia” or do you have any sway at all?

Ellie: I definitely have influence on the music. Jeff and Greg do all of the booking. We’ll talk about festivals we want to play, but if we know someone who books a festival or we have someone who can set up a tour, we’ll tell them about it. They do a lot of work that I don’t know how to do, and probably couldn’t do, so a lot of the booking decisions are theirs, but that’s because they’re the ones who know how to do it.

Jeff: Do you have any sway in terms of when people take a break, or musical advice?

Ellie: Sometimes. The arranging is simply that we play through it and we all like to improvise, so if something works well, we’ll do it again. Or nod to each other. We’ll say “We need to each take some backup and then lay off for the rest of it.” I’ll have opinions and say them, and when it’s my song I’ll say “This is what I think I want to happen.” It usually hasn’t been contentious. It’s like reaching a consensus rather than dictating anything.

Jeff: How does your band practice? Do you work up new tunes or talk about new tunes you want to work on and then get together and do them?

Ellie: We’ve brought in a lot of new material in the past year. A lot of it was for the last recording which I wasn’t involved in because it was right before I was officially in the band full time, but they worked up a bunch of new stuff for that, so I learned the new tunes they’d already learned. We run through the song and go over the difficult parts, the intros, the outros, the pauses, and anything we really want to make sure we hit in the song. We mostly just practice when we’re on tour. We don’t live in the same place so we don’t get together when we’re not touring, and when we’re playing every

night we don’t necessarily need to practice very much, so we’ll warm up a little bit but we have a lot of established material already, so we’re not constantly trying to work up a whole new set.

Jeff: What’s been the worst part about being on the road?

Ellie: Being in the car all the time.



Ellie with her father, Rob, sister Amy and brother Henry (in the baby backpack)

Jeff: All the travel?

Ellie: Yeah, and it’s not even being stuck in the same place with the same people, it’s just the fact that you’re stuck in a car and it’s not that comfortable and you have the road noise and it’s hard to sleep.

Jeff: What’s been the worst thing that’s happened so far on the road?

Ellie: I almost fainted on stage a couple weeks ago. We were playing in Colorado

and we were up in the mountains, which I am not used to, and it was a very hot day. The stage was shaded, but my side of the stage was in the sun. I felt cool backstage so I was wearing boots and tights. I was singing lead on a song and I started feeling short of breath while I was trying to sing. And I got black spots on the sides of my vision so I let the band know I was going to sit down for a minute. We have some

songs that Tristan and Jeff play as a duo, so they did one of those, while I grabbed ice from the cooler, went backstage, took off my shoes, put ice on my wrists and ankles, and rested for one song. When I went back onstage they brought me a stool, and Greg switched places with me so I wasn’t in the sun and I was fine.

Jeff: That’s not too bad.

Ellie: Yeah, but it was the closest I’ve had to a real serious mishap.

Jeff: Is being on the road cramping your social life?

Ellie: Yes and no. Obviously I can’t see friends frequently, but a lot of my friends don’t live here anymore. Most of the people I went to high school with and even a lot of the people I’ve played music with have moved away from Portland. I get to visit people all over the country that I wouldn’t otherwise get to see, people that I haven’t seen since college or since high school.

Jeff: They come out to see you specifically?

Ellie: They’ll come up to see me perform, or I’ll be in New York and contact them to say “Let’s get dinner together,” or “Can I crash with you?” I’ve met people online that I’ve never met in person and then I can tell them, “I’m actually in Edmonton.” I recently met a girl that I’ve known online for years that I haven’t ever seen in person but got to visit her - she came out to see a show. It’s definitely a trade-off but at the moment my friends are so far flung that I get to see them more this way than I would otherwise.



A Conversation With Ellie Hakanson

By Jeff Wold

Jeff: Have you had any off-the-wall encounters with fans?

Ellie: No, but I've had someone ask me out.

Jeff: After a show?

Ellie: Yes. That's happened a few times but that's the weirdest it's ever been. No one's been invasive or intrusive, just excited. I meet so many people and there's often that moment, which happened even as a kid because of the family band, when people come up to you and say "Hi, Ellie, it's so good to see you!" And I say "You too! It's great to see you again," although I can't place who they are. I'm better at faces than names, so sometimes I'll say "It's great to see you again. I don't remember your name but I know that I know you."

Jeff: Have you had other bands try to steal you?

Ellie: I've had people ask me to sit in, and I've done that. I've had people who've taken my info for recordings that they want to do in the future, but no outright poaching yet.

Jeff: Is the band going to do another recording and are you going to be on it?

Ellie: The answer to that is yes but I don't know when.

Jeff: I imagine that since they just released an album, it takes so much work to do that recording.

Ellie: They're officially going to release it in July. It has not been released to radio. We haven't done the publicity. We're still in the middle of getting this one properly released.

Jeff: Are you in the union?

Ellie: No.

Jeff: Where's the better beer? Ireland or Portland?

Ellie: I don't know. Probably Ireland. It was always free in Ireland. People say Guinness tastes different there. I don't know if it does. I think they do the nitro thing. They have special Guinness dispensers. It's Guinness in the north and Beamish in the south, and they're proud of whatever the local dark beer is.

Jeff: How did you get started playing music?

Ellie: My dad and my grandma have been playing bluegrass and old-time music

Jeff: You seem to be drawn to the "family band" kind of thing?

Ellie: This is kind of a family band in a way. It's mostly coincidental. It has advantages and drawbacks.

Jeff: Such as?

Ellie: There's a special closeness and sound that you get when you're playing with someone that you're familiar with, but it also means that family problems and band problems are hard to separate. I think it's difficult for anyone who's playing in a band with their family members.

Jeff: With this band at least you get a break from them.

Ellie: Well, I'm not related but ... yeah.

Jeff: Have you ever seen a UFO?

Ellie: I have not.

Jeff: Bigfoot?

Ellie: Hmmm-mm. We looked for the "Brown Mountain Light" in North Carolina, that the Country Gentleman saw. Because we were actually staying near the Brown Mountain lookout, we stopped at night and looked and saw some fireflies, but you know we looked.

Jeff: Eli Renfro not out there? No other ghosts?

Ellie: No ghosts.

Jeff: Any spooky things happen on stage? Or on the road?

Ellie: My microphone was backward once. I didn't catch it right away. I have started checking my microphone every time now.

Jeff: What kind of fiddle do you play?



Ellie with Jeff Scroggins and Colorado

since before I was born so I don't really remember. There wasn't a time when I wasn't around it. When I was five my parents asked me if I wanted to take violin lessons and I said "yes," and after a couple years when I was sort of competent my dad started teaching me fiddle tunes. I started going to old-time fiddling gatherings. I started going to Steeplegrass, which was Chick Rose's program, when I was nine or ten and started taking lessons from John Melnichuk when I was eleven or twelve. We started the family band when I was about ten. It's definitely been a constant in my family and my life.

continued on page 11



Mitch Cline's Cabbage Salad Tale

By Mitch Cline

In 1991, I was a deck watch officer on board the Coast Guard Cutter Polar Star. We were returning from an extended port call at Portsmouth, England, following a failed attempt to reach the North Pole. While at Portsmouth, the ship was hosted by the crew of the HMS Victory, which, although in permanent drydock, is the current Flagship of the First Sea Lord. While moored at Portsmouth, the Chief Petty Officers on board the Victory issued a standing invitation to the Chief's Mess on board the Polar Star, to relax in their lounge located on the deck below Admiral Nelson's quarters. Nothing quite lives up to the experience of sipping a warm English ale aboard an 18th-century ship of the line while gazing out over the bustling port.

After several days transiting the Atlantic, I found myself on watch on the bridge, looking forward to an upcoming course change that would take us to the Panama Canal. With little to do but gaze at the endless horizon, I was pleasantly surprised to be joined on the bridge by the Captain who settled into his chair. I quickly briefed him on our status and commented that several of my fellow watch officers were

looking forward to the course change and placing wagers as to when it would occur.¹ Following some further idle chat, the Captain asked if I thought Montana would play this year. Momentarily tongue-tied and caught off guard, I replied that I didn't know that Montana had a team. To this day, I remember the very odd look I received from the Skipper.



Even now, so many years later, I remember it was several hours before I realized that he was referring to the great Joe Montana.

All this talk of baseball reminds me of my childhood summers in Southern California where my parents would drop me off with my grandparents. Aunt Dodo would occasionally take us kids out to Dodger Stadium. We'd watch Don Drysdale or Sandy Koufax on the pitcher's mound while Maury Wills shrugged off the racial epithets being hurled at him from the "fans" at the third base line. On the way back we would often stop at Clearman's Northwoods Restaurant in Pasadena to get burgers and my favorite red cabbage cole slaw of all time. Fortunately, although Clearman's still serves their cole slaw, I was able to find a corycat recipe and will share it with you here.

¹The watch officers were practicing their celestial navigation skills, so the only ones who knew our exact position were the operations officer and the Captain.

Red Cabbage Salad

Active Work Time and Total Preparation Time: 15 minutes, plus 2 hours standing

- | | |
|---|------------------------------------|
| 1/2 head red cabbage, cored | 2 teaspoons salt, or more to taste |
| 1/2 cup oil | 1 teaspoon seasoning blend |
| 1/2 cup plus 2 tablespoons red wine vinegar | (such as Mrs. Dash) |
| 3 tablespoons sugar | 1/4 teaspoon pepper |
| | 1/4 teaspoon onion powder |

Shred the cabbage so it is irregular, with some fine and some coarse shreds, and place in a large bowl.

Combine the oil, vinegar, sugar, salt, seasoning blend, pepper and onion powder. Add to the cabbage and mix well.

Cover the salad and let stand several hours to allow the flavors to mellow and the cabbage to achieve a deep red color.

This salad just gets better with age.

So whether you're having a tailgate party or heading to a festival, this is a great addition to your summer party menu. It even works well with Fish Tacos!¹

¹ For Mitch's Fish Taco recipe, see the Bluegrass Express, July/Aug/Sept 2016, page 14.

A Conversation With Ellie Hakanson *cont. from pg.9* By Jeff Wold

Ellie: I play a Jonathan Sipe fiddle, purchased on Craigslist. It's fairly new. I got a lot of work done on it at David Kerr's Violin Shop in Portland, like new hardware and a new bridge. I'm not sure what brand my bow is. It's the best \$300 bow I could find at David Kerr. I just went through about 50 of them, picked the best six, took home three, played them all for a couple weeks and then picked one. I don't know what it is but it's definitely not like a brand name that's well known.

Jeff: Do you have a particular mic that you request or is it whatever happens to be in front of you?

Ellie: We have been using ear trumpets. We use two condensers and we use one for vocals and one for fiddle and to talk into on stage. It's nice to have the slightly larger field to play in. But also, depending on the setup that they can handle I'll use a Shure 57.

Jeff: Do you guys have a standard? Do you use two mic sets? The traditional way?

Ellie: We used to and then we have a banjo mic and a vocal, just like a talking mic for Jeff. We have a cluster around one for all the vocals. And then Jeff's is on the other side.

Jeff: Does Tristan have his own mic as well?

Ellie: No, he plays into the central condenser, and he does the baritone singing for the most part.

Jeff: Van Halen used to demand that all brown M&Ms were removed from backstage. Do you have any demands that you place upon your bookers?

Ellie: No. We are happy if there is anything backstage.

Jeff: What do you miss most when you're out on the road?

Ellie: Sleeping somewhere familiar. And I do miss my family when I'm gone for a really long time.

Jeff: Do they have to get a separate room for you on the road, or do you take whatever's available? Or do you stay in people's houses?

Ellie: We often stay in people's houses and sometimes in hotel rooms and I sometimes have my own room, I sometimes share with Tristan, sometimes we all squish in one room and get rollaway beds. It really just depends on the circumstances. I'm not super picky, and Tristan and I are friends and close to the same age.

Jeff: How do you pass the time between shows?

Ellie: I read.

Jeff: What are you reading right now?

Ellie: I just read a "A Little Life" by Hanya Yanagihara which is a depressing book. I found all of the Harry Potter books for free on Kindle so I'm reading through those again, and a book of all of Louise Gluck's poems.

Jeff: Where do you see yourself in five years?

Ellie: I'm not really sure. I'd like to be still touring, probably teaching a little bit more if things calm down or I can work out the Skype lesson thing. I need to figure out how to get that actually working well before I try to do it. I'd like to be still



Ellie in Ireland

playing music. I'd like to be making a living wage playing music. That'd be fun.

Jeff: You mean you're not like Bill Monroe walking around with bags of money through his living room?

Ellie: I'm not exactly rolling in cash. I have very accommodating parents and almost no bills so I can do it for now, but you know that's not ideally what I'm going to do forever. It's a lot of fun. I wasn't ever expecting to be a full-time musician. I thought that music was something I was just going to do for fun, and this was an opportunity that came along and I decided to try it. I lucked into it. I'm getting to do things and go places and experience things that I never would have otherwise.

Jeff Wold has been playing and teaching banjo and guitar since 1986 in various bands throughout the Pacific Northwest, and is a past contributor and editor of the OBA Bluegrass Express. He is an audio and video engineer for one of the largest ad agencies in the NW and also runs sound for the Eastside Bluegrass Concert Series. When the weather is nice, he can often be spotted zipping around in a bright yellow 1970 VW bug!



Ellie with Jeff Scroggins and Colorado



Concert Review: Sierra Hull, with The Hollerbodies

By Natalia K. Burgess

It was an evening of delightful surprises for this lover of bluegrass. Sierra Hull had plenty to offer bluegrass fans but was able to veer away from tradition in creative ways. This was my first time seeing this talented young artist from Tennessee. There is a YouTube video where Sierra filmed herself rehearsing and churning through some amazing picking to the sudsy beat of her washing machine. Watching that video several times and marveling at her technique and humor led me to see her in person at the Alberta Rose Theater on October 23.

I discovered that Sierra Hull first stepped on stage at age 11, invited to the Grand Ole Opry by Alison Krauss. Krauss said of her, "I think she's endless. I don't see any boundaries. Talent like hers is so rare, and I don't think it stops. It's round." Sierra has played at the White House, The Kennedy Center and Carnegie Hall and recorded 2 albums. She has toured extensively and although bluegrass is her base and foundation, in her mid-20s she began to write songs and allowed herself to expand musically and creatively. Her latest album, "A Weighted Mind," is a culmination of her musical explorations and her show at the Alberta Rose presented her latest work. It was well received. The uniqueness of Sierra Hull's originals, coupled with her virtuosic technique on mandolin and octave mandolin, kept the audience engaged and calling for more. Her bluegrass upbringing is the foundation of her work: quicksilver-fast picking and a deep knowledge of the mandolin's poetry. She delighted fiddle tune aficionados with brilliant renditions of Jerusalem Ridge and Cherokee Shuffle (shouted by the audience when she asked mid-show for requests).

Joining her was Justin Moses, a formidable A-list Nashville sideman who plays all the traditional bluegrass instruments beautifully. Along with adding spot-on high and lonesome harmonies, he joined Hull on octave mandolin, dobro and banjo. Sierra also had her impressive bass player, Ethan Jodziewicz from Olympia, Washington, who mentioned with obvious relief how happy he was to be back home in the rainy Northwest, after a long hot tour in the sunnier South. Jodziewicz accompanied Hull on back-up vocals, and

added friendly support with his comments throughout the show. The two recounted precious days at Jodziewicz's family home where they could kick back, enjoy Mom's good cooking and relax between tours.

This tour in particular has weight for Hull in that it expresses the difficult work of finding one's own singular creative voice. The process of individuation can be especially arduous for a skilled artist who has been shaped by age-old tradition and the brilliance of others. In "A Weighted Mind," she grapples with the pain of personal difficulties and expresses it plainly in her songwriting. Bela Fleck, genre-bending banjo master and producer of the album says of Hull, "She plays the mandolin with a degree of refined elegance and freedom that few have achieved ... and now her vocals and songwriting have matured to the level of her virtuosity."

Sierra naturally enjoys and is influenced by popular music which has shaped her musical identity as much as traditional bluegrass. A highlight for many was the band's version of "Mad World," the structure of which lends itself beautifully to bluegrass instrumentation. The song seemed especially meaningful in this moment of America's journey through the most contentious and divisive election in U.S. history. Mine weren't the only tears shed as I gazed at these beautiful young musicians who did such a good job of taking old musical traditions and bringing in their love of contemporary music. Prince's "1999" was performed with bluegrass fervor and modern moxie. Bassist Ethan Jodziewicz continually delighted with his bowing and amazing solos. His appeal to the audience to hold on to the uplifted feelings shared during the concert and to take them out into the troubled world was a memorable contribution.

Sierra Hull's originals reflect the requisite uncertainty and suffering in intimate relationships that she acutely experienced as a young and brilliant touring artist. It will be interesting to see where her creative journey takes her next. With her mastery of traditional bluegrass form and innovative spirit, she will go far, as will her multi-talented bandmates.



Natalia K. Burgess

The Hollerbodies from Portland opened the show. A unique take on bluegrass was also evident with them. Although starting their portion of the show on mandolin, Zach Banks turned to his cello for most of the band's stage time, and hearing some "fiddling" in a lower register was mesmerizing. Bandmates Patrick Connell and Jon Meek on bass, guitars and dobro were excellent. A particular surprise and delight was hearing their take on a jazz standard, "Softly, As In a Summer Sunrise," a swinging addition to their eclectic repertoire with great singing from Zach Banks.

The evening was exciting and uplifting. Before the show, my group of friends had a treat from local musicians Flaren Ricketts and Jason Reichert (Down Home Music) who played bluegrass fiddle tunes at Petite Provence. Local luthier and bluegrass banjo player Matt Ruhland had Sierra Hull check out one of his beautiful mandolins after the show. Sierra definitely got a big dose of Portland culture and it seems what might bring her back—besides a very warm reception—are the warm confections coming out of the fryer at Voodoo Donuts. She mentioned them more than once during the show.

We will be waiting with a box of those gooey ghoulish treats to exchange for more awesome mandolin chops when she returns.

Natalia K. Burgess often attends bluegrass and swing jams and looks for opportunities to play mandolin in friendly circles. She is also a vocalist and performs in the Portland area.



The Late Bloomer

by Freeman Harris

Linda Leavitt kindly asked me to write this latest addition to the Late Bloomer column for the Oregon Bluegrass Express, probably because I am 70 years old and didn't take up music until I was 64. (Actually, I did play trombone in 7th grade.)

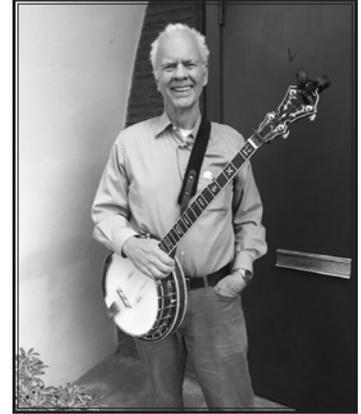
My family was Southern Baptist and my dad was an Arkansas dairy farmer who also worked for the family lumber company. However, he was educated with a Master's degree in English. He grew bored with farming and working with his dad at the lumber yard, and found a position teaching English at a community college in San Bernardino, California. We moved there when I was 11, much to my delight because Disneyland was only an hour away. In Arkansas I did listen to the radio (we didn't have a TV) and I listened to the Grand Ole Opry. My mother had household helpers who listened to gospel and rhythm 'n blues on the radio, so I often heard that music.

In San Bernardino one Saturday evening when all 6 of us kids were watching TV, my mom and dad swooped home from somewhere and announced that we were going to a concert at the college. We got out of our pajamas, climbed into the station wagon, and roared off to a Pete Seeger concert. I remember being fascinated with his long-neck banjo and the sound. He also told us all how to build a steel drum (but that's another story). Pete Seeger and my memories of bluegrass music in Arkansas got me interested in the banjo. I bought a Vega banjo (although I couldn't afford the long-neck model) when I was in the 11th grade. But I had no teacher and wasn't disciplined enough to teach myself from the Pete Seeger and Earl Scruggs books. I dragged the banjo off to college and then to medical school but again learned almost nothing about playing. The banjo came with me to Oregon but my internal medicine residency at OHSU and then work and family took precedence over teaching myself the banjo. After retiring 8 years ago, I started thinking about doing something with that banjo. Six years ago I spotted a beginning banjo class at PCC taught by Mike Stahlman, and I took it. That lasted 6 weeks and then I asked Mike where I could go from there. He suggested that his class assistant, Gretchen Amann, would be a good teacher for me, so I became her first private student. She did wonderful things

for my banjo skills, and always demanded that I achieve goals that I thought were beyond me. Eventually she asked when I was going to learn to play with others; that was a novel concept for me. I had never thought of playing anywhere but for myself, and I realized that I would get bored with that. Gretchen then suggested Taborgrass and I've been going ever since. One of the most valuable things Gretchen imparted to me is what I call her Prime Directive: You Can Never Pass Up a Lead When It Comes to Your Turn. So I have put myself out there with leads and fallen flat on my face many times. But each time I tried, I learned a bit more about playing solo leads. This has been so valuable.

I knew from the beginning that I had several strikes against me: I was 64 and starting to learn a difficult instrument; I had little sense of rhythm; and I honestly didn't have much talent. But one of my previous passions had been soccer. I started playing this de novo at age 30. Again, I had no talent or history with this game, but from the beginning I loved it. I played defense because I had no ball handling skills. I used brute force instead of skill. I persisted and my teammates didn't throw me off the team. I gradually got better, and eventually was voted to the All-Star Team by my mates, and this truly amazed me. I continued playing for 23 years until my knees gave out and I had to have metal replacements. I decided that I would use that same stubborn persistence at learning the banjo no matter how bad I was. Also, reading the book "Guitar Zero" by Gary Marcus gave me some strength.

At Taborgrass I remember Greg Stone teaching us that the melody notes for a lead were mostly within the scale of the key we were playing, and we just had to find that melody as we were playing, even if it was in a song or tune we had never previously heard. I could fairly easily pick out a tune by ear on single strings on the banjo, but adding the rolls and frills seemed impossible. I always thought Greg was really just speaking to the guitars, fiddles and mandolins when he said this, and that he just didn't understand what it was like to play the banjo and/or he was just being mean. But as I have played more and forced myself to bring out the melodies, I found that he was right, even for playing banjo. (I also learned that he does play the banjo.)



Dr. Freeman Harris plays the banjo every chance he gets.

My adventures with the banjo continue. I found a jam that Dennis Smith started two years ago. We began playing weekly in Rose City Park during the summer, but when the autumn cold and rain arrived we needed a sheltered venue. We found, with Seiza de Tarr's help, Velo Cult. Velo Cult is principally a bicycle shop but is musician-friendly. They allow us to play for two hours every Tuesday morning inside their shop. It started as a slow jam but has advanced to more of an intermediate level. We began as a group of five to six players, but now we routinely get as many as 20. We even have some people who come every week just to listen. I try to go to a jam on Wednesday evenings at Mitch Cline's home. I am playing with a band started by Mike Mason named the Tabortones. We play monthly at an assisted living facility, and recently played for a St. David of Wales church auction. I have substituted once for Gretchen in another Mike Mason band named Bear Grass and earned \$9 as my share of the tips from playing at a coffee shop! So now I guess I am a professional, and soon I hope to make the big bucks, maybe even tens of dollars.

I still take whatever banjo lessons Mike Stahlman offers. I've been through several teachers. I am moving beyond just playing with others. I was told that I had to start performing, so I am. The last thing I was told was that I had to start singing, which I am doing (with trepidation). There always seems to be another challenge which keeps this endeavor so interesting. And the best part is that the people in the "bluegrass community" are supportive and helpful. I don't know that I have ever experienced the sense of community that bluegrass gives so freely.



Deliberate Practice

By Tim Dawdy

After almost every performance, someone from the audience comes over and says “I would love to play music but I have no natural talent.”

The assumption is that we came out of the womb with the ability to play Palm Springs Stomp. The reality: We first considered the song in August. Palm Springs Stomp was then rearranged and rehearsed during the fall. We didn't play it in public until we had deliberately practiced it for about six months.

So: Practice is good. We all agree on this. But not all practice reaps the same amount of benefit.

There are basically three types of practice:

- Naive
- Purposeful
- Deliberate

(1) **Naive** - not even really practice. For example: Jamming with a friend, or noodling on the couch. People get better up to a point but then they stop improving. Doing more does not necessarily result in improvement.

There is a jam that I regularly attended about ten years ago, a well-run affair with nice people. When I returned to visit the jam a few months ago, it was delightful to see that about 30% of the participants that I knew from the past were still attending the jam. They also played at the same approximate skill level as when I left ten years earlier.

We've all seen people who go to the gym and don't progress; guitarists who play exactly the same after ten years as they did in their second year; doctors, teachers, or programmers who only seem worse with the passage of time. This is the effect of what we are calling “naive practice.”

These naive practice evolutions are not a bad thing; just don't expect great musical progress from your efforts.

(2) **Purposeful (Targeted Practice)** – One step above the naive category. This is having a goal for the training session.

Early in my lap-style resonator guitar training, I wanted to learn the tune “Cherokee Shuffle.” I selected the Stacy Phillips Dobro instructional DVD because the song was taught in great detail. I purposefully practiced Cherokee Shuffle for over six months. That summer, I attended a bluegrass instructional camp where Stacy Phillips was the Dobro instructor. At the first class, each student was asked to play something. I played

Growth happens outside your comfort zone. Address the things that are holding you back. Practice the techniques that are challenging.

Cherokee Shuffle, note for note from the Stacy Phillips DVD and tablature. Stacy cringed and showed disapproval when I finished. “Who taught you to play it that way?” he asked. “You did,” I replied. “No, I didn't,” replied Stacy.

I had practiced purposefully. But there was no opportunity for correction or feedback. My practice was done in a vacuum. My mistakes were never corrected. In fact, my technique errors were reinforced.

Acclaimed bluegrass musician Keith Little reminds us: “The brain learns your mistakes the same way it learns the right



Stacy Phillips and Tim Dawdy, Nashville 2016

stuff. Practice correctly.”

(3) **Deliberate** – The gold standard for learning. Similar to purposeful except it includes:

Instructor

In deliberate practice a teacher or coach is available for feedback and correction. There are no “tricks” to getting better; you follow a structured program. This is where a teacher/coach can really help. The teacher can guide students to what is appropriate to practice at any given time in the musical journey.

This doesn't mean that you must train with a coach 100% percent of the time. But you should regularly seek objective correction of your technique from a qualified person.

Muhammad Ali was one of the greatest athletes of our time. He was smart, talented, intelligent and gifted. Ali had a coach! His coach was Angelo Dundee, a short stocky man from Philadelphia. He was not a champion boxer; he was a teacher. If “The Greatest” had a coach, maybe you should too.

Standardized Skills

Deliberate study emphasizes standardized skills, using proven training techniques. The Suzuki method of violin instruction is an example of using a proven teaching technique. A well-trained instructor can save you from years of trial-and-error learning mistakes.



Deliberate Practice

By Tim Dawdy

Feedback

Don't underestimate the value of honest feedback. Think about the best teachers or coaches you ever had. They were demanding and corrected you.

Without correction, you fall back into old habits that slow your progress. Most of the time you don't even realize what you are doing is wrong.

Goal

The aspect of your playing you want to improve. What is your short-term goal? Set a S.M.A.R.T. goal. Let's imagine that you have difficulty with the key of F. Here is an example of setting S.M.A.R.T. goals:

Specific – Learn to play a solo in the key of F.

Measurable – Master the F and B-flat scales and arpeggios in two positions.

Attainable – Yes, this is reasonable at my skill level.

Related – Every time someone calls a song in key of F, I get uncomfortable. My solos in F are terrible.

Timely – I give myself six months.

Outside of Comfort Zone

Work on the hard stuff! The human tendency is to practice what we do well. Instead, focus on a technique that you find difficult. The National Fire Academy Executive Fire Officer Program (what folks in my field call “charm school for fire chiefs”) is a demanding four-year program. Here is their message to people who make high-stakes decisions every day. “Get comfortable with being uncomfortable!”

Growth happens outside your comfort zone. Address the things that are holding you back. Practice the techniques that are challenging.



Rob Ickes correcting Tim at California Bluegrass Association's Bluegrass Camp

Recently I was at a resonator guitar conference in Nashville where I discussed the issue of performance anxiety with a top steel guitar player, who reminded me that he still has anxiety before he goes on stage. This player makes a living working outside of his comfort zone. Force yourself to practice outside your comfort zone!

What does this mean to the musician?

(1) Take some lessons this year.

(Get coaching)

2. Consider going outside of your normal musical discipline. If you're comfortable with bluegrass, take a jazz class or a swing class. (Get outside your comfort zone)

3. Ask for honest feedback, and listen.

4. Practice the lesson with an emphasis on good technique.

5. Return for correction. (Accept and correct)

Jeff Newman (Steel Guitar Hall of Fame) said, “There is only one thing that separates the great players from the not-so-great, and then the non-players. They never gave up. They never found it easier to learn than you can. They never learned anything more quickly than you can. They never had an angel of God visit them in the middle of the night giving them special instructions on how to play dazzling and marvelous jazz.”

In your mind you must have a clear picture of what a perfect technique looks and feels like at every point in the motion. What separates really good performers from average performers is that they've developed better and more complete mental representations.

This is best done through deliberate practice.

Talent is made, not born. Specifically, it's made through years of deliberate practice.

Deliberate practice means doing.

Tim Dawdy is a Dobro and steel guitar player. He is the principal Dobro instructor at Artichoke Music and at Taborgrass in Portland, Oregon



Musicians, Financial Planning, and Retirement

by Rich Steronko

Regardless of where you fall politically, you may have noticed some market volatility since election day. From a financial advisory point of view, let's get out in front of any concerns you might have.

Stock and bond markets are often affected by news. Sometimes, this doesn't seem to be tied to "good" or "bad" news. In fact, **uncertainty** seems to affect markets the most. Simply put, human nature sometimes causes people to make decisions based on emotions rather than historical data and reality, and the markets reflect that.

You may remember the 2010 "Flash Crash" when the markets dropped about 9%, before quickly rebounding **less than 40 minutes** later; or October 2008, when the Dow dropped over 700 points, then rose more than 800 points in less than 2 weeks; or August 24, 2015 when, **during one day**, the Dow dropped as low as 15,370, then rose to a high of 16,459 before finally finishing a bit lower. Volatility in the market happens as a response to many things: market makers, new IPOs, and yes, even politics.

Many musicians, professional and hobbyists alike, are looking for ways to make sound investments or maybe plan for retirement, or both. What can any individual do, including a self-employed musician, to assist in achieving these goals?

First: While you can make your own investments or just use your bank, using a financial professional is sage advice. Seek a professional you trust who has your best interest as their goal. A firm or advisor that adheres to the "*fiduciary*" standard is considered by many as the basis of comparison or the gold standard. Typically this means that they are bound to place your needs above all else. A lesser standard is the suitability standard which, while adequate in certain scenarios, only requires that the investment vehicle is "suitable" to your profile.

Second: Determine some basic financial goals. A good starting point is "What do you want your money/investments to do?"

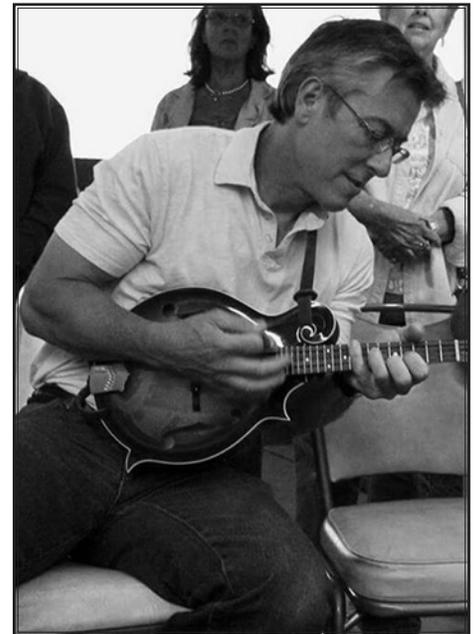
Of course, you want it to grow, but for what purpose? Retirement? Future travel? College funding (yours or a loved one)? Leaving a legacy? There are many reasons, and each will determine your investment strategy. Whether your portfolio is large or small, your advisor will help you with your portfolio asset allocations and degree of diversification. However having some basic goals in mind is always helpful. They will most likely change and evolve as you proceed. Remember, all investments, large or small, involve some degree of risk. Your advisor will help determine your "risk tolerance" or how risk averse you are. This should then factor into the type of investments you make.

Retirement Planning: A common misconception about retirement is that one needs to be affiliated with a company to take advantage of retirement benefits and retirement tax advantages. In fact, since many large corporations began steering away from the traditional "pension plan" and toward 401(k) plans and the like, many retirement accounts have developed that are geared toward the individual or an individual business. A few relevant Individual Retirement Account (IRA) plans are listed below. They incorporate individuals, individual businesses, sole proprietors, and businesses with and without employees. These allow for similar tax advantages, and pre- and post-tax contributions.

IRA: An IRA is an account set up at a financial institution that allows an individual to save for retirement with tax-free growth or on a tax-deferred basis. The three main types of IRAs each have different advantages:

Traditional IRA - You make contributions with money you may be able to deduct on your tax return, and any earnings can potentially grow tax-deferred until you withdraw them in retirement. Many retirees also find themselves in a lower tax bracket than they were in pre-retirement, so the tax deferral means the money may be taxed at a lower rate.

Roth IRA - You make contributions with money you've already paid taxes on (after-tax), and your money may potentially



grow tax-free, with tax-free withdrawals in retirement, provided that certain conditions are met.

Rollover IRA - A Traditional IRA intended for money "rolled over" from a qualified retirement plan. Rollovers involve moving eligible assets from an employer-sponsored plan, such as a 401(k) or 403(b), into an IRA.

Whether you choose a Traditional or Roth IRA, the tax benefits allow your savings to potentially grow, or compound, more quickly than in a standard taxable account.

Solo 401(k): A 401(k) plan designed especially for businesses without employees.

Solo 401(k), also commonly referred to as an Individual 401(k), is for self-employed individuals without full-time employees. By allowing you to contribute as both the employer and the employee, this plan enables you (and your spouse) to boost your retirement savings with higher contribution limits.

SEP IRA: A 100% employer-funded retirement plan for businesses with or without employees.



Musicians, Financial Planning, and Retirement

by Rich Steronko

A Simplified Employee Pension (SEP) IRA is a plan completely funded by the employer. This plan benefits the employer and employees, with tax-deductible contributions for the employer and tax-deferred growth for the employees. Flexibility over contributions makes it a good choice for businesses with varying profits.

SIMPLE IRA: A matching plan for businesses with employees, funded by employer and employee contributions. A Savings Incentive Match Plan for Employees (SIMPLE) allows the employer and employee to contribute to employee retirement accounts, with tax benefits for employer contributions and the ability for employees to make pre-tax contributions. This plan is intended for businesses with steady profits.

What will the lasting effects of the election be on your investments? No one can know with certainty. However, we have history and current trends to help guide us in making measured, educated decisions.

Part of what I do as a Financial Planner and Advisor is to constantly monitor events and volatility to help ensure that investments weather these inevitable storms, and that investors stay focused on meeting their long-term financial goals. Feel free to contact me with questions you may have.

Richard Steronko is a financial advisor and registered representative with Willamette Financial Advisors (WFA), a Registered Independent Advisory firm conceived on the fiduciary standard. WFA is located in Lake Oswego, Oregon. Rich is also a proud member of the Oregon Bluegrass Association.

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Do you realize that last September 9, 2016 marked the twentieth year since Bill Monroe's passing? Let's remember how he described his music. Bill said, "Bluegrass is a pure music. You follow the melody right, and you don't put in no hot know-it-all fiddle that don't belong in there. If you're just trying to show off, that ain't going to get it. It sure won't get it with me. It's the same thing with the mandolin. I play enough notes on the mandolin to take care of Bill Monroe and the Blue Grass Boys, but I also play the rhythm and help keep the time straightened out."

As a tribute to Big Mon, I dug out a collection of haiku poetry from the archives of NWBluegrass. A haiku is a traditional Japanese three-line poem with seventeen syllables, written in a 5/7/5 syllable count. Like bluegrass, it conveys beauty. It can be subtle, restrained or subdued in expression. It captures reality, the wonder of life. It gets to the heart of things, with sensitivity and sentiment. Bill Monroe demonstrated unity with his heartfelt music, and haiku poets similarly write their experiences into the poem. Just as Monroe awakened feelings in us with his music, our regional bluegrassin' poets paying tribute to Bill do the same as we honor him and his true-life blues. Try writing some haiku yourself! It's a great way to unwind after a long day or gig.

JOE ROSS

Picks, grease, oil, and strings
Puts the motor together,
Big Mon mechanic.

A hard drivin' man,
Told stories high and lonesome,
From his heart to ours.

Father of discipline,
Honest music, bluegrass is.
Gotta travel on.

Ramblin' man Monroe,
Wonderful roads, pure music,
Chase every rainbow.

Thousand-year-old notes,
Pay attention grasshopper,
Gentleman's music.

Bluegrass mutation
That ain't no part of nothing,
Look up to the Man.

PAT LILEY

Mandolin, guitar, banjo,
Bass, fiddle, raw sound,
Bluegrass created.

Words of history,
Music of mountains, valleys.
Monroe taught us life.

PETE GODDALL

(based upon a famous photo of Bill)

Monroe's aged hands
Caress the sweet work of art
Like father and child.

Bill is one hundred?
Doesn't look a day over
Seventy to me!

CARL T.

Dream in shades of blue,
Eternal songs on their heart,
Men became legends.

BILL MARTIN

Bad haiku poetry
Is worse than Elvis Presley
Covering Big Mon.

There was a young man
From Kentucky? We're lucky
You did not finish!

DONN WHITTEN

Pickin' with Big Mon.
Who's that playing behind me?
"Timing, Son. Timing."

DICK WODRICH

Cross-eyed lonely child,
Fiercely burning young brother,
Lonesome ancient tones.

KRIS GRAINGER

Uncle Pen's nephew,
You done it now, I can't shake
Them mule skinner blues.

CLYDE CLEVINGER

Bill Monroe stories
Run the gamut, good to bad.
Some are even true.

KATHY KALLICK

Hear the ancient tones,
The foxhounds through the night air,
At the old home place.

Bill would be so proud,
To hear his songs and tunes played,
For the happy crowd.

Sad and lonesome words,
Sung with five stringed instruments,
And the harmonies.

On a misty night,
The hair stood up on my neck,
Bill singing Close By.

Beanblossom memories,
Bluegrass all day long and night,
Gathered round one mic.

Many cherished quotes,
"That ain't no part of nothin"
"Howdy Folks howdy"

So tall on the stage,
The way he tipped his white hat,
Chop, chop, chop, chop, chop.

That bluegrass singing,
Pure and high and so lonesome,
From his heart to us.

Told us of his life,
The sadness, sweet and tender,
All the love and loss.

Here's what some don't know,
Big Mon was really funny,
Loved to make folks laugh.

As the sun set down,
At the end of a long life,
What a legacy!



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- We are donating a Nechville Flex-Tone banjo (www.nechville.com/Flex-tone.php) for a raffle drawing that will take place at Banjo Hangout (www.banjohangout.org). Proceeds from this raffle will go to the Jack Hatfield Relief Fund.

- For every retail banjo purchase we receive through January 2017, we will donate \$100 to relief efforts.

- We are creating one final run of our Jerusalem Bridge, made from olive wood from the Holy Land. Each bridge will be sold for \$49 and will be limited to material on hand. All profits from these sales will go to relief efforts.

We hope this will help those impacted by this disaster in their recovery. Further details will be posted on our web site (www.nechville.com).

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Ask Aunt Pearl

By Linda Leavitt

Yo! Aunt Pearl!

Dude! What's with these people who get all uptight every time I call a Grateful Dead song in a jam? Maaaaan! What a bummer!

Peace,
Sugar Toes Magnolia Lovelight

Dear Miss Lovelight,
Well ... I never in my whole life.

First off, even though I was raised in a barn, I know better than to address anyone as "Dude." Please do show some respect, Miss Lovelight.

Second, I agree with you that it is an awful shame that anyone would be impolite when you call a Grateful Dead song in a jam. It's not as if such a song would be a jam buster, so what's the issue?

Could it be the subject matter? As far as I know, no one dies or gets stabbed in a Grateful Dead song. I reckon the songs by that band are about love, right? I think

there's one about the devil being a friend, but what's wrong with that?

There are folks out there who have strong opinions about what is and is not bluegrass. It's very important to respect those folks and to honor that they are interested in preserving and protecting music produced during a very narrow period of time, when bluegrass music was at the height of popularity during the 1940s.

Before Mr. Jerry Garcia started his band the Grateful Dead, he was a devoted student of bluegrass. I've heard that Garcia could tear it up with the best of traditional players. Garcia was an acolyte of banjo-greats Bill Keith and Billy Ray Latham, and he was well known in bluegrass circles, recording with the likes of Peter Rowan, Tony Rice, Vassar Clements, Herb Pederson and David Grisman. According to bluegrass multi-instrumentalist Sandy Rothman, when Vern Williams learned that Garcia died, Williams said Garcia was a "damn good banjo player."

If folks pitch a fit just because you'd like to jam on a song not played by the first set of traditional bands, you could always move on to another jam. Now, if you insist on calling a Dead song in a traditional jam, you've got to use some sense, Miss Lovelight. Gauge whether a song is at all appropriate for the jam you are in. Avoid meandering into a noodling la-la land with an interminable break. For the most part, you should be able



to rein in a Dead song enough to present in a jam. If it's your jam, you should be able to play whatever you please and make it sound like bluegrass. The whole point is for you and everyone else to have fun. So remember, respect and learn from your elders. They probably know a heap more about bluegrass than you do.

Now, I am all tuckered out from thinking about this question. Time to pick and not fade away.

Love,
Aunt Pearl



Linda Leavitt plays guitar, mandolin and sings with Mountain Honey. She is the vocal instructor at Taborgrass and loves to teach folks to sing.

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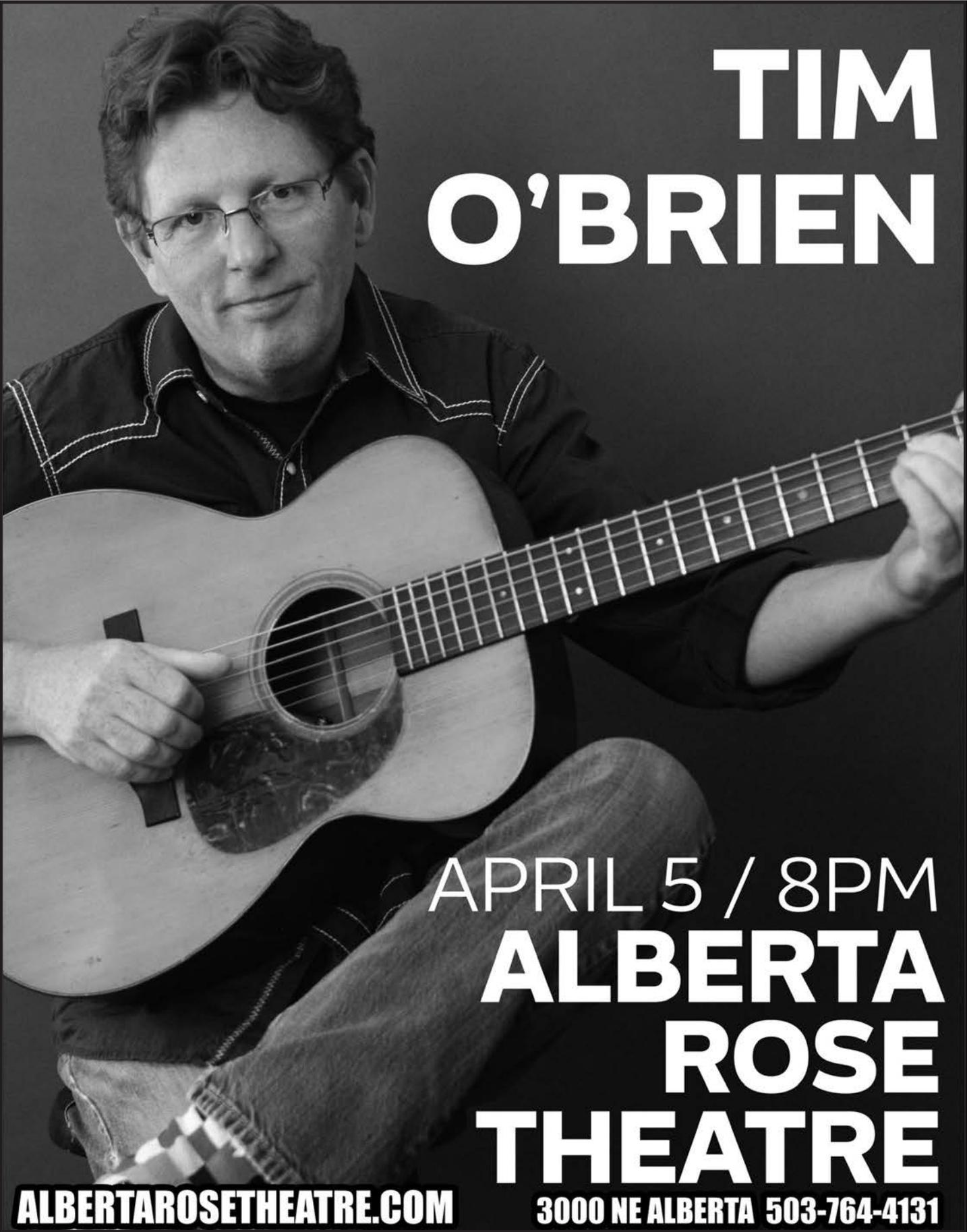


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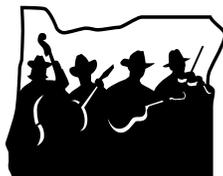
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Though we try to stay up to date, times and locations change - always call first!

Sunday

CLACKAMAS/HAPPY VALLEY: String Along Jam - 2nd and 4th Sundays 2:15 - 5 pm

Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located on the circle beyond the shopping center, off Sunnyside Rd. at SE 147th. Look for the sidewalk signboard near the Library.

For information: Charlie, mels677@aol.com or LeaAnne, ldenb@juno.com

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

KLAMATH FALLS: Bluegrass Jam - First Sunday of every month 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, benfcoker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month, October - April, 12 noon - 4:30 pm.

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 2 - 5 pm.

The O'Neill Public House, 6000 N.E. Glisan St. (60th and Glisan)

Ready to go and everyone gets a turn. The Turn Key Jam (formerly 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.

For information: Jeff, msglimbaugh@comcast.net or (360) 256-8123

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

Sutherlin Senior Center, 202 E. Central Ave., Sutherlin, OR 97479

Bluegrass Jam - all levels encouraged.
For information: (541) 679-0553, lizcraun42@gmail.com

SISTERS: Strings in Sisters - Third Sunday of the month 1:30 - 3:30 pm.

The Pines Clubhouse, 612 Brooks Camp Rd. All welcome. No charge.

For information: Phil Minor, (541) 719-0497 or Bruce Barnes, (541) 728-3190

Monday

BEAVERTON: Rambling Bluegrass Jam - Every Monday night all year (except Christmas Day if that falls on a Monday) 6 - 9 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

For information: rambling@ramblingbluegrass.org or website http://ramblingbluegrass.org Phone: Pizza Parlor (503) 531-7220

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. 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 pm - 1 am

Sam Bond's Garage, 407 Blair Blvd, Eugene. This year 'round jam offers good food and micro brews. Jam Hosts: Sunday Sam and Sean Shanahan.

For information: (541) 431-6603

HILLSBORO: Rock Creek Bluegrass Jam: Every Tuesday all year, 7 - 9 pm

McMenamin's Rock Creek Tavern, 10000 N.W. Old Cornelius Pass Rd., Hillsboro, OR 97124. Established, open intermediate and advanced bluegrass music jam. It is requested that only bluegrass instruments are used and no songbooks/tab.

For information: Tim, timhowell74@gmail.com

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

North Lincoln Eagles Lodge, SW 32nd at Hwy 101. All levels and ages welcome.

For information: Carla, (541) 418-1779

Wednesday

BEAVERTON: Bluegrass Jam - Every Wednesday 6:30 - 9:30 pm

Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy, Beaverton, OR (east of Hwy 217) *For information: Jane, janeromfo5@gmail.com*

EUGENE: Jam - Each Wednesday 7 - 9 pm

Music Masters Studios in South Eugene, 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, 7 - 9 pm

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, hinklebrown@bend-broadband.com Call or email to confirm before you head out.*

GRANTS PASS: Acoustic Bluegrass Jam - 3rd Thursday, 6 - 8:30 pm

Wild River Pub meeting room, N.E. F Street. *For information: Gary or Debbie Antonucci, hugoants@msn.com*

VANCOUVER, WA: Bluegrass Slow Jam - Every Thursday 6:30 - 9:30 pm

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



Scheduled Jams: Oregon and SW Washington

Friday

CENTRALIA, WA: Acoustic Bluegrass Jam – 3rd Friday, 6 – 9 pm, October through April

Sponsored by WAMA (Washington Acoustic Music Association). Informal event with a few small jams taking place at the same time. Oakview Grange, 2715 North Pearl Street, Centralia, WA. Donations for facility costs are encouraged.

For information: Cheryl (360) 870-8447, cheryl.terry68@gmail.com

DALLAS: Open Acoustic Jam - Every Friday, 7 – 10 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 pm to 12 midnight

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

Please bring goodies to share.

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

Saturday

PORTLAND: Taborgrass Bluegrass Class & Jam - Every Saturday Through May. 10 am – 1 pm for beginning class and jam; 1 pm – 4 pm for intermediate class and jam. "The Sessions" offers two small jams guided by professional musicians, 1 – 2:30 pm every Saturday during Taborgrass.

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 class or session. Knowledge of basic chords and the ability to execute chord changes is required.

DALLAS: Acoustic Gospel Jam - Every 3rd Saturday 7 – 10 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 - Second Saturday of the month beginning at 1 pm, October through May.

Hosted by WAMA (Washington Acoustic Music Association). 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 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, or 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.



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.

3 Play Ricochet

3PR features musicians from the four corners of the United States who met in the Northwest and discovered a shared interest in traditional bluegrass, old-time, ragtime, jazz, and country blues music.

www.3playricochet.com
booking@3PlayRicochet.com

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.

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

Ash Creek

Ash Creek plays classic bluegrass, recent vintage & original songs that just sound old. A good song is a good song, and it's better with a banjo or a fiddle. Tim Howell (guitar, vocals), Gene Alger (banjo, vocals), Pam Beaty (bass, vocals) & Clayton Knight (mandolin, fiddle & vocals).

<http://www.ashcreekbluegrass.com>
<https://www.facebook.com/ashcreekbluegrass>
Booking@eclecticacoustica.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 503-641-4946
info@backporchrevival.com

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.

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

Bethel Mountain Band

Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen, 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

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

With hot pickin', tight harmonies, and a mix of “bluegrassified” rock, folk, bluegrass covers, originals and originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

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

Free Range

Free Range is two voices (Matt Snook and Claire Levine) with a great harmony blend, accompanied by guitar, banjo and dobro. Drawing from bluegrass, country and folk traditions, they sing and play simple music that makes for great listening.

freerangepickin.net
Claire Levine
clairell2002@yahoo.com

The Hillwilliams

Brought together initially by admiration for bluegrass masters like Bill Monroe and The Stanley Brothers as well as 1970's bluegrass supergroup Old and in the Way, The Hillwilliams blend three strong vocalists, smoking fiddle, mandolin, guitar, banjo and doghouse bass into a fun high-energy mix that harkens back to classic bluegrass.

Rich Landar
landarmusic@comcast.net
www.facebook.com/TheHillwilliams
503-869-8210

Hardshell Harmony

Based in the beautiful Columbia River Gorge, this high-energy group is full of spirit and comedy. Members include Candie Robarge (bass), Mike Robarge (guitar), Chuck Haynie (banjo), and Clint Miller (freestyle fiddle).

www.HardshellHarmony.com, Yaya Berry,
rainbowfiddler@yahoo.com

Home Grown

Home Grown 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
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. Love of harmony and the desire and ability to “Ridgetize” their own blend of Americana, bluegrass, and traditional country music give 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. KB&PR brings together the best of bluegrass, cowboy, folk, country, Americana and some incredibly talented songwriting to bring you a



OBA Supporting Performer Directory

sound that is clean, hard driving and uniquely their own.
www.phoenixrisingband.org/
kathyboyd@phoenixrisingband.org
503-691-1177

The Loafers

Mike Stahlman, Dave Elliot, Aaron Stoczek, 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

Long Mountain Revival

Long Mountain Revival's emphasis is in sharing the gospel through song. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where bluegrass gospel music is desired.
www.myspace.com/lmrevival
Jon Clement
jonmando@embarqmail.com
541-292-6907

Lost Creek Bluegrass Band

From Portland, Oregon, Lost Creek delivers a driving blend of bluegrass and old-time standards with terrific vocal harmonies and tasteful instrumentation. For years they've delighted audiences at festivals, pubs, parks, dances, markets, and weddings throughout Oregon and Washington.
www.lostcreekmusic.com
Band@lostcreekmusic.com

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

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

Mountain Honey

Sweet and golden acoustic music inspired by traditional bluegrass, with driving banjo and high lonesome harmonies. Mountain Honey features Linda Leavitt (vocals, guitar, mandolin), Dee Johnson (vocals, bass), Greg Stone (vocals, guitar) and Mike Stahlman (vocals, banjo).
www.mountainhoneyportland.com
www.facebook.com/mountainhoneymusic
Contact Linda at lleavittmusic@icloud.com

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. 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

The Pitchfork Revolution

High Desert Hobo Blackgrass from East of the Cascades. The Pitchfork Revolution mixes politically humorous originals, traditional bluegrass and dark driving instrumentals to bring a smile to your face and your feet to the dance floor.
www.thepitchforkrevolution.com

Puddletown Ramblers

Puddletown Ramblers is a regional bluegrass band that performs original songs, good

old-time traditional bluegrass, acoustic, old country and Americana music. 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

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. 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-along gospel, and old-time favorites.
Liz Crain
downhomeband@yahoo.com
541-537-1031

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 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



OBA Supporting Performer Directory

Steer Crazy

Rick King —Guitar, Glenn Denison — Mandolin, Tim Dawdy—Steel Guitar & Dobro. A new brand of western and American music. Musical fun and close harmonies that require no complicated explanation. Nice guys singing and playing great music.
<http://www.facebook.com/Steercrazyband>
Tim Dawdy
beardvc@pacifier.com
360-904-0347

The Wild Wood

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/>

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 from the repertoires of the early Southern string bands.
Rachel Gold
rachelgold145@gmail.com
503-227-0647
www.whiskeypuppy.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

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

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 available print space.



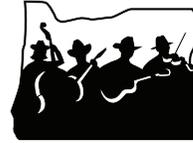
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Oregon Bluegrass Association Membership

Membership

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- 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.

Name

Address

City State Zip Code

Home Phone Work Phone

E-Mail Address

